RICE UNIVERSITY

BAROQUE IMAGERY AND THEMES IN THE THEATER
OF TRISTAN L'HERMITE

by

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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

Thesis Director's signature:

Houston, Texas

May, 1970
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CHAPTER I

INTRODUCTION

François Tristan L'Hermite (ca. 1601-1655), poet, dramatist, and novelist, is emerging in the twentieth century as one of the more significant luminaries of French baroque literature. Although he was known by his contemporaries mainly as the author of La Mariane (1636), the first French tragedy based exclusively on love, and a very successful play which for a time rivaled Corneille's Le Cid (1636), Tristan's output is quite varied and impressive. His works can be classified into three main categories: (1) drama, (2) lyric poetry, and (3) prose. His eight plays which are somewhat unequal in literary merit include five tragedies: La Mariane, Panthée, La Mort de Sénèque, La Mort de Chrispe, and Osman; one tragicomedy, La Folie du sage; one pastoral, Amarillis, which is a reworking of Jean Rotrou's La Célimène; and one comedy, Le Parasite. His lyric poetry was published in five volumes: Les Plaintes d'Acante, Les Amours, La Lyre, L'Office de la Sainte Vierge, and Les Vers héroïques. Equally impressive are Tristan's prose works: an autobiographical picaresque novel, Le Page disgracié; a collection of interesting letters, Lettres meslées; and Principes de Cosmographie, a translation of a Latin treatise by François Viète.
After more than two centuries of relative obscurity, Tristan was rediscovered in the latter part of the nineteenth century first by Ernest Serret⁴ in 1870 and later by N. M. Bernardin in 1895. Both Serret's article and Bernardin's lengthy *magnum opus*, which remains to this day the basic biographical and literary study on Tristan, treat the playwright essentially as a precursor of Racine. Shortly before Bernardin's work appeared, E.-E. Hofmann published a similar study, although of lesser scope, in 1894.⁵ Since that time numerous articles and several critical editions of Tristan's individual works have been published by American, British, French, Italian, and German scholars.⁶ Twentieth-century criticism has shown a marked preference for Tristan's lyric poetry. Indeed, in the past fifteen years there have been at least four doctoral theses devoted to Tristan's poetry,⁷ although Miss Daniela Dalla Valle published in 1964 a monumental work entitled *Il Teatro di Tristan L'Hermite*, which is a systematic study of Tristan's theater.

Dalla Valle's admirable analysis is the point of departure for this present study which we are undertaking. Her work covers three important aspects of Tristan's theater hitherto untouched, namely, (1) a history of Tristan criticism ("storia della critica tristaniana"), (2) baroque elements ("Gusto e cultura barrochi nel teatro di Tristan"), and (3) poetic originality ("L'Originalità poetica del teatro di Tristan"). We shall amplify what Miss Dalla Valle has already discussed about baroque motifs in Tristan's theater, giving
at the same time a rather close analysis of certain baroque themes not discussed in her work, and according more attention to the poet's imagery and language. Moreover, our approach to Tristan's theater will be somewhat different. Part II of her study is subdivided into three parts, treating style, thought, and baroque motifs and themes, while Part III is devoted to a study of individual plays or groups of plays. Rather than study individual plays we intend to present a theme as it is "incarnated," to use a word dear to Professor Imbrie Buffum, in an image or a series of images; often the same image will be used to illustrate two different themes. We shall attempt thereby to fuse both image and theme, form and content, by using all or most of the plays in treating any one particular theme or motif. However, this study in no way pretends to exhaust the subject but rather aims at complementing what Dalla Valle has already established.

In addition to Dalla Valle's work, Imbrie Buffum's eight baroque categories will serve as a guideline. However, we have modified these eight categories somewhat and reduced them to six, which will constitute the six main chapters of our work: (1) Fate; (2) instability and metamorphosis; (3) the supernatural: dreams and ghosts; (4) the spectacle of death and the macabre; (5) irrationality and madness; and (6) disguise and illusion. It will be noted that we have added the fate motif, irrationality and madness, the supernatural, and elaborated horror to include the spectacle of death and the macabre. As for moral purpose, organic unity,
and the acceptance of life, these are categories, we believe, which are valid in varying degrees for nearly any period, and as such seem to be outside the scope of the baroque proper. Emphasis and exaggeration, incarnation, theatricality, contrast and surprise can best be treated in discussing and analysing Tristan's imagery since these categories relate more to stylistic devices. We shall have more to say about Buffum's categories as well as his concept of the baroque in the next chapter, but suffice it to say here that both Dalla Valle's work and Buffum's categories will serve as points of reference for what we state in succeeding chapters.

This thesis consists of nine chapters. Chapters I and II are introductory, stating our goals, explaining our method of approach, and presenting a brief discussion of the baroque. Chapters III through VIII serve to illustrate the six baroque categories which we have already mentioned. Chapter IX is a general conclusion to the work and is followed by two appendices.

Chapter II is intended to give a synthesis of some current opinions concerning the baroque. We have not sought to elaborate any one point of view, for that in itself could supply enough material for a lengthy work, but rather to limit ourselves to selected and representative ideas as they relate to French literature in general and French poetry in particular. Nor have we attempted to prove or disprove the validity of the term baroque, but rather to accept it as useful and to concentrate on baroque imagery and themes.
Chapter III is a discussion of the Fate motif which occupies a role of prime importance in Tristan's works. The discussion comprises four parts: (1) the role of astrology in Tristan's works and the use of the words *astre*, *étoile*, and *soleil*; (2) the interplay between Fate and Providence and the use of stellar imagery; (3) the paradoxical antithesis between *Fortune* and *Vertu* which Tristan establishes in his plays; and (4) an analysis of the Fate motif relating to love and the manner in which it is "incarnated" through chiaroscuro and antithetical imagery: *glaque/flamme, roses/épines, serpent/fleurs*.

Chapter IV is closely related to Chapter III and together with it form the *leitmotiv* of Tristan's dramatic poetry. This chapter comprises two essential parts, instability and metamorphosis, flux within the physical world and flux within man. We have borrowed two terms from Jean Rousset——*l'inconstance noire* and *l'inconstance blanche*. While Rousset uses these terms in a special sense to designate the somber and weighty instability in life and the anxiety of death (*inconstance noire*) and the lighter, less serious inconstancy in love (*inconstance blanche*), we use the terms in a more general sense to represent the ever-changing world and the ever-changing self respectively.

Chapter V illustrates the supernatural. Here the dream and ghost sequences are analyzed as minute *tableaux-drames* within the larger plays.

The spectacle of death and the macabre is the subject
of the sixth chapter which develops around six main images:
(1) sang; (2) eau, eau/sang; (3) larmes, larmes/sang;
(4) serpent/poison; (5) flamme/feu; and (6) poignard/fer.

In Chapter VII the "madness" scenes are studied as they illustrate the theme of irrationality. Five distinct kinds of irrational scenes are manifested: (1) Hérode's hysterical remorse; (2) Néron's punishment and defiance;
(3) Ariste's learned derangement; (4) La Fille du Mouphti's suicidal despair; and (5) Mustapha's holy frenzy.

The above mentioned chapters concentrate mostly on the five tragedies and the tragicomedy La Folie du Sage.
Chapter VIII is intended to include the study of the themes of disguise and illusion, reality and appearance, as they are reflected in Amarillis and Le Parasite as well as in the other plays. This chapter is divided into two parts—(1) an inner emotional and social disguise and (2) an outer physical disguise, represented by the portrait and the pastoral costume.

Finally, we have deemed it necessary to include two appendices. Appendix I consists of eight tables corresponding to the eight plays and illustrating the recurrence of certain key words in Tristan's theater. This is intended to complement the work as a whole by indicating the number of times key words appear in each act and then the total number in each play. Appendix II is an anthology of Tristan's vers à maxime arranged according to six subjects in each play—(1) love, beauty, and women; (2) fortune, the divine, instability and misfortune; (3) virtue and constancy; (4) happiness; (5) death
and suicide; and (6) miscellaneous. The purpose of this appendix is two-fold: (1) to present an aspect of Tristan's theater which has hitherto not been studied; and (2) to illustrate, to a limited extent, Buffum's first baroque category, moral purpose.

In view of the absence of a reliable critical edition of Tristan's complete theater, quotations will come from two different sources.\textsuperscript{11} Jacques Madeleine's editions will be used for those plays which he edited—\textit{La Mariane, La Mort de Sénèque, La Folie du Sage}, and \textit{Le Parasite}.\textsuperscript{12} For the remaining four plays, \textit{Panthée, La Mort de Chrispe, Amarillis}, and \textit{Osman}, Edmond Girard's less reliable editions will be used.\textsuperscript{13} However, since the Girard text has unnumbered lines, only the act and scene will be given in citations. The original orthography as provided by Madeleine and Girard will be retained except that I have adopted modern usage to distinguish between "i" and "j" and "u" and "v."
NOTES

CHAPTER I

1 There is some uncertainty as to the exact date of
Tristan's birth. N. M. Bernardin in his Un Précurseur de
Racine: Tristan L'Hermite, sieur de Solier (1601-1655) Sa
famille, sa vie, ses œuvres (1895) (Genève, 1967) places
Tristan's birth at 1601. For a further discussion of this
problem, see Raymond Lebègue's article, "Tristan était-il à
Amsterdam en décembre 1612?" Revue d'histoire littéraire de
la France, 44 (1937), 390-95, and a refutation of this theory
by René Pintard, "L'autre Tristan L'Hermite," Revue d'histoire
littéraire de la France, 55 (1955), 492-95.

2 Bernardin, pp. 346, 354. See also Amédée Carriot,
Tristan ou l'éloge d'un poète (Limoges, 1955), p. 89.

3 It is uncertain whether Tristan or his brother Jean-
Baptiste is the author of Plaidoyers historiques. In addition,
at the time of his acceptance into the Académie française in
1648, Tristan was supposedly working on a second novel--La
Coromène, histoire orientale; however, no manuscript of this
work has been found. Carriot suggests that "La Carte du
Royaume d'Amour," published in a work by Sercy in 1658, may
well be an episode of La Coromère.

4 Ernest Serret, "Un Précurseur de Racine: Tristan

5 E.-E. Hofmann, François Tristan L'Hermite: Sein
Leben und seine Werke (Leipzig, 1894).

6 For a complete study of Tristan criticism down
through the centuries, see Daniela Dalla Valle's Il Teatro di

7 Three in English--Valerie Minogue's Tristan L'Hermite
in the Context of the Seventeenth Century, completed at Cam-
bridge in 1957; Catherine M. Grisé's The Poetry of Tristan
L'Hermite, completed at Toronto in 1964; and Charles R.
Mackey's The Poetic Legacy of Tristan L'Hermite, completed at
Yale in 1965; and one in French begun at the Sorbonne in 1964
by Jean-Pierre Chauveau and entitled Tristan et la poésie de
son temps.

9 (1) moral purpose, (2) emphasis and exaggeration, (3) horror, (4) incarnation, (5) theatricality and illusion, (6) contrast and surprise, (7) movement and metamorphosis, and (8) organic unity and the acceptance of life. Ibid., p. xi.


11 Claude Abraham and Jerome Schweitzer have prepared a critical edition of Tristan's complete works which will probably be published sometime in 1970 by the University of Alabama Press.

12 Jacques Madeleine's critical editions were published by the Société des textes français modernes from 1919 to 1939.

13 Edmond Girard's edition was published in the Cahiers d'un bibliophile collection from 1901 to 1907.
CHAPTER II

TOWARDS A DEFINITION OF THE BAROQUE

It happens that renewed interest in Tristan was taking place at a time when art and literary critics were finding a common ground. Nearly two decades after Ernest Serret's article in 1870 and seven years before Bernardin's work appeared in 1895, Heinrich Wölfflin in 1888 published his Renaissance und Barock which was to become the genesis of the baroque controversy in literature as well as art—a controversy, moreover, which has remained unresolved to this very day. In the following pages we should like to trace briefly some of the more important steps of this controversy, concentrating on its relationship to French literature. Our purpose is not to prove the validity of the term but rather to arrive at some meaningful definition of the baroque applicable to Tristan's dramatic poetry. In all, this discussion will be limited to six aspects of the question: (1) the origin of the word; (2) Wölfflin's five categories; (3) definitions of the baroque and the two opposing camps; (4) baroque forms, themes, and motifs; (5) baroque stylistic devices; and finally (6) a composite definition of the baroque.

1. Origin of the word: two theories:

Two theories have been proposed concerning the origin
of the word baroque. The first and by far the more widely accepted states that it is of Portuguese origin, a jeweler's term referring to an unevenly or irregularly shaped pearl, pérola barroca; and it was in this technical sense that the word entered into French during the first half of the seventeenth century. Later, however, it acquired a figurative, moral meaning, suggesting something irregular, bizarre, shocking. In the second half of the eighteenth century it acquired a third meaning when French critics referred to a period and a style of art in its degenerative stages as baroque. Thus the disciples and successors of Michelangelo were labeled baroque as well as certain Spanish painters of the seventeenth century. The term was applied to architecture as well; for example, the Jesuit style was described as baroque. Finally, a polarity developed between the restraint and clarity of Renaissance classicism and the excesses and degeneration of the post-Renaissance period; baroque became synonymous with bad taste.¹

The second theory was first proposed by Karl Borinski in 1914 and later reaffirmed by Benedetto Croce. They claim that baroque is derived from baroco, a word used by medieval logicians which René Wellek has defined as "the name for the fourth mode of the second figure in the scholastic nomenclature of syllogisms."² On the other hand, Helmut Hatzfeld suggests that the two words barroca and baroco probably "... merged together to produce the adjective baroque with the meaning odd-striking."³
2. Wölflin's five categories:

Heinrich Wölflin was supposedly the first critic to transfer the term baroque to literature, using Ariosto's Orlando Furioso and Tasso's Gerusalemme liberata as examples of Renaissance and baroque works respectively. Later, in 1915, Wölflin codified the distinctions between Renaissance and baroque art into five principles of art history which have become the five basic categories of baroque literary criticism. Wölflin opposes (1) the linear representation, (2) plane, (3) closed form, (4) multiplicity, and (5) absolute clarity of Renaissance classical art to the painterly representation, recession of planes, open form, unity, and relative clarity of baroque art.

The first principle opposes the tactile quality of classical works to the predominantly visual quality of baroque art; or in other words, a development from the linear to the pictorial. While the classic Renaissance artist views his work in terms of clearly defined lines, his baroque counterpart prefers to obscure the line in favor of color and the picturesque. Thus the first stresses line and the second mass.

Wölflin describes this development in the following manner:

... the development of line as the path of vision and guide of the eye, and the gradual depreciation of line: in more general terms, the perception of the object by its tangible character--in outline and surfaces--on the one hand, and on the other, a perception which is by way of surrendering itself to the mere visual appearance and can abandon tangible design.

... In the one case interest lies more in the perception of individual material objects as solid, tangible bodies; in the other, in the apprehension of the world as a shifting semblance.
The second principle stated simply opposes the technique of the classic artist whereby he superimposes a series of planes to that of the baroque artist who creates depth and movement by distinguishing planes: "High Renaissance art reduces the parts of a total form to a sequence of planes, the baroque emphasizes depth."

The third principle concerns the disposition of objects. Whereas the classic artist prefers the regularity of parallel symmetry, the baroque artist opts for asymmetry and complexity. In the first instance the form is closed to the observer; in the second the observer is placed within this open form:

Every work of art must be a finite whole, and it is a defect if we do not feel that it is self-contained, but the interpretation of this demand in the sixteenth and seventeenth centuries is so different that, in comparison with the loose form of the baroque, classic design may be taken as the form of closed composition.

The fourth principle concerns the independence of the individual parts of classic art as opposed to the interdependent component parts of baroque art. In the first case, each part can exist by itself; in the second, the part can only be viewed as contributing to one unified theme:

In the system of a classic composition, the single parts, however firmly they may be rooted in the whole, maintain a certain independence. In both styles unity is the chief aim, but in the one case unity is achieved by a harmony of free parts, in the other, by a union of parts in a single theme, or by the subordination, to one unconditioned dominant, of all other elements.

The fifth and last principle is related to the first
and refers to the chiaroscuro technique of the baroque artist as opposed to the absolute clarity of his classic counterpart:

This is a contrast which at first borders on the contrast between linear and painterly. The representation of things as they look, seen as a whole, and rather by their non-plastic qualities... Composition, light, and color no longer merely serve to define form, but have their own life.  

Transferring these criteria from the visual and plastic arts to literature proved quite a perplexing and challenging task. Nevertheless, the term baroque soon began to be applied—first by Swiss and German scholars to their literature of the seventeenth century. Finding a more or less chronological correlation between the development in the visual and plastic arts of their respective cultures and the literature of the same period, Spanish, Italian, and Portuguese scholars later adopted the term. Nowhere, however, has the term met with greater opposition, and at times hostility, than in France, for there the notion of baroque encountered three formidable obstacles: (1) the pejorative connotation of the word; (2) the presence of a strong classical tradition evidenced in the first half of the seventeenth century by Malherbe and the classic-oriented theorists as well as the French Academy, and in the second half of the century by the school of 1660 and Boileau; (3) the relative paucity of baroque paintings and architecture. The term therefore either had to be strongly qualified when applied to French literature, or expanded to include French classicism. Therein lay the dilemma, how to reckon with French classicism which,
at least to the French, seemed antithetically opposed to the concept of the baroque.

3. Definitions of the baroque and the two opposing camps:

The baroque controversy remains unresolved, with considerable discussion going on about the precise definition of the term, the period it embraces, and the themes, motifs, and stylistic devices it includes. Indeed, defining the baroque and dating it form one and the same problem. Eugenio d'Ors, for example, views the baroque as an historic constant more than merely an historic style. For him baroque is both a feeling and a way of interpreting life, manifested in all ages. Pierre Kohler, similarly, posits the baroque as a permanent norm; classicism, on the other hand, represents for him the summit which certain nations reach at clearly defined moments in their history. Benedetto Croce considers the baroque a negative artistic value. Hence baroque is both a style and an ideology, a Zeitgeist; here we find little agreement among the scholars. In a very general sense, baroque as a Zeitgeist parallels the historical developments taking place in the latter part of the sixteenth century and the whole seventeenth century—the religious wars, the Council of Trent and the Counter Reformation, the unification of power, both ecclesiastical and secular, and the emergence of strong national monarchies. Baroque has often been identified as a Catholic phenomenon associated with the Jesuits and their attempts to redefine the doctrines and authority of the Church. In brief,
the baroque is a period of tension and conflict. The same struggle is transposed in the arts and letters depicting man's precarious situation, his relationship to God, and death. Stylistically, the baroque artist, whether he be sculptor, painter or poet, will have recourse to mass, color, and movement to impress and astonish.

a. the limited view:

At present there are essentially two opposing views among the proponents of the French baroque. One camp, composed mainly of French Swiss critics and a number of Anglo-Saxon critics, accepts the term baroque as it applies to the pre-classical period; that is, it views baroque as distinct from classicism. While denying that French classicism is a manifestation of the French baroque, it admits, nevertheless, the presence of baroque elements in the works of classical writers such as Corneille, Molière, and even Racine; but it equally asserts the genesis of classical elements in the works and ideas of pre-classical poets and theorists. Some critics of this camp will even go so far as to consider French classicism a subdued baroque—le baroque dompté. Among this group we might include André Chastel, Jean Rousset, Raymond Lebègue, Marcel Raymond, and Gonzague de Reynold. With certain qualifications, one might also mention four additional critics who represent what could be called the more liberal wing of the limited view: R. A. Sayce, Odette de Mourguès, Imbrie Buffum, and René Wellek. While the French critics have rather avoided defining the term, preferring to deal more with baroque
tendencies and characteristics, the non-French critics, on the other hand, have been more daring in this respect; it is to them that one must refer in order to arrive at a definition of baroque.

R. A. Sayce offers perhaps the best mise au point thus far given. For him the use of the term implies two main hypotheses—(1) "... that there are at any given moment (or specifically at some time between 1550 and 1750) affinities between literature and the other arts, between the arts and other human activities," and (2) "... that there is at any given moment (at least within the limits of European civilization) a perfect unity of all the arts and of all human activities and that this unity is the expression of the Zeitgeist." 11 Defending the first hypothesis, Sayce dismisses baroque as being synonymous with seventeenth century, classicism, or romanticism. Limiting the baroque to an eighty year period, 1580-1660, he defines the baroque as "a stage in the development of Renaissance classicism, from which it is inseparable; it involves the distortion (with no pejorative connotation) of classical forms in order that something different may be expressed." 12 Although Sayce's definition remains somewhat vague, it provides, nevertheless, a certain point d'appui. Furthermore, it clearly hints at the French transformation of the baroque into something different. It should be noted, moreover, that in the course of his study, Sayce makes no distinction between préciosité and baroque, for he considers the former a subspecies of the latter in the
development of Renaissance style.

Contrary to Sayce, Odette de Mourgues makes a fine distinction between metaphysical, précieux, and baroque poetry. Approaching the problem of baroque literature "from within," she limits her investigations to certain stylistic and thematic characteristics in poetry—death, violence and passion, feeling of insecurity, effort at reconciling the macrocosm and the microcosm, contradiction and tension. The conceit, the far-fetched metaphor, hyperbole, and other rhetorical forms represent the stylistic devices which the baroque poet uses to express among other motifs—the mystical, the morbid, the macabre, the cosmic, the apocalyptic, and the absurd. She concludes, finally, that the baroque is poetry in which, although the problems of the age are reflected, the perfect poise between intelligence and sensibility is either destroyed or not achieved or not attempted, with the result that the poet has a distorted vision of life, distorted through imagination and sensibility, without any apparent care for proportions or balance.

However, she adds that a précieux poet may become baroque when this delicate balance is upset as in the case of Tristan who manifests both qualities.

Imbrie Buffum limits the baroque to a style concept, fixing it chronologically between 1570 and 1650. Buffum is careful to emphasize that he does not wish to destroy the concept of classicism in order to replace it by that of baroque, for he does not consider the masterpieces of the 1660's and 1670's as baroque. Thus in so many words, he defines the baroque as anti-classical. Perhaps his most interesting
observation is that of placing the baroque in a Christian framework. Because the baroque mind has a strong incarnational view of nature, it can never escape looking at the world as the creation of God. The baroque, therefore, is a Christian style, even when its exemplars are not especially devout people."16

René Wellek suggests several possible insights into the concept of the baroque in literary scholarship which can be summarized in four statements. (1) The term is more acceptable to him if it can be applied to a "general European movement whose conventions and literary style can be fixed fairly narrowly, from the last decades of the sixteenth century to the middle of the eighteenth century in a few countries," (2) but he adds that it is probably necessary to abandon attempts to define baroque in purely stylistic terms since "their presence is only important if it can be considered as symptomatic of a specific state of mind, if it expresses a baroque soul." (3) He concludes that the most promising way of arriving at a more closely fitting description of the baroque is to aim at analyses which would correlate stylistic and ideological criteria. (4) Finally, he distinguishes two main forms of baroque "that of the mystics and tortured souls, and a continuation of rhetorical humanism and Petrarchism."17

Gonzague de Reynold, while not defining the term, has, nevertheless, shed some light on the notion of baroque in French literature. He offers three basic notions: (1) The
seventeenth century as a whole had a baroque temperament in conflict with its classical esprit and volonté. By baroque temperament Reynolds means violent, adventurous, romanesque. The will, characterized by order and restraint, set forth to bridle and subdue its unruly temperament. (2) The seventeenth century attempted to attain a certain grandeur in every sphere, politically, socially, and artistically. (3) The cooperation and fusion of ecclesiastical and royal authority enabled France to realize this grandeur. Hence, for Reynolds the baroque represents this dual aspect of the Zeitgeist; moreover, this conflict corresponds chronologically to two great political phenomena—the Spanish hegemony and the French hegemony. While baroque and classicism are opposed to one another, they share nevertheless a common Catholic soul as well as a volonté proceeding from two principles—order and magnificence.  

b. the expanded view:

The second camp composed mainly of German and Anglo-Saxon scholars opts for an enlarged view of the baroque, making it more or less synonymous with the whole seventeenth century and viewing French classicism as baroque classicism, that is, as one manifestation of the French baroque epoch style. The two main proponents of this group whom we shall discuss are Helmut Hatzfeld and Wylie Sypher.

Helmut Hatzfeld states first that baroque as a critical term refers to an epoch style of the seventeenth century of which French classicism is merely one aspect. However,
Hatzfeld seems to have altered his terminology somewhat, for he affirms that in his own articles, he has used the term baroque since 1927 in a larger sense for a literary period style, and since 1957 in a narrower sense "tentatively" also for a generation style. Furthermore, he distinguishes four generation styles: (1) Renaissance 1550-1590, (2) Mannerism 1590-1640, (3) Baroque (1640-1680), and (4) Barroquisme (1680-1710). Discouraging the use of the term for national literatures, Hatzfeld limits it as a necessary term for comparative literature since national literatures participate in a different degree and at different moments in the baroque movement. In one instance he describes the baroque as the evolution of the Hispanized Renaissance at the moment of the Council of Trent; in another, he justifies the use of the term "in all cases where such motifs, devices, symbols, are at issue as art history and iconography call baroque without question."19

Similarly, Wylie Sypher identifies four stages in the development of Renaissance style—(1) a provisional formulation (Renaissance); (2) a disintegration (Mannerism); (3) a reintegration (Baroque); and (4) a final academic codification (Late-Baroque).20 Of the baroque style, Sypher says that it reaches its decisions through spectacle. "It resolves the uncertainties in mannerist art by overstatement in the flesh, energy, mass, space, height, color, and light... It is an art given to superlatives."21 Like Hatzfeld, Sypher does not oppose baroque to academism or classic art since both obey
many of the same laws of structure; but perhaps Sypher's most interesting observation is that of placing Racine in the late-baroque period, which for him is nothing less than a "psychological reconstruction of baroque":

We appreciate Racine, as we appreciate Poussin, only when we abandon talk of classicism and academism and regard him as the voice of late-baroque sensibility. Like Poussin, Racine liberates the baroque image from its plastic excess; he leaves us only its profile, its attitude, its idiom for defining the will of the self. . . Thus late-baroque reduces the composition to a few powerful motives concentrated into an interior conflict with an effect of chosen fatality.22

It is interesting to note that whereas Hatzfeld places Racine clearly within his baroque schema (1640-1680), Sypher chooses to classify him as a late-baroque poet, thus "liberating" him from the baroque excesses.

4. Baroque forms, themes, and motifs:

If there is much disagreement as to the exact definition of the term baroque, there appears to be, on the other hand, a consensus among the critics as to baroque forms, themes, motifs, and stylistic characteristics; where the French critics dared not venture into the realm of definition, they have not hesitated to delineate certain tendencies in the drama and poetry of the pre-classical period. Although several attempts have been made by German and Anglo-Saxon critics to label as baroque the prose works of such writers as Montaigne, Guez de Balzac, Honoré d'Urfé, Saint François de Sales, Pascal, Charles Sorel, Mlle. de Scudéry, La Bruyère, Saint-Evremond, and Bossuet, the term has been more widely used to refer to
two poetic forms—dramatic and lyric poetry.

Nowhere does the term invite more analysis than in the pre-classical French theater, for there the differences are so striking between the plays adhering to the bienséances and those deviating in varying degrees from the classical norm. In fact, Cioranescu hails drama as a peculiarly baroque genre suited to the themes of paradox, duality, and conflict:

El drama es el conflicto entre dos movimientos del mismo corazón, es decir, el conflicto que toma por tablado el alma de un solo personaje, y como término de su antinomia dos esperanzas u dos probabilidades de ser del personaje: es la contraposición considerada bajo lo especie de la pasión, y la eterna dualidad barroca, aplicada a la última unidad que se podía suponer indivisible: el alma humana.... En fin, el resultado más importante y más duadero del barroco es sin duda el descubrimiento del drama.23

Dispelling the notion long held by conservative French critics that the pre-classical dramatists amount to a small group of attardés, égarés, Raymond Lebègue posits the existence of what could well be called a French baroque theater. He characterizes this theater by its disdain for the unities, exaggeration in language and action, and a preference for tragicomedy, and more important, its penchant for the irrational, the emotional, and the violently passionate.24 In another instance, Lebègue lists three main prerequisites for a baroque play or poem: (1) mass—"l'abondance luxuriante et désordonnée," (2) Lebensfülle—"plénitude de la vie, ou plus précisément la représentation hyperbolique de sentiments ou de passions intenses; (3) ornamentation and the element of surprise—"la recherche des effets de surprise, le
goût du neuf, du rare, du subtil. On ne cherche pas des idées nouvelles, mais l'expression inédite d'une idée banale."

Included under this label would be certain plays by Hardy, Schélandre, Théophile, Rotrou, and Corneille to mention just a few playwrights which Lebègue discusses. However, Lebègue is careful to qualify his investigations by noting on the one hand that in France the baroque theater was not as luxuriant as in other Catholic countries, and, on the other, that even the most baroque French tragedies never enjoyed a great success.

In two monumental works, Jean Rousset did for French baroque poetry what Raymond Lebègue had done for French baroque theater. Along with the investigations of Alan Boase and other Anglo-Saxon critics, Rousset contributed to the discovery or rediscovery of a number of French poets—Jean de Sponde, Chassignet, La Ceppède, Bréboeuf, Hopil, Martial de Brives, Du Bois Hus, among many others. In his study of French baroque literature, Rousset uses Circe and the peacock to symbolize the two most salient characteristics of baroque—that is, metamorphosis and ostentation, movement and décor.

In all, he lists seven baroque themes which revolve more or less around the two major ones listed above: (1) le changement, (2) l'inconstance, (3) le trompe-l'œil, (4) le parure, (5) le spectacle funèbre, (6) la vie fugitive, and (7) le monde en instabilité. Hatzfeld expands the number of motifs and themes which can be considered baroque when presented in tension with other opposites to include—vanity, death, mask,
disguise, illusion, dissimulation, conflict, ostentation, melancholy, solitude, scruple, honor, generosity, detachment, chastity, grace, duty, passion, and virtue—raison d'État tension, suffering love as lure and danger, seduction, sin, atonement, and finally adds all those motifs in a particular moral or moralizing combination. 28

5. Baroque stylistic devices:

If instability and conflict seem to be the two main baroque themes, hyperbole, antithesis, chiaroscuro, and paradoxical metaphor represent the favorite devices which the baroque poet uses to illustrate his motifs. It should be noted, however, that the simple use of these techniques does not in itself constitute a baroque work but rather their recurrent appearance creates a distortion which is indicative of a baroque psyche, divided and sometimes tormented. In addition to the four devices already mentioned, Hatzfeld would include such conventions as impressionism, ambiguity, vacillation, prismatic presentation, suspense, mirage, pompous gestures, metamorphoses, casuistry, reconciliation, bien-séance in feeling and language, paradoxical relations between fatality and providence, ascetic retreat, and cosmic speculation. According to Hatzfeld, the baroque poet has recourse to certain favorite symbols which incarnate the themes he wishes to present; symbols of motion and emotion—flame, wave, dance, storm, echo, cloud, reed, foam, fountain, snowflake, bubble; symbols of eroticism and change—faun, peacock,
Proteus, Calypso, Alcina, Hylas, Ariadne; symbols of sin and earthly limitations--prison, labyrinth, grave, graveyards, ruins. 29

While Hatzfeld's catalogue of baroque stylistic devices is certainly complete, it perhaps is an over-extension of the term, including nearly every conceivable literary convention. We believe Imbrie Buffum's eight categories serve a more clearly defined approach to the question of baroque technique. Two of these techniques are particularly worthy of note--emphasis and exaggeration, and incarnation. In his study of Agrippa d'Aubigné's Les Tragiqnes, 30 Buffum identifies the various ways in which d'Aubigné achieves emphasis and exaggeration, such as asyndeton, echo device, and verbs of violence. While asyndeton in the strict sense refers to a rhetorical figure which omits the conjunction, Buffum uses it in a wider sense to include the heaping-up of words for the sake of massiveness and emphasis: "The baroque poet has chosen to be redundant in order to be forceful, adding words to his descriptions as a baroque architect might add columns to a façade." 31 This massiveness is further reinforced by the rapid succession of parallel episodes while the repetition after a short interval of a cardinal word, the echo device, contributes to the overall effect, being closely allied to conceits and puns. Verbs of violence play a role of prime importance in creating the motion and shock which a poet such as d'Aubigné wishes to convey in order to underline his message. Noting the high proportion of run-on lines in Les
Tragiques, Buffum considers the baroque Alexandrine ideally suited to propaganda: "Whereas the later, classical Alexandrine is ideally suited to the clear presentation of well defined psychological states, the baroque Alexandrine is appropriate for the poetry of violence and propaganda."  

Incarnation represents the second baroque stylistic device, one which we shall be using in the course of our study of Tristan's imagery. Affirming that the baroque style is essentially a Christian style, Buffum sees incarnation as an attempt on the part of the baroque artist to give physical expression to unseen realities. This is first noted in the concreteness of the imagery; moral and religious concepts are represented in very real and sometimes earthy terms. This concreteness, moreover, is achieved in part by personification. For example, Buffum refers to d'Aubigné's fondness for personifying in vivid detail virtues, vices, and institutions; we shall note the same type of personification in Tristan. Color in general and red in particular form the third aspect of incarnation; all those words which suggest red--fire, purple, ruby, blood, blushing, rose, braziers, firebrands--are evoked to convey violence. At the same time, red symbolizes for d'Aubigné passion and cruelty as opposed to the purity, innocence, grace, divine goodness which white symbolizes.

Multiple-sense imagery, that is, one image which appeals to several senses in succession, adds to the incarnational effect. Here Buffum hesitates to draw parallels with Baudelaire's correspondances, for in d'Aubigné's incarnation is manifested
in the erotic-ecstatic, that is, the use of the sensuous to express a religious, spiritual ecstasy. In d'Aubigné's imagistic system, God's love is expressed in very human terms, but perhaps the best example of such a representation of the erotic-ecstatic is to be found in the plastic arts, and notably Bernini's statue of Saint Theresa whose heart is pierced by a Cherub's fiery golden arrow. Similarly, d'Aubigné expresses a Protestant martyr's death as an "erotic swooning through the fullness of religious rapture." These two devices emphasis on exaggeration, and incarnation, while not being the only ones which the baroque poet utilizes, form the core of the baroque poet's imagistic system together with paradox and antithesis. As we shall see in the next chapter, Tristan uses these devices extensively to achieve similar effects as those Buffum notes in d'Aubigné.

6. A composite definition of the baroque:

In an effort to synthesize all that has been said about the baroque in the preceding pages, we submit the following composite definition: The baroque as it applies to French literature is situated in a literary period corresponding chronologically to the years 1580 to 1660. It is characterized historically as a reaction to Renaissance classicism from which it stems. Thematically, it reveals an obsession with movement, inconstancy, conflict, and death. And stylistically, it tends toward incarnation, ornamentation, paradox, exaggeration, imbalance, and distortion.
NOTES

CHAPTER II

1 Gonzague de Reynold, Le XVIIe siècle: le classique et le baroque (Montréal, 1944), p. 128.


3 Helmut Hatzfeld, "Use and Misuse of Baroque as a Critical Term in Literary History," University of Toronto Quarterly, 31 (1962), 180.


6 R. A. Sayce has written an interesting article on the anti-baroque reaction of classicism--"Boileau and French Baroque," French Studies 2 (April 1948), 148-52.

7 Cioranescu, pp. 28-29.

8 Ibid., p. 29. Cioranescu explains Kohler's position and quotes from his Le Classicisme français et le problème du baroque (Lausanne, 1953), p. 117. "Il me paraît plus vrai de tenir le baroque pour la norme permanente ou pour l'état fondamental de la culture universelle, et le classicisme comme un sommet auquel certaines nations s'élèvent à certains moments."

9 Benedetto Croce, Storia Dell 'Eta' Barocca in Italia (Bari, 1957), p. 39. "Se il barocchismo ha carattere non artistico nè poetico ma pratico, cosi nel suo prodursi in una singola opera come, e ancor pui, in quella communanza di produzione che si chiama la scuola o la moda e che gia per sè è un fatto pratico, lo storico della poesia e dell' arte non può considerarlo positivamente ma negativamente, cioè come una negazione o limite di quel che è propriamente arte e poesia.... Si dica pure età barocca e arte barocca;
ma non si perda mai la coscienza che, a rigor di termini, quel che è veramente arte non è barocco, equel che è barocco non è arte."


11 R. A. Sayce, "The Use of the Term Baroque in French Literary History," *Comparative Literature*, 10 (1958), 249.

12 Ibid., p. 251.


14 Ibid., p. 74.


16 Ibid., pp. 59-60.

17 Wellek, pp. 94, 102, 108, 111.

18 Reynolds, pp. 13, 141.

19 Hatzfeld's theories as we have summarized them in this paragraph are expounded in two different works: "Use and Misuse of Baroque as a Critical Term in Literary History," pp. 184-88; and *Estudios sobre el Barroco* (Madrid, 1964), pp. 69, 71-72.


21 Ibid., p. 181.

22 Ibid., pp. 282-85.

23 Cioranescu, pp. 333, 420.


27 Rousset, La Littérature, p. 8.


29 Ibid., p. 188.


31 Ibid., p. 17.

32 Ibid., p. 32.

33 Ibid., p. 91.
CHAPTER III

THE FATE MOTIF

1. The role of astrology and Fortune:

Like many of his contemporaries, Tristan was an avid believer in astrology. Indeed, his interest in the stars perhaps encouraged him to translate Viète's *Principes de Cosmographie*, which includes a section on astronomy. In his own imagistic system, Tristan utilizes stellar imagery quite frequently to symbolize the omnipotent but capricious forces of Fortune, guiding and at times determining man's nature and his activities. Curiously enough, in nearly all his works, Tristan alludes to the stars in a negative sense, blaming personal weaknesses and misfortunes on *la mauvaise Fortune*, *un Astre cruel, ennemi*, or *irrité*.

In his autobiography *Le Page disgracié*, Tristan relates the unfortunate celestial circumstances of his birth:

J'eus Mercure assez bien disposé, et le Soleil aucunement favorable: il est vrai que Vénus qui s'y rencontrera puissante, m'a donné beaucoup de pente aux inclinations, dont mes disgraces me sont arrivées. Je crois que cette première impression des Astres laisse des caractères au naturel qui sont difficiles à effacer: et que s'ils ne forcent jamais, au moins ils enclinent sans cesse.

The poet first affirms that Mercury and Venus, the emotional and the amorous, represent the determining factors in his personality, but asserts at the same time that the first
impression of the stars does not compel but rather predisposes or inclines one to his natural bent. This apparent dichotomy between fate and free will which the poet mentions here only in passing forms an essential part of Tristan's theater as we shall see later. Moreover, it is interesting to note that throughout his works Tristan explains his fiascos in love as being determined by this infused nature with the Sun constantly hostile to the poet's attempts to realize his amorous inclinations.

Often the poet presents himself as a victim of Fortune in order to gain the sympathy of the reader. Thus in the first few pages of the Page, Tristan underlines the fact that he is not going to describe himself as an epic hero:

Je n'ecris pas un Poëme illustre, où je me veuille introduire comme un Heros; je trace une Histoire deplorable, où je ne parois que comme un objet de pitié et comme un jouet des passions des Astres et de la Fortune.²

Buffeted on all sides by the stars, Fortune, and unrequited love, Tristan succeeds in convincing his reader that nothing which has been preordained can be changed. In another instance in the Page, the Narrator states: "Mais je n'estois pas nay sous une planette assez heureuse, pour avoir des prosperitez en effet."³ As a result of the misfortunes of his life, and notably the ingratitude which his patron Gaston d'Orléans showed towards him, together with the obstinate belief that Fortune had doomed him to a life of misery and sorrow, Tristan's literary personality reflects melancholy, morbidity, and self-pity.
If the stars are responsible for the poet's misfortunes, they are no less to blame for his personal weaknesses. Thus in the *Lettres meslées*, Tristan draws a parallel between his poetic talents and his natural inclination to laziness: "En effet, Monsieur, il semble que la Planète qui nous dispose à faire des Vers, nous vienne imposer la paresse." Poetry and laziness have therefore one and the same origin—une Planète.

It would take a whole volume to list all the allusions to the stars and Fortune which appear in Tristan's verse; however, three examples will suffice to illustrate three aspects of the motif—(1) fate and love, (2) the fickleness of fate, and (3) the injustice of fate. In the poem entitled "Plainte d'Acante" in the volume by the same name, the poet alludes to his sorrows in love attributed to the hostility of the stars:

Mais je n'auray jamais tant de contentement;  
Mon ame à qui les maux sont si fort ordinaires,  
Parmy ses desplaisirs, se flatte vainement  
De ces douceurs imaginaires:  
Les Astres tous puissants, et qui me sont contraires,  
Ne voudront pas se relascher  
A m'acorder un bien si sensible & si cher.5

If the poet has been excluded from the pleasures of love, he is not to blame but rather the all-powerful stars which are contrary to his desires.

In *La Lyre* the poet appears at times overwhelmed by the strange and capricious decrees of Fate:

Mais l'aveugle Fortune a de bises loix:  
Je suis comme un jouet en ses volages droits,  
Et les quatre Elemens me font tousjours la guerre.6
The poet likens himself to a helpless toy battered by blind Fate and the ruthless commands of Nature, for Fortune works according to illogical laws by which she subdues her victims.

An enemy of love, a relentless persecutor, Fate even showers its injustice upon the innocent:

Clairs ornemens du Ciel, Astres, brillantes Causes
Qui donnez l'ordre à toutes choses,
Et qui troublez par fois l'estat des demy-Dieux;
Si toûjours l'équité conduit vostre puissance,
De grace ouvrez icy les yeux
Pour le maintien de l'innocence;
Et faites cesser l'influence,
Dont vous persecutez la Nymphé de ces lieux.

Here the poet prays for "stellar" intercession on behalf of innocence, persecuted through divine consent. The prayer is directed not to blind Fate but rather to brillantes Causes which give order to everything, albeit an order unknown to human intelligence, and which at times disrupts the tranquility of the terrestrial gods. Not even the innocent demy-Dieux are exempt from the celestial will.

Stellar imagery forms an essential part of Tristan's dramatic vocabulary (see Appendix I). In fact, the dedications of his plays offer at least two examples of the poet's obsession with stars and Fortune. When Tristan was writing Panthée he was very sick, and in the Avertissement, he refers to this situation in stellar terms: "... mais elle [la pièce] n'estoit pas née sous une assez bonne constellation pour répondre à mon Esperance." In his dedication of La Mort de Chrispe to Madame la Duchesse de Chaunes, Tristan commends his work to the good auspices of its illustrious
sponsor: "J'oseray donc vous le consacrer comme à l'Astre qui président à sa naissance, lui a donné par une celeste impression tout ce qu'il a de plus agréable." The metaphor merits special attention. The play's sponsor is likened to a star presiding over the poet's spiritual offspring, as though baptized in the presence of this illustrious terrestrial star.

The plays themselves afford abundant examples of the interaction between the stars and Fortune. Panthée, a captive of Cirus, for example, longs to be reunited with her husband Abradate and blames Fortune for his absence from her:

Et l'aveugle Fortune avecque trop d'empire, 
Preside sur l'estat du bon-heur où j'aspire. (II,2)

Thus Panthée expresses the idea that fate though blind is no less vehement in its attempt to influence and impede the happiness to which mortals aspire. In another instance, Chrisanthe, one of Cirus's generals, warns his chief against tempting Fortune by pursuing the Assyrians:

Respecter la Fortune et ne s'engager pas
Sans quelque defiaence à suivre ses appas. 
Cette aveugle Deesse est toujours infidele. 
On est souvent trompe quand on s'asseure en elle. 
Elle a l'esprit leger et le goust deprave. 
Et laisse choiro souvent ce qu'elle a releve. (I,1)

Fortune is like a blind goddess whose charms though tempting often prove to be treacherous, for this unloyal divinity is more aptly characterized by her fickleness by which she quickly abandons what she had formerly favored and protected.

In La Mort de Sénèque, Pison, the chief conspirator, upon realizing that his plot to assassinate Néron has been discovered by the emperor himself, blames his failure to realize
his plans on an ill-favored star:

Une cruelle Estoile, ardente à nostre perte,
A sans doute vaincu par ses malignitez
Les pressages heureux dont nous estions flatez.

(IV,2,1160-2)

The image suggests an allegorical conflict between the forces of evil incarnated in une cruelle Estoile and those of goodness and virtue represented by the pressages heureux by which the Roman state was preparing to rid itself of a tyrant. But Fortune has taken the side of evil incarnated in Néron. As Pison explains:

Le sort nous est contraire, & le Ciel en courous,
Pour conserver Néron, prend party contre nous;
Le Tyron désormais prendra toute licence
D'accabler la Vertu, d'apprimer l'innocence.
Qui voudra s'opposer à sa brutalité,
Après cette faveur de la fatalité?  (IV,1,1081-6)

Fate favors vice and tyranny in the personage of Néron and is opposed to innocence and virtue represented by Pison's "noble" plot. Since the plot has been thwarted, Néron will take this as a sign that the gods and fate are protecting him. This opposition between Virtue on the one hand and Fortune on the other appears rather frequently in Tristan's theater, and we shall have occasion to discuss it in more detail elsewhere in this chapter.

In La Folie du Sage, Rosélie, notified by her lover Palamède, the King's favorite, that the sovereign wishes to make her his mistress, blames no one but fate for this misfortune:

Ma mauvaise fortune en est seule coupable.
C'est un effet tout pur des Astres irritez
Qui furent envieux de mes prosperitez.  
De ce trait de disgrace ils sont la seule cause.  
(II,3,590-3)

Fate, though omnipotent, yet appears jealous of human happiness and attempts to counteract human efforts to maintain a certain equilibrium. Ariste, for example, upon hearing that his daughter Rosélie has poisoned herself rather than betray her fidelity to Palamède by becoming the King's mistress praises his daughter's constancy in love and at the same time laments her misfortune:

Sous quel Astre cruel ay-je receu la vie,  
Pour me la voir de honte ou de douleur ravie!  
Quels Dieux ay-je offensez avecque tant d'excesz  
Qui donnent á mes voeux de si mauvais succesz?  
Quelle Estoile maligne influant les misères  
Et meslant du poison dans les choses prosperes  
A changé si soudain l'estat de mon bonheur  
Me ravissant le bien, le credit & l'honneur? (III,4,889-96)

Ariste, a Job-like figure, sees no reason for what has happened to him; the rhetorical questions he poses, underlined by the repetition of the word quel, serve to demonstrate in a very moving and dramatic fashion the oppression of innocence by the unjust Astre, Dieux, and Estoile. In addition, the state of flux which exists in the human condition is here translated by the sudden change in Ariste's fortune. With one blow, wealth, credit, and honor have been overturned for no apparent reason.

Finally, in Osman the Sultane Soeur, aware of her brother Osman's impending doom at the hands of the Janissaires, invokes the stars in the following manner:

Astres qui menacez les plus beaux de ses jours,  
Pour changer ses destins, prenez un autre cours,
Et n'exterminerez pas par une injuste guerre
Celui qu'on peut nommer un Astre de la Terre. (II,1)

Here the concluding line merits special attention for it contains a **pointe**, a favorite stylistic device of baroque poets. The **Astre** symbolizes both Fate and the illustrious mortal star Osman. The celestial rules the earthly but even on earth the terrestrial stars rule the fate of other less illustrious beings. Thus the poet opposes the divine to the human and expresses the latter in terms of the former.

One could mention numerous other occasions in Tristan's theater to illustrate the all-important role which both astrology and Fortune play. However, they all revolve around the basic theme of fatality. The stars, in brief, rule men's lives usually working in a negative sense by impeding their hopes of love, upsetting their attempts to achieve stability and happiness, and striking down particularly the innocent and the virtuous. Fate knows no social barrier, and man's nature, life, and ultimate end in death are pre-ordained according to some plan unknown to human intelligence. Such is the picture which Tristan depicts and which will be enlarged and analyzed in succeeding pages.

2. Fortune/Providence:

Although the word Providence appears only twice in Tristan's theater (see Appendix I), there are, nevertheless, numerous allusions to the divine protector and benefactor. The poet often opposes blind fate to a pre-ordained plan working in man's behalf; or, he juxtaposes a pagan concept of
the divine with a Christian one to form a strange kind of merveilleux chrétien. In both instances, Tristan establishes a strong rapport between the hero and heroine and the divine.

In La Mariane, for example, both Hérode and Mariane consider themselves to be under the special protection of God. Convinced that no harm can befall him, Hérode shuns the warnings of his brother Phérole and his sister Salomé to beware of a supposed plot by Mariane to poison him:

Un Demon diligent qui sans cesse regarde,
Les deposets que le Ciel a commis à sa garde,
Veille pour mon salut, & me faut dissiper
Les mal-heurs où le Sort me veut enveloper:
Ce ministre celeste à toute heure m'inspire
Ce qui doit resulter au bien de mon Empire,
Et lors que je me trouve au plus fort d'un danger,
Il s'avance à mon aide, & me vient dégager,
Il preserve ma teste, il soustient ma Couronne
Au milieu des combats son aisle m'environne.

There are curious Christian overtones in Hérode's language. He sees himself protected by a guardian angel ironically alluded to as a Demon diligent. Moreover, he opposes Sort to Ciel, the pagan concept of fate to the Christian concept of Providence. The last three lines both by the choice of words—"Il preserve ma teste, il soustient ma Couronne"—as well as by the parallel construction, "Il s'avance, Il preserve, il soustient," have a familiar Biblical ring to them.

Mariane also implores divine intercession. A faithful Jewess, proud of her lineage, she expresses the desire to be rid of conjugal life with a man whom she detests as the usurper of her crown and the murderer of her family. In a very poignant scene, before being executed, she commends her
children to divine Providence:

O grand Dieu, j'espère
Que tu leur serviras de suport & de Père,
Et que pour les conduire en ce temps dangereux,
Ta haute providence ouvrira l'oeil sur eux. (IV,5,1323-6)

Hence both Hérode, the usurper and oppressor, and Mariane, the innocent victim of a plot to discredit her, seek protection from the divine, but while Providence seems to favor Hérode, Mariane undergoes a series of tribulations until her death, which signals for her a final release from carnal bondage and reunion with God.

If God is a protector, he may also administer justice. Thus Alexandra, Mariane's mother, calls upon God to avenge her daughter's execution:

Lasche & cruel Arabe, aujourdhuy sans pitié
Tu fais sentir ta rage à ta chaste moitié
Mais la bonté du Ciel en courroux convertie,
Saura dans peu de temps frapper l'autre partie:
Un Dieu qui de là haut void les secrets des coeurs
Te punira bien tost de ces grandes rigueurs
(IV,4, 1291-6)

God thus serves as a witness to the deeds and misdeeds of mortals as well as the ultimate judge of man's punishment.

Similarly, in Panthée, Cirus considers the gods to be on his side; so he tells his victorious generals:

Les Dieux que ce desordre avoir mis en courroux,
Ont monstré clairement qu'ils combattent pour nous;
Et font leur propre fait des armes legitimes,
Qu'on nous void employer au chastiment des crimes. (I,1)

War against the Assyrians receives the special blessing of the gods, since Cirus's military exploits are a fulfillment of the divine will. Fate, therefore, far from being opposed to
Providence, is rather a manifestation of God's pre-established plan:

La Fortune en son cours suit leur sainte ordonnance,
Et selon leurs decrets regle son inconstance
Cette Divinité qui marche sur les flos,
N'est que l'occasion prise bien à propos
Lors qu'avec hardiesse on fait une entreprise,
Et que pour quelque bien le Ciel la favorise.
Il est bien mal-aisé qu'on ne soit pas heureux
Quand on fait des desseins justes et genereux:
Car lors qu'à nos souhaits le Ciel n'est pas propice
Cet obstacle ne vient que de notre injustice. (I,1)

Cirus attempts to justify the ways of God to men in Christian terms. The poet juxtaposes the pagan concept of a plurality of gods—"leur sainte ordonnance" with Christian allusions: "Cette Divinité qui marche sur les flos," creating at the same time a vivid, painterly (malerisch) description of God interceding on the virtuous man's behalf. Moreover, the concept elaborated in the above passage, expressed by a personage historically and chronologically out of place, serves to underline, in a paradoxical manner, the Christian belief in divine Providence as opposed to the pagan concept of unjust Fortune. Fortune, Divinité, and Ciel reflect three aspects of Providence, acting in harmony to sustain the virtuous person.

As a faithful servant of the gods, Cirus believes that he has nothing to fear from divine wrath:

Je sers trop bien les Dieux pour craindre ces disgraces,
J'invite leurs bonnes, je marche sur leurs traces;
C'est leur secret conseil qui me fait mettre aux chams,
Pour conserver les bons et perdre les meschans. (I,1)

Cirus enjoys a special blessing of the gods since he is carrying out their divine plan—leur secret conseil, and his war against the Assyrians represents merely another manifestation
of divine intercession. The last line merits special attention, for it contains two important pairs of antithetical expressions: conserver/perdre; les bons/les meschans. These expressions underline both Cirus's personal belief in his individual role and his actual function in the play. He must punish Araspe who attempts to seduce Panthée, and preserve Panthée's virtue.

The Christian concept of divine Providence is further elaborated in La Mort de Chrispe. Constantin represents the Christian hero par excellence; obedient to the laws of God, he has assurances of divine protection—promesses des Cieux. On one occasion his son Chrispe attempts to redefine the Christian concept of forgiveness in urging his stepmother Fauste to use her influence in pardoning Licine, the King's brother-in-law and military enemy whom Chrispe has defeated in battle:

Les Dieux sont bons, Madame, et sont par leur puissance
Moins crains et respectez, qu'aimez pour leur clemence.

(I,3)

While referring to gods in the plural, Chrispe redefines the traditional pagan concept of a wrathful divinity which he opposes to the clemency of the Christian God. 12

Even when Constantin witnesses the death of his son through the jealousy of Fauste, he does not fail to proclaim the goodness of God:

Je puis bien discern er la main Toute-puissante,
C'est par son mouvement que je suis abatu,
C'est ici que sa force accable ma Vertu.
O main toute Celeste, ici je te voy luire,
Tu viens me chastier, mais non pas me destruire
C'est pour me r'affermir que tu choques les miens.
Je baise de bons coeurs les verges que tu tiens.
Par ces vives leçons je deviendray plus sage,
Le mal que je ressens est à mon avantage. (V,6)

The reprimanding hand acts justly even though it appears to
inflict an apparent evil--the death of Chrispe and Constance.
Constantin interprets this misfortune as a meaningful sign
from God reminding him of his failure to fulfill his promise
to purge the State of error and blasphemy:

Je vous avois promis, ô Puissance suprême,
De purger mes États d'erreur et de blasphème. (V,6)

Moreover, God's strength overwhelms Constantin's Vertu in the
sense that it attacks his steadfastness in his failure to
realize his promise.

The theme of Fortune/Providence reaches its climax in
La Folie du Sage, for there not only the vicious or recal-
citrant are punished, but especially the virtuous and pious.
Ariste, a virtuous, devout, and learned man discovers that
neither his knowledge, nor his virtue, nor his piety save him
from the capricious blows of Fortune. To a certain extent,
the events of the play represent the reversal of justice and
injustice on the part of the divine. Describing the divine
protection which accompanies all virtuous and pious kings,
Ariste restates the idea of the guardian angel, substituting
a souverain genie for Hérode's Demon diligent:

Un souverain genie est toujours à leur suite
Qui d'un extreme soin veille sur leur conduite:
Il aplanit les lieux où s'avancent leurs pas,
Les inspire au Conseil, les assiste aux combas,
Arrete sur leur camp l'aile de la Victoire
Et comme par la main les conduit à la gloire. (I,1,41-46)
The image is particularly noteworthy for it exemplifies Tristan's frequent use of the merveilleux chrétien. The poet fuses the concept of the guardian angel—un souverain genie with that of the Holy Spirit—Les inspire au Conseil. The tableau is further enhanced by the Biblical language—"Il aplanit les lieux où s'avancent leurs pas." However, Rosélie's feigned death and Ariste's disfavor in the eyes of his King prevent Ariste from reasoning God's justice: "Je ne puis raisonner parmy tant de disgraces."

Thus Fortune, while in most cases representing the fulfillment of divine Providence, is opposed at times to what appears to be divine goodness. Dalla Valle notes an evolution in Tristan's representation of Providence in relation to Fortune particularly in the plays following La Mort de Chispe. According to her, Tristan's personages first manifest a strong belief in the benign influence of Providence (Mariane, Cirue, Sénèque, Constantin), but later abandon hope of such a concept in favor of a modified belief, if not in divine Providence, at least in divine puissance. Dalla Valle justly adds that God remains mute to human suffering. Unlike Constantin, Ariste receives no answer, no hint as to why he has been subjected to such a misfortune. Indeed, his learned madness symbolizes his failure to reconcile Fortune and Providence, evil and justice.

3. Fortune/Vertu:

In nearly all his works, Tristan establishes an
interesting polarity between the forces of Fortune warring against the forces of Virtue. It should be noted, however, that the poet juxtaposes two meanings of the word vertu, referring both to moral strength and constancy as opposed to the vice and inconstancy favored by Fortune. Although this allegorical conflict is certainly not unique to Tristan, it occupies, nevertheless, a rather significant role in the poet's imagistic system, for Tristan saw himself as a partisan of Virtue and an enemy of Fortune:

Elevé dans la Cour dés ma tendre jeunesse,
J'aborday la Fortune et n'en eus jamais rien,
Car j'aymay la Vertu, cette altiere Maistresse Qui fait braver la peine et mépriser le Bien.15

It appears from this epitaph that the poet could expect nothing from Fortune but misfortune since he disdained wealth and allied himself with the constancy of Virtue. In his own life, Tristan's unrecompensed loyalty to Gaston d'Orléans provided ample proof of Fortune's disfavor.

The dedications of his plays are replete with allusions to Fortune and Virtue; in each case, the poet allies himself with Virtue to offset the harshness of his fate as an unrecompensed literary figure. For example, in his dedication of Panthée to Henry de Lorraine Archevesque et duc de Reims, Tristan alludes to Fortune and Virtue in these terms: "Je suis bien assuré qu'elle [la Postérité] sera pleine de merveilles, si peu que le Fortune vueille favorises vostre vertu." Tristan seems to imply here that Fortune, unkind to the Duke's Virtue in this life, will be
avenged by posterity; the poet hoped as much for himself as a literary figure. Often Tristan speaks of Virtue in purely plastic terms in referring to the Greek sculptor Phidias's statue of Virtue. Thus in his dedication of La Mort de Sénèque to Monsieur le Comte de Saint-Aignan, he says: "Possible m'immortaliseray-je comme Phidias, dans une excellente image de Vertu," and then extolling Saint-Aignan's virtue, he continues: "Cette Vertu toute pudique, semble un peu trop jalouse des interests d'une si magnifique Soeur." In other words, Tristan's representation of Seneca, the paragon of virtue, in La Mort de Sénèque will complement the Count's own virtuous life. In another instance, in his dedication of La Mort de Chrispe to the Duchesse de Chaunes, Tristan speaks of submitting himself to Virtue: "Et servir de cette façon, estoit moins ceder à la Fortune que ce n'estoit se soubmettu à la Vertu." In serving the Duchess, Tristan opposes the inconstancy of Fortune to the constancy of Virtue incarnated in this illustrious person.

The plays themselves offer several examples of the allegorical conflict between Fortune and Virtue. We have already seen how Cirus in Panthée remains obedient to the will of the gods, and his definition of the virtuous king as one who fulfills the divine will. However, in the course of the play, Cirus's reputation as a just and virtuous monarch is tarnished somewhat by Araspe's advances to Panthée. Although he attempts to rectify this transgression by first
punishing Araspe and then forgiving him at Panthée's request, the succession of events which conclude the play suggests that his moral stability has been disrupted somewhat. Indeed, Abradate's death in battle, fighting in Cirus's behalf, and Panthée's suicide, cannot help but shake Cirus's strength, his virtue, as Hidaspe proclaims at the end of the play:

Quel disastre! O Cirus, comment l'apprendras-tu
Sans que ce rude coup esbranle ta vertu? (V,5)

The motto *nil solidum* which concludes the play serves as a fitting epilogue to Hidaspe's remarks and underlines at the same time the triumph of Fortune over Virtue.

Pison, the chief conspirator, seeing his plans to assassinate Néron thwarted, exclaims:

Les Cieux nous ont trahis pour protéger le crime,
Et tous les gens de bien vont estre sa victime!
(IV,2,1163-64)

Here *Cieux* and Fortune are used interchangeably to illustrate the injustice of the divine in permitting Fortune to persecute the virtuous and innocent. The word *crime* is used here in two senses to refer both to Néron's criminal reign in general and his arrest of Epicharis, one of the conspirators, in particular.

The *Cieux*, *Fortune/Virtu* conflict is further elaborated in *La Mort de Chrispe*. At a given moment, Chrispe attempts to persuade Fauste to urge Constantin to pardon Licine, but Fauste views such an act as offensive to the gods:
Chrispe: Car si peu que le vostre à leurs maux compatisse,
Il peut de Constantin desarmer la Justice.
Fauste: Pourroit-on sans pecher leur estre officieux?
Desarmer les Vertus, c'est offenser les Dieux.
(I,3)

The reference here is to justice as a virtue as well as the
statue of Justice. Moreover, the pagan concept of virtue is
opposed to the Christian concept of clemency. Licine, as an
ally of the enemy does not deserve to be pardoned; indeed,
the laws of justice forbid such an act.

Finally, in Osman, la Sultane Soeur addresses la
Fortune inconstante in an attempt to avert her brother's
imminent death at the hands of the Janissaires:

Le feras-tu perir et l'accableras-tu
A cause de l'amour qu'il porte à la vertu? (II,1)

Since Osman is on the side of virtue, he incurs per force
the wrath of capricious Fortune.

In sum, Tristan, who believed himself to be a par-
tisan of Virtue and both a victim and enemy of Fortune, pro-
jects an allegorical conflict in his theater. As we have
seen, he opposes the moral steadfastness of Virtue to the
fickleness and vice which Fortune favors. In many instances,
the words Cieux and Dieux are used interchangeably with For-
tune to establish a paradoxical polarity between the divine
on the side of vice warring against Virtue.

4. The fatality of love:

The fate motif manifests itself particularly in
Tristan's description of love. In fact, it was the love
poetry which first captured the audience when La Mariane was
first performed in 1636 and which has led critics to view Tristan's first play as a precursor of Racinian tragedy; for Tristan uses love as a ressort of his theater much like Racine to express the character and passions of his personages. Greatly influenced by the Italian poet Giambattista Marino (1569-1625), whom he admired and at times closely imitated, Tristan expresses the sorrows and joys of love, having recourse to all the Petrarchan and précieux conventions, of language and style, dear to Marino.16 Throughout his theater, Tristan makes frequent use of antithesis and paradox to underline the dual aspect of love, the positive and negative, the pleasure and pain as well as the pleasure in pain. Moreover, it is precisely the frequent use of paradox and antithesis which places Tristan the dramatic poet in the baroque tradition.

a. Fortune/amour and stellar attraction:

One of the first and perhaps most important antithetical relationships which Tristan establishes in his theater centers around an outer Fate, a force of the macrocosm by which man is subjected to external circumstances, and an inner Fate, a force of the microcosm which affects man's emotions, including of course love. La Mariane, perhaps of all Tristan's plays, best presents this conflict of outer and inner fate in a very poignant manner. Hérode, though emperor, has been unable to conquer his wife's heart:

O bon-heur imparfait! O rigueur importune,
Hérode is well aware that Fortune, which has allowed him to conquer and usurp Mariane's crown, has by the same token forbidden him access to her heart. The word Coeur should be noted for it reflects a favorite baroque technique. In the last two lines, Coeur is first used in a figurative sense to refer to Mariane's affection, but in the last line it retains its literal meaning—the physical organ. Although Hérode cannot possess Mariane's spiritual affection, he can feel her physical heart in possessing her body. This is a technique which Buffum describes as syllepsis or metaphorical antithesis.17 The idea that the heart or love remains outside the orb of macrocosmic Fortune is alluded to once again in the play by Mariane herself when she asserts her determination to keep her "will" independent of her body: "Si mon corps est captif, mon âme ne l'est pas."

Fortune has no dominion over the heart. Ariste, for example, in La Folie du Sage, realizing that Rosélie's love for Palamède motivated her to prefer death to life as a mistress of the King of Sardinia, exclaims:

Tout ce que tient enclos le cercle de la Lune
Est composé de biens sujets à la fortune.
Nostre coeur seulement est en nostre pouvoir,
Des Dieux mesmes sans nous ne le sçauroient avoir.
Oui, ces Dieux dont les mains ont forgé le tonnerre,

S'il faut que nostre coeur à leurs loix ne responde,
Ne sçauroient posseder ce petit point du monde.

(V,3,1441-5,1449-50)

Man's only claim to freedom, to his freedom from Fortune here symbolized by the word Dieux, remains in his free will. Once again the poet projects a Christian concept and applies it to love. The gods possess all save the soul. The macrocosm, tout ce que tient enclos le cercle de la Lune, is opposed to the microcosm, ce petit point du monde.

If love is not subject to macrocosmic Fortune, it contains, nevertheless, within itself a microcosmic fatality by which it entices and possesses its victims. To illustrate the attraction of love, the poet uses stellar metaphors. Lovers, like stars and planets, are attracted to one another by their gravitational pull as well as by the light which they emit. Thus the fatal light of love enters its victims' heart through the eyes. It is this visual encounter which is fatal as Cirus well knows:

Araspe en m'en parlant me la peint si belle,
Que je croirois failir et beaucoup hazarder
Si dans cet entretien j'osois la regarder. (I,1)

Seeing is loving, and loving is dying; therefore Cirus never looks at Panthéée directly in the eye. Love exerts a strong influence on the beholder; thus Cirus warns Araspe of the éblouissement du regard:

Eh bien, dis-moy, l'amour est-elle volontaire?
Ne te donnois-je pas un avis salutaire
Quand je te destournais de la voir si souvent?
(III,8)

But once Araspe looks upon Panthée, he is irremediably lost, for Reason has little dominion over love:

Un destin tout puissant, une invincible Estoile
Aux yeux de ma Raison attache un sombre voile.
(I,4)

Panthée is represented as an invincible star which obscures Reason's eyes by the blinding light which it emits. The image is worthy of note for the poet cleverly uses both personification—aux yeux de ma Raison—and the chiaroscuro technique suggested by the opposition of invincible Estoile to un sombre voile.

The all-encompassing light of the beloved not only blinds the lover but causes him willingly to submit to a greater power as Araspe reveals:

Ses yeux, ces lumières fatales,
Sont des Planettes sans égales
Qui peuvent à leur gré disposer de mon sort.
Mai, ô simplicité qui n'a point de seconde!
En nommant ses beaux yeux les plus beaux du monde,
Je loue innocemment les Autheurs de ma mort. (II,1)

The poétique du regard leads the lover to fall within his beloved's sphere of influence. The éblouissement is fatal in two senses of the word; first because it hypnotizes the lover and thus negates his free will, and secondly because it leads him to his own perdition with the world at large, or the macrocosm. Moreover, the eyes symbolize man's dying to freedom and his acceptance of death in love, if only in a figurative sense. It should be noted that this interplay between love as
a form of death and the desirability of such a death is a favorite theme of baroque poets in general and Tristan in particular. Beauty, light, stars, planets, and eyes form a constellation which lead to the lover's capture, not by Fortune, but by the equally fatal attraction of love.

Love as death is further developed in Panthée. Araspe, knowing that his love for Panthée can never be realized since Panthée still remains faithful to Abradate, and Cirus is determined to perdre le meschant, laments the day of his first visual encounter with Panthée:

Depuis la fatale journée
Que l'Amour et la Destinée
Offrirent à ma veuve un chef-d'œuvre si beau,
J'ay toujours soupiré d'un mal inconsolable;
Et n'ay peu concevoir de penser raisonnable
Qui ne m'ait conseillé de courir au Tombeau. (II,1)

Both Chance and Love contributed to Araspe's fatal encounter with Panthée. Moreover, this mal inconsolable is due to the fact that there is no possibility of Araspe realizing his love. Like Hérode and La Fille du Mouhiti, Araspe suffers from unrequited love, a point which has led critics to consider Tristan "un poète de l'amour insatisfait." In the above passage, the poet joins the image of love—un chef-d'oeuvre si beau to that of death—courir au Tombeau; that is, by surrendering his free will to love, the lover's Reason dies.

Love as we have already seen is incarnated in a star but also in a shining and consuming light. Often Tristan the précieux poet gives free reign to Petrarchan imagery, making
abundant use of pointes and periphrases. In La Mort de Sénèque, for example, Seneca, about to commit suicide by order of Néron, witnesses the loyalty of his wife Pauline who expresses the desire to join her husband in death. In particularly précieux fashion, Seneca exclaims:

L'effet est trop brillante de cette sainte amour,
Elle me fait ombre en se mettant au jour. (V,1,1581-2)

The antithesis ombre/jour together with the word brillante creates a chiaroscuro effect. The idea expressed in this passage is that Pauline's "saintly love" in rising like the sun will overshadow, in two senses of the word, Seneca's noble act. In a purely literal sense, Pauline in killing herself will deprive Seneca of a wife, and in a figurative sense, her act will minimize Seneca's virtuous suicide.

The fatality of love is all-encompassing to the extent that even kings readily give up their authority in order to submit to the higher law of love. Thus the King of Sardinia in La Folie du Sage describes his visual encounter with Rosélie as fatal to his sceptre:

Des lors qu'elle parut
Je ne sçay quel frisson par les os me courut.
Le sang à cet objet me fremit dans les veines,
Je me sentis combler de plaisirs & de peines,
Et cognus aussitost qu'un Astre tout puissant
Rendoit à son pouvoir mon sceptre obeissant;
Et qu'il estoit fatal, que mon ame enchaînée
En recevant ses Loix, suivast sa destinée. (1,3,243-50)

The dual aspect of the fatal encounter is stated in the fourth line—plaisirs/peines. Love sickness is characterized by both the pleasures of realizing such an encounter and the pains resulting from being rejected. In addition, contact with
another celestial body results in falling into another sphere of influence, following a new set of laws as well as another course—destinée.

Seeing is feeling and feeling is burning. Thus La Fille du Moujahdi curses the day she first saw Osman, for since then she has become a captive of an unrequited love, so intense that it engenders hate, which results in her loss of Osman:

Tout ce mal m'est venu d'avoir ouvert les yeux! 
. . . . . . . . . . . . . . . . . . . . . . . . . .
Que le jour estoit beau qui me fut si fatal! 
. . . . . . . . . . . . . . . . . . . . . . . . . .
Il avoit de l'éclat autant que le Soleil. 
Il semblloit qu'il marchast pour mettre tout en flame, 
Et ce feu dangereux ne brûla que mon âme. (V,3)

Seeing is fatal to the lover for it entails not only a visual contact but a spiritual awareness of love. The image which the poet presents in the above passage is particularly interesting for it develops from a visual to a tactile sensation, an example of what Buffum identifies as multiple sense imagery. Moreover, one notes not only the progression from the visual to the tactile—yeux, éclat, beau/flame, feu, brula, but also from the world without—Soleil to the world within—âme.

Another example of Tristan's use of multiple sense imagery is furnished by Amarillis. Tyrène, a fickle shepherd, is no longer attracted to the shepherdess Bélise, but is now star-struck by Amarillis's beauty:

Si tu considérois combien l'absence est forte, 
On ne te verroit pas discourir de la sorte.
If Bélise no longer radiates heat, the desired heat is radiated by a new star. Just as the stars and planets are attracted to the Sun, so too is the lover attracted to the source of heat. Once one experiences love, one seeks to perpetuate its heat by approaching various stars.

b. *Feu, flamme/torture:*

Tristan often uses the fire and flame image in his theater to express two main ideas: (1) the consuming aspect of love, and (2) the love-hate ambivalence in unrequited love.

Love not only sears its victims but tortures them by its continual intensity. Thus Hérode, contrasting his glorious military career with his dismal failure in love, experiences the pains of an unrequited flame which gnaws at his soul:

\[
\text{Dans ma condition, je serois trop heureux,}
\text{Si je n'estois pressé d'un tourment amoureux;}
\text{D'un feu continu, d'une ordeur sans mesure,}
\text{Qui tient incessamment mon âme à la torture. (I,2,205-8)}
\]

The words *feu continu, ardeur sans mesure,* and *incessamment* convey both by their sound and sense the long duration and persistence of a spiritual pain tormenting a king who would otherwise be completely happy.

Similarly, Tyrène conceives of his love as a unique consuming flame which goes beyond a simple burning sensation common to all lovers: "S'ils sentent quelque ardeur, je me sens consumer." (I,4) Love cannot be a half-hearted emotion
if it is sincere, for it demands an absolute commitment on the part of the lovers. Moreover, love affects the entire being, not just the heart. Charis, Panthée's handmaiden, for example, warns Araspe not to approach her mistress, for such an encounter could prove fatal:

Il faut regler son vol: car lors que l'on s'égare
On a le plus souvent la fortune d'Icare,
On ne peut sans peril approcher d'un Soleil. (I,4)

The concluding pointe summarizes in epigrammatic form the précieux concept of love as a consuming fire, attractive light, and fatal star.

The second use of the fire image is by way of negation. The extinguished flame is equally fatal, for it deprives the lover of a necessary light and heat. Hérode, for example, upon being told that Mariane is dead, describes his loss as follows:

Ce qui fut mon Soleil n'est donc plus rien qu'une ombre?
Quoy? dans son Orient cêt Astre de beauté,
En esclairant mon ame a perdu la clarté?
Tu dis que Mariane a perdu la lumiere,
Et le flambeau du monde acheve sa carrière?23
(V,2,1448-52)

The structure of the above image deserves special attention. In each case the poet opposes the light of the past to the darkness of the present, using at the same time the chiaroscuro technique. The contrast is delineated by the change of tense in each hemistich—fut/n'est donc plus rien; en esclairant/a perdu; dis/a perdu. Finally, in the concluding pointe the poet emphasizes the loss by relating it to the present—achève sa carrière. The entire image develops around the
sunset metaphor and the light-dark antithesis which underlines Hérode's loss of Mariane. The repetition of *perdu* through its echoing quality in two successive lines conveys the absence of both light and life.

The appearance and disappearance of light and flame often correspond to an attempt by the lover to disentangle himself from his emotional agony by resorting to hate. Araspe, for example, expresses the ambivalence of his flame, now glowing with all intensity, now extinguished in cold embers:

Je sens mon feu s'esteindre, et puis se rallumer,  
Je ne la puis haïr, je ne la puis aymer. (II,3)

The poet suggests the theme of odi-amo in the first line by the two words *s'esteindre, se rallumer*, and then affirms it directly in the second line by the parallel construction "Je ne la puis haïr, he ne la puis aymer." Even though Panthée has rebuked Araspe's advances and reported him to Cirus, Araspe can neither hate Panthée nor realize his love for her.²⁴

c. *Glace/flamme*:

While the fire image conveys the lover's total commitment to his lady, the ice image, on the other hand, opposes her indifference to his burning desire. Here the main theme is no longer odi-amo but incompatibility. Hérode on one occasion states: "Je brusle d'un desir qui n'est point satisfait." (I,3,226) On another occasion Hérode expresses the incompatibility resulting from his consuming love for Mariane and her deep-rooted hate of him:

Faut-il que deux moitiés soient si mal assorties?  
Qu'un tout soit composé de contraires parties?
Que je sois si sensible, elle l'estant si peu?
Que son coeur soit de glace & le mien soit de feu?
(I,3,235-8)

Each line poses a question in rhetorical fashion and is joined by the repetition of the word *que*, further bolstered by the counterpoint structure--*deux moitiez/mal assorties; tout/contraires parties; si sensible/si peu; glace/feu*. These four lines express four main ideas: (1) incompatibility, (2) the disharmony resulting from the union of dissimilar parts, (3) the sensitivity of one and the lack of the same by the other, and (4) finally the concrete image: an icy heart and a fiery one. It will be noted that the poet proceeds from the very general and abstract to the very specific and concrete--*deux moitiez, mal assorties; coeur, glace, feu*.

In somewhat different circumstances, Araspe opposes *glace* to *flammme*:

*Ton visage changé n'a point changé mon ame,*
*Tu n'es plus rien que glace et je suis tout en flamme.*
(V,4)

Araspe utters these words in front of the dead Panthée who has killed herself in order to join her husband Abradate. *Glace* and *flammme* refer, therefore, not only to love but also to life and death. The echo device, *changé n'a point changé*, underlines the constancy of Araspe's love in view of the physical change which has taken place--*visage/ame; glace/flame*. Panthée's death has not lessened Araspe's love for one whose appearance has been altered by death.

The love in death theme receives greater emphasis in *La Mort de Chrispe* when Fauste, whose incestuous passion for
her stepson Chrispe forces her to poison her rival Constance, discovers that Chrispe has died as well from the poisoned gloves:

En un sang qui se glace ils conservent des flames,
Leurs corps restent unis aussi bien que leurs ames;
La Mort ne defait pas ce que l'Amour a joint,
Ils quittent la lumiere et ne se quittent pas. (V,4)

The first line presents a rather realistic image of death—un sang qui se glace, but underlines by the word flames the endurance of a spiritual life. In the second line, the poet progresses from the physical attribute, corps, to the spiritual, ames. Unlike Hérode and Mariane who were united neither in life nor in death, Chrispe and Constance enjoy a continuation in death of what they possessed in life. Thus their bodies as well as their souls remain joined together. Finally, the last two lines oppose the abstract Mort to Amour, for Love transcends both death and time. The echo device, quittent, ne se quittent point, serves to stress the idea of continuation and unity; they quit life, the light literally, but not themselves.

d. Roses, fleurs/ épines:

Tristan manifests a particular penchant in his lyric poetry for the roses/épines metaphor to describe the fatality of love in general and the pleasures of love in pain, in particular. In his theater, however, Tristan's use of this metaphor can be reduced to two general uses—(1) to illustrate a flaw in character alongside a physical beauty, and (2) to convey the tribulations of love interspersed with the pleasures of love.
In *La Mariane*, for example, Hérode laments his unrequited love but recalls Mariane's past assistance to him against the Parthians:

*Cette obligation me touche tendrement,
Et me fait excuser ses désdains aisément;
Je voy beaucoup d'orgueil en ses beautez divines.
Mais on voit rarement des roses sans espines.* (I,3289-92)

Physical beauty though attractive often proves fatal to the beholder, for it blinds him to the pitfalls and flaws overshadowed by the initial infatuation. Just as the rose, which by its beauty prevents the would-be admirer and plucker from seeing its thorns, so too Mariane's pride is likened to thorns which prevent Hérode from realizing his love; her divine beauty is guarded by a very human flaw—pride.

On another level, Mariane herself views her role as Hérode's wife as a series of thorn-like experiences. In prison, just before she is about to be executed, Mariane prays to be delivered from the thorns of her marital tribulations in order to walk on the roses of life after death:

*Autheur de l'Univers, souveraine puissance,
Qui depuis ma naissance,
M'as toujours envoyé des matieres de pleurs,
Mon Ame n'a recours qu'à tes bontez divines.
Au milieu des epines,
Seigneur, fay-moy bien-tost m'archer dessus des fleurs.*

(IV,2,1263-68)

It should be noted that Tristan uses the word *fleurs* here as elsewhere interchangeably with *roses*. Particularly important are the Christian undertones uttered by a person who historically is out of place. Just as Christ bore a crown of thorns, so too Mariane begs to be delivered from her life
which has been strewn with thorns. The flowers here symbolize both Mariane's hope to be delivered from her sorrows in this life as well as her joy in the afterlife. Thus her execution will signal her break with the thorns of life, and her union with the roses of eternity.

Although the thorn-rose image can refer to the dangers of beauty and love as we have seen, it can also include the instability of love experiences. Thus when notified of Rosélie's death, the King of Sardinia muses on all his past pleasures. Much like Hérode who, successful in politics, has been defeated in love, the King's life has been characterized by a mixture of pleasures and pain, beauty and ugliness, good luck and bad luck:

Faut-il que la rigueur des Astres irritiez
Mesle cette infortune à mes prosperitez?
Est-ce un ordre estably des puissances Divines
De m'envoyer jamais des roses sans espines? (IV,2,1107-11)

Here once again the dictates of Fate are closely joined to the events of the King's life. Beauty and love as well as misfortune have their origin in puissances Divines and Astres irritiez, responsible for the state of flux in the King's life.

If it is true that there are no roses without thorns, that suffering is the necessary complement of love, that the most beautiful experience inevitably transforms into an ugly misfortune, or that every physical beauty is accompanied by a flaw in character as Tristan seems to suggest in the examples we have cited, the converse ie equally true. Constance, for example, in urging Fauste to act on her father Licine's behalf,
hopes to change the sorrows of the past into the good fortune of the future:

Car ces rares bontez adoucissant les choses
S'en vont changer nos espines en roses. (IV,3)

Constance appeals to Faust's noble qualities of goodness and clemency. Through these rares bontez, she wishes to transform the thorns of her past experiences into calm and beauty, symbolized by the rose-like quality of forgiveness.

e. Serpent/poison:

In addition to stellar imagery, flame and ice imagery, and thorn-rose imagery, Tristan has recourse to serpent/poison and serpent/flower imagery to convey the fatality of love. Poison occupies an important role in Tristan's imagistic system. Charles Mackey justly notes that the poison metaphor symbolizes for Tristan "the encompassing transport of passion, the surrendering of the lover's reasoning faculties to the powers of love which are beyond his strength to oppose." 28 While this holds true to a limited extent in Tristan's dramatic poetry, there are, however, certain qualifications which should be noted. 29 Tristan uses poison/serpent imagery far more frequently to convey three aspects of love: (1) love as a physical and emotional sickness; (2) love turned to hate; and (3) love injurious to virtue, honor, and fame.

The most conventional use of the poison metaphor depicts love as injurious to physical and emotional well-being. The King of Sardinia, when presented to Rosélie who has just
recovered from her feigned death, proposes to her a second
time, affirming:

Mais si vostre bonté ne prend pitié de moy
Je suis en grand danger de tomber sous sa loy.
Je suis touché d’un mal incurable à tout autre,
Je languis d’un poison plus mortel que le vostre.

(Ⅴ, 5, 1479-82)

Hence the King is in great danger of falling under the law of
death, that is, the death of love. Here the poet moves from
a figurative sense of poison to a literal one; the poison
mortel of love will prove more fatal than Rosélie's sleeping
potion.

Love can be so powerful and demanding that on occasion
it can be transformed into a venomous serpent. In a very
moving scene which takes place in Hérode's bedroom, the mon-
arch's amorous desires remain unsatisfied and he chases
Mariane out with the admonition:

Te rendre inexorable alors que je te prie?
Ingrate, mon Amour se transforme en furie;
Et dèsja tous ses traits qui sortent de mon coeur,
Se changent en serpens pour punir ta rigueur. (Ⅱ, 4, 641-4)

The odi-amo theme is here manifested in a different form.
The violence of Hérode's carnal passion is underlined by the
word traits, darts, shooting out from his heart and changing
into serpents to punish Mariane's refusal to accomodate her
husband's desires. One cannot help but note, if only in
passing, the Biblical import of these last two lines, analo-
gous to Moses' staff transformed into serpents.

By far the most frequent use of the poison/serpent
metaphor refers to love's relation to virtue. Fauste, for
example, torn between her incestuous love for her stepson Chrispe and her own sense of morality, depicts this inner conflict in the following terms:

Le désir te retient mais la Vertu te chasse,
Ce Prodigie de mal tous les autres enserre,
C'est la haine du Ciel et l'horreur de la Terre;
C'est le plus noir poison dont l'honneur soit taché,
C'est un Monstre effroyable et non pas un péché. (I,1)

Fauste attempts to minimize her guilt by externalizing her incestuous passion in terms of poison and monstre. The three concluding lines, by the repetition of the word C'est and the cataloguing effect which it conveys (asyndeton), contribute to underlining the external nature of her passion. Accursed by heaven and hell, the blackest poison, a hideous monster, her love is, however, not a sin. Thus Fauste wishes to free herself of any moral transgression by making her love something distinct from her.

On another occasion, Fauste views her love for Chrispe as a desirable poison, a sweet poison, and proceeds to rationalize her emotion:

Est-ce un crime d'aider où l'on voit tant d'appas?
C'est enfreindre la loy qui ne le permet pas.
Mais si nous le voulons les loix nous sont sujettes:
Mais nous en dependons, car les Dieux les ont faites.
Si faut-il succomber sous un si doux poison,
Il vaut mieux sur ses sens eslever sa raison. (II,1)

The passage develops like a dialectic between the two contradictory forces, love and honor. In each case, the poet presents an idea contradicted by the following line, which conveys the anguishing dilemma taking place within Fauste's moral conscience. This counterpoint structure culminates in the oxymoron—un si doux poison. Love is both deadly to
her virtue and soothing to her sense appetite, but Reason will attempt to subdue passion's fury.

When Palamède learns that the King wishes to make Rosélie his mistress, he speaks of love in terms of poison. Discouraging his master from pursuing his amorous ambitions, Palamède appeals to the King's honor and fame:

Que vostre Majesté s'appelle sa raison
Pour divertir l'effet de ce mortel poison.
Esteignez cette fièvre en vostre ame allumée
Elle est trop dangereuse à vostre renommée. (I,3,283-6)

Palamède calls upon Reason to snuff out love, a mortel poison, a fever which threatens the King's reputation.

f. Serpents/fleurs:

There are at least two examples of serpents/fleurs imagery in Tristan's theater worthy of note. Fauste, jealous of her rival Constance, tells Constantin:

Si le bandeau d'Amour ne luy couvrroit les yeux
Il verroit sous des fleurs un serpent furieux;
Il craindroit de ce lieu l'allinace funeste,
Il fuirroit cet amour comme l'on fuit la peste. (IV,1)31

Love has blinded Chrispe to the dangers lurking in an alliance with Constance, whose father Licine, though brother-in-law to Constantin, is an enemy of the Emperor. Fleurs here refer to the physical charms of Constance which conceal a mad serpent, according to Fauste's incestuous eyes.

The second example of the serpents/fleurs metaphor is used to convey jealousy in love. Hérode angered and concerned not as much by Mariane's supposed plot to poison him as he is by the suspicion he harbors concerning Mariane's relationship to Soesme, expresses his jealousy in the
following manner:

Serpent couvert de fleurs, dangereuse vipère,
Jaune fille d'Amour qui fais mourir ton père,
Dragon tousjours veillant avec cent yeux ouvers,
Qui prens tout a relours, & voy tout de travers,
Vautour insatiable, horrible Jalousie. (V,1,1403-7) 32

Through a series of parenthetical expressions, the poet succeeds in incarnating an abstraction—jealousy. Moreover, these five lines offer an excellent example of Tristan's adept use of asyndeton. Jealousy is a dangerous serpent disguised as a flower, a sickly yellow child of love which kills its own progenitor, love; jealousy is an ever watchful dragon with a hundred eyes; finally jealousy is like an insatiable vulture which devours all.

In sum, love, though not governed by the laws of macrocosmic Fortune, contains, nevertheless, its own fatalistic system. If the stars bring lovers together, if celestial light blinds the lovers to the dangers within, if man dies to love through a visual encounter, it is not so much the work of Fortune, but rather the inner machinations of the heart, fatal to Reason, disobedient to honor, and self-destructive, since love appears as a pleasurable pain, a happy death, and a sweet poison.
NOTES

CHAPTER III


2 Ibid., p. 10.

3 Ibid., p. 257.


7 Ibid., "Prosopopée de la fontaine de ...," p. 240.

8 In another instance, speaking of the populace as Ombre and himself as Soleil, Osman states: "L'Ombre est-elle en estat d'éclairer le Soleil?" (IV,4).

9 Imbrie Buffum in his study of d'Aubigné's Les Tragiques has identified this interaction between heaven and earth as the Jacob's ladder motif, p. 57.

10 The second use of the word providence occurs in La Folie du sage when Ariste invokes divine providence in the following terms:
   Divine providence à qui rien ne resiste!
   Qui m'a veu si content, à qui me vois si triste,
   Fai donne à mes transports puisque je m'en repons.
   J'ay mon recours à toy, c'est en toy que j'espère.
   (I,2,217-21)

11 Tristan expresses the same idea in his correspondence. Cf. Lettre LXXXXI: A son frère pour le remercier de quelques soins, & luy donner des Conseils pour la conduite de sa vie: "Il seroit à propos de vous employer à faire acquisition de bien plus solides. Pour cêt effet, il est besoin d'avoir un but qui soit honnest & legitime, & vous mettre bien avec Dieu. C'est la source de toutes les graces,
& de toutes les prosperitez; les divers accidens de nostre vie sont du secret ressort de son Eternelle Providence. C'est sa haute & parfaite Sagesse, qui conduit insensiblement toutes choses à leur terme, & qui donne l'ordre & les Loix à ce que l'on appelle Fortune," Lettres mêlées, pp. 455-56.

12 For a more detailed discussion of the role of providence in the baroque theater, see Maurice Baudin's The Profession of King in Seventeenth Century French Drama (Baltimore, 1941), pp. 86-102, and Butler's Classicisme et baroque, p. 73.

13 Dalla Valle, Il Teatro, p. 156.

14 Buffum has studied the Fortune/Virtue allegory to some extent in d'Aubigné's Les Tragiques, p. 74.


16 In many instances, Tristan's use of certain images, roses/épines, feu/glace, serpent/fleurs, seems to reveal an indebtedness to the poets of the Pléiade, but his main influence remains Marino, and their common source--Petrarch. See Hélène Albani, "Tristan L'Hermite, poète mariniste," Revue des Etudes Italiennes, 13 (1967), 331-46.

17 Buffum, Agrippa d'Aubigné, p. 104.


19 Carriat, Tristan, p. 97.

20 The same idea is expressed in Tristan's lyric poetry. Cf. "Le Promenoir des deux amants:"
Tu ne dois pas estre estonné
Si vivant sous tes douces lois,
J'apelle ces beaux yeux mes Rois,

21 Starobinski, pp. 75-78.

The solar image is developed somewhat differently in Tristan's lyric poetry. Cf. "L'Absence ennuyeuse:"
J'espère en voyant ce bel Astre d'Amour
Qu'a jamais sa clarté me donneroit le jour:
Mais elle est à mes yeux pour long temps éclipsee:
Et j'apprends bien d'avoir un Sort pareil
Au sort des habitans de ceste Mer glacee.
Qui demeure six mois sans revoir le Soleil. Les Amours, p. 23.

For other examples of the theme of odi-amo in Tristan's theater, see Panthée (II,2); La Mort de Chrispe (III,3); and Osman (V,3).

See Mackey, The Poetic Legacy, pp. 29, 200-201.

In love, there are more sorrows than joys. Cf. "Les Vains Plaisirs":
Mais comme mon bon-heur me noye,
Et que je me fonds tout en joye,
L'Aurore qui fond toute en pleurs,
Me surprisant sur ces rapines
Descouvre beaucoup moins de fleurs
Qu'elle ne me couvre d'espines. Les Amours, p. 71.

Mackey, p. 201.

Ibid., pp. 128, 207.

The serpent/poison image is also used in Tristan's theater in a non-love sense. Sabine refers to Britannicus and sedition in these terms:
De ce serpent esteint le venin n'est pas mort:
Ce dangereux poison s'entretient & sommeille
En cent coeurs factieux qui l'ont pris par l'oreille.
La Mort de Sénèque, I,1,15-17.

The venomous qualities of love appear rather frequently in Tristan's lyric poetry. Cf. "Fantaisie":
Un jour Amour sur la verdure
Reposait à l'ombre d'un bois,
Lorsqu'un serpent par aventure
S'élida dedans son carquois.

Soit qu'il veille, soit qu'il sommeille
Il a des traits empoisonnés. Amours, p. 117.

Occasionally, during his most bitter moments, Tristan, the poet of love, becomes the enemy of love. Cf. "Le Despit Salutaire":
Ostons nous d'un sentier inégal et pierreux
Où l'on ne trouve en fin qu'une longue misère;
Les Roses qu'on y void dont j'estois amoureux,
Couvrrent de leur esclat une noire vipère.

De moy, qui n'aime point les longs sujets de pleurs,
Quand je voy qu'un serpent souz des fleurs se retire,
J'abhorre à mesme temps le serpent et les fleurs.

Les Amours, p. 20.

32 Tristan probably borrowed the jealousy/serpent metaphor from Marino. Cf. "Gelosia":

vippa in vasal d'or cruda e vorace,
nel pui tranquillo mar scoglio pungente,
nel pui sereno ciel nembo stridente,
CHAPTER IV

INSTABILITY AND METAMORPHOSIS: NIL SOLIDUM

In discussing the fatality of love, we have already seen, if merely in passing, how the concept of instability and change forms an integral part of the Fate motif in Tristan's works. This concept of change deserves special attention, for, in our opinion, it constitutes the leitmotiv of Tristan's theater. In fact, the motto nil solidum which serves as an epilogue to Panthée could well be used to characterize the baroque theater in general and Tristan's theater in particular, for both are preoccupied with demonstrating the omnipresence of misfortune and instability in the world. Through the use of certain recurring words and images--constance, inconstance, changer, changement, naufrage/port, tempête, orage/bonace (see Appendix I), the poet manages to convey the state of flux on two levels--flux in the physical world at large (inconstance noire), and flux within man (inconstance blanche). It should be noted that we have borrowed the terms inconstance noire and inconstance blanche from Jean Rousset.  

While Rousset uses these two terms in a special sense to designate the somber metaphysical instability as opposed to the less ponderous instability in love, we, on the other hand, use the terms in a more general sense to represent
respectively the ever-changing world in contrast to the ever-changing self.

1. Inconstance noire: the ever-changing world and the shipwreck motif:

Tristan uses the shipwreck metaphor quite frequently to illustrate the omnipresence of misfortune and the sudden change which takes place in the world at large. In La Mariane Hérode's dream, which opens the play, reveals the uncertain future of the monarch's reign. After describing his dream to Salomé, Hérode refers somewhat apprehensively to Fortune in the following terms:

L'homme à qui la Fortune a fait des avantages,
Est comme le vaisseau sauvé de cent orages;
Qui sujet toutefois aux caprices du sort,
Peut se perdre à la rade, ou perir dans le port.²

(I,3,151-4)

The image is developed around four groups of words--le vaisseau, cent orages, perdre à la rade, ou perir dans le port which convey the tenuous security of man at the hands of capricious Fortune. Man favored by Fortune is likened to a vessel saved from a hundred storms, which ever subject to the whims of Fate may find its doom in seemingly safe circumstances. The repetition of initial "p"--peut, perdre, perir, port--suggests the explosive suddenness of the events of life, an idea further underlined by the juxtaposition of rade and port. The sight of a harbor offers no assurance against a sudden change in the weather just as Hérode's past favors of Fortune offer no assurance against the misfortune which his dream
forebodes, as Salomé observes: "L'Estat, d'un changement peut estre menacé." (I,3,145) This constant fear evidenced here by Salomé's interpretation of her brother's dream as a future coup-d'état characterizes nearly all Tristan's personages, and contributes, in a large measure, to the tense atmosphere in which Fortune threatens the equilibrium of both the world and the self.

In Panthée a marine metaphor is employed to express the va et vient of fear and hope, the imminence of danger and the assurance of safety. Charis, in an attempt to assure her mistress of Abradate's safety, notes:

La tristesse et la peur troublent les matelots
Quand les vents mutinez font souslever les flots,
Et que malgré leur art, les vagues orgueilleuses
Font prendre à leurs vaisseaux des routes perilleuses:
Mais si tost que Neptune esmeu du mauvais temps,
Remet en leur devoir ses subjets inconstans,
Dès lors des navigans qui craignoient le naufrage,
La frayeur se dissipe aussi tost que l'orage. (II,2)

In the above passage, Charis is describing Panthée's emotional state after the latter's dream in which Abradate is killed in battle. Panthée is likened not to a vessel but rather to a sailor who finds his art insufficient to combat the rebellious elements—vents mutinez, vagues orgueilleuses (note the use of personification which is rather frequent in Tristan's theater). The divine intercedes, for Neptune, moved by the havoc of the storm, bridles his unruly and inconstant subjects whereupon the navigators who feared shipwreck now find themselves delivered from both fear and the storm. The change of tense suggests the transition from the state of fear and
danger—"qui craignoient le naufrage" to one of assurance and safety—"se dissipe aussi tost que l'orage."^4

La Mort de Sénèque affords abundant examples of Tristan's use of the shipwreck metaphor. Néron, speaking of his plot to trap his preceptor Sénèque, states:

Rencontrant un escueil en un Port apparent,
Ce grand Maître apprendra qu'il est fort ignorant. (I,1,135-6)

The poet establishes a polarity between apparent security—un Port apparent, and a concealed danger—Rencontrant un escueil. Danger lurks everywhere even where one least suspects it. Thus Sénèque, thinking that Néron remains his staunch protector, will find not a benefactor but a fatal rock. In another instance, Néron refers to the protean nature of the Roman populace as:

Ce farouche animal sujet au changement
Commence à s'ennuyer de mon gouvernement. (I,1,143-4)

The fickleness of the individual is applicable to the collective state, which restless like a wild animal is subject to change. And Rufus, urging Pison not to waver in his intention to assassinate Néron, reminds his co-conspirator:

Si peu que la Fortune assiste ton courage,
Tu jettes l'anchre au Port, & Neron fait naufrage. (IV,2,1195-6)

Frightened by Epicharis' arrest, Pison fears for his own life, but Rufus utters words of encouragement, for Pison may still be able to realize his plot by rallying the support of the Roman people and thereby upset Néron's apparent victory—"Tu jettes l'anchre au Port, & Neron fait naufrage."
On the other hand, Sénèque likens man's journey in life and his ultimate end in death to a pilot and his sinking vessel:

Le pilote batu par les flots irritiez
Quand son Vaissseau maljoinct fait eau de tous cotez,
Errant sans gouvernail au gré de la tempeste
Qui tombe incessamment ou bruit dessus sa teste,
A-t-il en quelque sorte à se plaindre du sort,
Si par un coup de vague, il est mis dans le port?

(V,1,1457-62)

The use of the sailor/shipwreck metaphor, both by the fluidity which it suggests and by the opposition which it establishes between tempête/port, life/death, aptly conveys the inconstancy in life and the physical upheavals in the world which affect personal stability. Here Sénèque attempts to justify his suicide to his wife Pauline. The pilot represents the philosopher himself, or perhaps his reasoning faculties, which direct the vessel—the body. When the pilot observes his vessel sinking at the mercy of the storm, then he should resign himself to his Fate, for by this blow of Chance, a blow of the wave, he is ironically brought to his destination—port. Thus Sénèque views his life as traversed by many storms; death represents for him both his proper destination as well as a refuge from tempestuous life. It will be noted that the words tomber, tempête, and teste, by the echo effect of "t", suggest the overpowering forces of nature; while the words flots irritez and incessamment symbolize and convey the unceasing supernatural forces at work on the human condition.

The imminence of death is again reflected in La Mort
de Chrispe. Lactance, Constantin's preceptor, after having
dreamt of Chrispe's death, muses on the instability of life:

Et dessus mon chevet à paupières decloses,
J'ay long-temps contemplé l'inconstance des choses;
Medité sur mon sone, et promené mes yeux
Sur l'instabilité qu'on trouve sous les Cieux,
Où la plus belle vie et la mieux attachée,
D'un prompt coup de ciseau se voit souvent tranchée.

(III,1)

The superlatives—la plus belle vie et la mieux attachée,
complement and prepare the sudden reversal of the last line—
D'un prompt coup de ciseau. Death thus forms an essential
part of instability in the world, for it reminds the living
of the metamorphosis to which all things are subjected.

But change does not always come without some warning.
Roséliese, observing her father's state of deep melancholy,
senses that some catastrophe is about to befall them:

L'Alcion par instinc cognost moins la bonace
Lors que dessus les flots il expose sa race,
Que ce sublime esprit ne cognost par raison
Quand le bon temps se change en mauvaise saison.

. . . . . . . . . . . . . . . . . . . . . . . . . .
Il ne faut pas douter des choses qu'il augure,
Soit bon evenement, ou mauvaise aventure.
C'est ce qui me fait voir le naufrage evident. (II,2,401-4,
408-11)

Ariste as a sublime esprit knows by reason as the Halcyon knows
by instinct the changes which are about to be effected by Fort-
tune. Just as the Halcyon builds his nest on the ever-
moving waves, so too man builds his life and his hopes on a
very precarious foundation. Indeed, Ariste as a philosopher
is well aware of the transitory nature of all which man posses-
ses, above all happiness:

Nulle felicité ne dure en l'Univers
Et la bonne fortune a tousjours ses reuers.
Des nuages épais fondent sur nostre teste,
Nous sommes exposez au coup d'une tempeste. (II,2,369-74)

The succession of calm and stormy days parallels the succession of the ups and downs in man's daily life. Fortune subjects man to a vicious cycle in which happiness gives way to sadness, good fortune to misfortune, so that when man seems to be in a stable, happy state, this equilibrium is upset by sudden external and internal upheavals.

To be wise is to be aware of the transformation in the human condition. Thus it is significant that in Osman, a member of the intelligentsia, Lodia, preceptor to Osman, is assigned the role of reflecting on the instability in life. When asked by Osman whether he should notify his people of his intention to desert them or whether he should escape under the cover of night, Lodia counsels caution:

Seigneur, ton grand courage
S'accroit elans le peril et depite l'orage;
Mais la fureur des vents, l'orgueil des flots mutins
Font souvent faire bris aux plus heureux destins.
Et c'est pourquoy, Seigneur, toutes les sages testes
Avec discretion respectent les tempestes. (IV,1)

The use of personification—*Mais la fureur des vents, l'orgueil des flots mutins*, is particularly noteworthy because Lodia cautiously alludes to the uprising of the Janissaires which is about to take place. Only the fool tempts Fortune, for nothing is certain. The social and political storms should be respected for they signal a change in the hearts of men.

Careful not to offend Osman's pride and especially his belief that he can quell a challenge to his authority, Lodia does not
hesitate, nevertheless, to warn his master of a misfortune which threatens the stability of even the happiest ship of state.

But Osman himself is already aware of the changes which have taken place as he addresses Fortune:

O Fortune! Nymph inconstant
Qui, sur une conque flotante,
Fais tourner ta voile à tout vent!
Auras-tu pour Osman des outrages sans nombre?
Il est si fort changé que ce n'est plus que l'ombre
De ce grand Empereur qu'il fut auparavant. (V,1)

Osman's stance conveys the fickleness of Fate both by the rhythm of the lines and the choice of words. The first three octosyllables present Osman's invocation to Fortune, likened to an inconstant Nymph who on her floating conque steers her course at will, changing men's lives at random. The enjambement together with the words inconstant and flotante in end rhyme suggest the fluid course of Fate. The last three Alexandrines, on the other hand, serve to delineate the changes which outer instability has affected in Osman's inner stability, for he is no longer the mighty emperor of former times; his present state reflects merely a shadow of his former glory.

Finally, in Le Parasite, the shipwreck motif forms an integral part of the action of the play, for Alcidor and Sillare are separated from Manille and Lucinde by a storm and are subsequently captured by Turkish pirates:

Ceux qui s'estoient commis à ce fier élément
Virent un temps si beau changer en un moment:
Leur Esquif fut bien loin poussé d'un vent de terre,
Il fit un grand orage, il fit un grand Tonnerre.
Ils ont changé de ville, ils ont changé de maîtres.
Et le malheur est tel, que depuis quatorze ans,
Manille ne sait plus s'ils sont morts ou vivants.

(I, 4, 163-6, 174-6)

The repetition of the word changer together with the parallel construction "Ils ont changé de ville, ils ont changé de maîtres," convey the mutation which Alcédor and Sillare have undergone at the hands of Fortune and the elements. Outer catastrophe, the storm, has affected inner stability, for Manille can no longer recognize either her husband or her son. However, all storms inevitably give way to calmer weather, and Alcédor, seeing himself reestablished in his own household, tells Cascaret, Matamore's valet:

Comme après la tempeste il vient une bonace,
De mesme le bonheur succede à la disgrace;
Le repos suit la peine, & ne conserve rien
Des aigreurs du tourment dans la douceur du bien.

(IV, 2, 1111-17)

Tristan seems to be saying that it is in the very nature of man not to dwell on misfortune when he is being blessed by good fortune, even though he knows that misfortune will reappear in one form or another.

2. Inconstance blanche: the ever-changing self

The all-encompassing instability from without is complemented by an equally forceful instability from within. Here, however, the poet emphasizes the metamorphosis of human emotion, particularly love. We have already seen in the last chapter how love can be transformed into hate. This flux of the heart is further delineated by the polarity which Tristan
establishes in his personages between constance and inconstance. To a certain extent many of his heroes and heroines become portraits of constancy. Thus in the Avertissement of La Mariane the poet affirmed his intention to depict Mariane as a paragon of constancy and virtue:

Je ne me suis pas proposé de remplir cet ouvrage d'imitations Italiennes, & de pointes recherchées, j'ai seulement voulu descrire avec un peu de bien seance, ces divers sentiments d'un Tyran courageux & spirituel, les artifices d'une femme envieuse & vindicative, & la constance d'une Reine dont la vertu méritoit un plus favorable destin.

What Tristan says about Mariane could also be applied to his other heroes and heroines--Panthée, Cirus, Sénèque, Pauline, Epicharis, Constantin, Chríspe and Constance, and Ariste--for they are all, in varying degrees, models of constancy whose virtue merits a more favorable destiny.

a. constancy and inconstancy in love:

Panthée represents perhaps the best example of conjugal constancy. Indeed, Araspe's frustration results in part from the fact that he knows Panthée's love for Abradate remains absolute. Even Abradate's death in battle cannot sever the bond between them, as Araspe had hoped, and Panthée's suicide at the end of the play serves as a vivid testimony of her unqualified fidelity in body and spirit: "Je me veux desrober pour te joindre là-bas." (V,4) Panthée's emotional stability serves as a foil to the continual transformation taking place in Araspe's heart as the latter explains:

Mais vos rares beautez ne mirent qu'un moment
A troubler la douceur de mon gouvernement:
Elles veinrent changer tout mon bon-heur en rage,
Mes plaisirs en tourmens, ma bonace en orage (II,3)

Araspe's whole emotional well-being has been disturbed by his fatal encounter with Panthée. The movement and metamorphosis of the upheaval are conveyed by the poet's choice of words—troubles, changer, bon-heur/rage, plaisirs/tourmens, bonace/orage. Through the last three antithetical expressions, Tristan suggests Araspe's transformation from a state of happiness, pleasure, and tranquility to one of madness, torment, and inner chaos.

Although Araspe wishes to see Panthée's constance punished, he begs the gods not to change her nature:

Ne la transformez point en une autre nature
Qu'elle change d'humeur, et non pas de figure. (II,3)

In other words, let Panthée's attitude towards him change, but not her physical beauty. But on another occasion he bids his friend Mitrane remind Panthée of his own constancy: "Despeîn-luy ma constance, et la mets en son lustre." (III,3) Araspe wants to show himself worthy of Panthée's love by manifesting the same amount of constancy as Panthée manifests towards Abradate.

Pauline in La Mort de Sênèque represents another aspect of conjugal constancy. Confronted by her husband's decision to commit suicide by order of Néron, she finds no other alternative but to follow Sênèque in death, for her very existence has been one with his:

En vous suivant par tout je veux montrer à tous,
Si vous viviez en moy, que je vivois en vous. (V,1,1565-6)
The Biblical undertones of Pauline's language underline the theme of incarnation, fusing the concept of a unified person with that of a unified substance. Both Sénèque and Pauline form one and the same person as well as the same spirit.

While Panthée and Pauline express conjugal constancy of long duration, Constance and Chrispe represent constancy before marital commitment. Theirs is a young but equally intense love. Constance's very name indicates her salient quality, her fidelity to Chrispe, and at the same time invites a pun which the poet utilizes on numerous occasions throughout the play. In one instance, Constance is alluded to by her rival Fauste in the following terms:

Que peut-on à cela vous répondre, sinon
Qu'il vous est bien aisé de porter vostre nom:
Puis que dans ce succez il est vray que Constance
Pour le malheur des siens a peu de repugnance. (IV,3)

Fauste accuses Constance of personal ambition in both seeking a pardon for her father Licine and in her relationship with Chrispe; therefore, she remains constant, as her name signifies, to her goals. On another occasion Fauste attempts to thwart Chrispe's alliance with Constance by mentioning Constance's name each time that Constantin speaks of Chrispe. Constantin retorts:

Quel estrange replique, et quelle extravagance?
Quand je parle de Chrispe on respond de Constance. (V,2)

The pun here is particularly effective, first because it emphasizes Chrispe's love for Constance with whom he now becomes identified, and secondly because Chrispe is characterized by his fidelity to Constance's cause. Finally, in a very
précieux fashion Fauste refers to both Chrispe and Constance in the following pointe: "Qui sont ces deux Soleils, sont-ce les deux Constances?" (V,4)⁷

In Amarillis the poet opposes Bélise's constancy to Tyrène's inconstancy in love. The shepherdess Bélise finds herself rejected by Tyrène, a shepherd who is unsuccessfullycourting Amarillis, a young shepherdess who has never experienced love. To a certain extent the play disputes the theme of the supposed fickleness of women in contrast to the supposed constancy of men in love as Bélise notes:

Mais que ces Esprits forts, ces miroirs de constance, Fassent au moindre vent si peu de résistance, Que leur fidélité manque aux premiers effets, C'est un sujet de rire ou l'on n'en eut jamais. (I,3)

Contrary to their label, men are not reflections of constancy, as Tyrène's example clearly shows. Moreover, Bélise's sexualdisguise as Cléonte and her courting of Amarillis are in part an attempt to prove that the female psyche is more stable than the male psyche. Unlike Tyrène, Bélise's love has remained the same:

Je suis toujours la même, et ne suis point changeante, Il n'en est point ainsi de ton âme inconstante; Tu n'es plus ce Tyrene autrefois si charmant, En toy tout est changé jus qu'à l'habillement, Tu n'as rien conservé de ce qui me sceu plaire, Tu n'es plus qu'un Berger digne d'une Bergère. (I,3)

Tyrène's emotional transformation has been accompanied by a physical change. If Tyrène's soul has changed, so has his former charm; even his present attire belies his former glamor, and in Bélise's eyes, colored by female vengeance, Tyrène no longer possesses any of the things which used to
please her. In short, Tyrène is completely denuded of his "past" self. The last line delineates this transformation in a very succinct fashion—"Tu n'es plus qu'un Berger digne d'une Bergere."

But according to Tyrène, inconstancy in love merely follows the natural course of human emotions:

Je vis Amarillis, dont l'éclat me ravist.
Elle me fit changer de Maistresse et d'habit.
J'accorde, que je quitte un bien incomparable,
Pour semer sur du vent, et bastir sur du sable. (I,3)

Love of its very nature is inconstant, for it so captivates the lover as to make him forget his past loves. The last two lines focus on the uncertain and shaky foundations of a new love, for each new love appears more perfect but perhaps less secure than the one before. In a word, love is multiform and cannot be confined to time and space. Absence may destroy a particular love but never the capability of loving elsewhere. However, absence has not shaken Bélise's love as she asserts:

Il est vray ta constance est digne qu'on t'adore!
Traistre, j'estois absente, et je t'aymois encore,
J'avois les mesmes feux, et le mesme soucy:
J'ay vescu sans te voir, et sans changer aussi. (I,3)

Bélise rebukes Tyrène for remaining constant to love the emotion, but faithless to the same person loved. The last line summarizes the concept elaborated throughout the passage by the repetition of sans which complements même in the preceding line. Although Bélise did not see Tyrène, her love for him was not thereby diminished.

b. The protean nature of man:

Man's inconstancy in love is symptomatic of a more
fundamental instability in human nature. In his fit of learned madness Ariste comes to the realization of the paradoxical dichotomy in his own nature in particular and all men in general:

Qui je suis? je m'en vais te l'apprendre:  
Un sujet merveilleux fait d'une ame & d'un corps,  
Un Pourseau par dedans, un Singe par dehors,  
Un Chef-d'oeuvre de terre, un miracle visible.

Un petit Univers en qui les Elemens  
Le portent mille maux & mille changemens;  
Un mixte compose de lumiere et de fange,  
Ou s'attachent sans fin le blasme ou la louange.  
Un Vaisseau plain d'esprits & plain de mouvements,  
Qui se mine à toute heure & se destruit sans cease,  
Où l'ame se retire & fait ses fonctions,  
S'imprime les vertus, ou trempe aux passions;  
A qui tousjours les Sens, ses messagers volages,  
Des objects recognuts raportent les images.  
Un jouet de la mort & du temps,  
Du froid, de la chaleur, du foudre, & des Autans,  
Et sur qui la Fortune establit son Empire  
Tandis qu'il peut souffler jusqu'à ce qu'il expire.8

(IV,1,994-7,999-1000,1005-1007,1010-18)

This discourse, which recalls many of Shakespeare's famous monologues, expounds the dual nature of man, composed of body and soul, slime and light, a pig from within, an ape from without. In each instance, the poet, through a series of antithetical expressions and the superb use of the asyndeton technique, manages to convey the ambivalence which exists in human nature, attracting him now up to the heavens, now down to earth, for man partakes of two worlds, the spiritual and the carnal. Indeed, man is a composite whose component parts war against his unity and well-being. Forced to succumb to his baser passions, man at times resembles a pig; constantly
forced to play many roles, he resembles an ape. But the very co-existence of both spirit and flesh, light and slime, attests to his miraculous constitution—Un Chef-d’oeuvre de terre, un miracle visible. The perpetual transformation in human nature is underlined by the words mille maux & mille changemens, Un Vaisseau plain d’esprits & plain de mouvemens. The image is particularly noteworthy for it suggests, through the repetition of the word plain, the precarious relationship between man’s body—un Vaisseau, his mind—plain d’esprits, and the resulting movement—plain de mouvemens. Moreover, man contains within himself the seeds of his own destruction—Qui se mine à toute heure & se détruit sans cesse. Man, therefore, appears as a microcosm, Un petit Univers, subjected to the forces of the outer world—Fortune, the elements, time and death, and from within, he is a victim of his own illusive senses.

Since man is forever in the process of change as Ariste suggests, his unity is destroyed by proliferation of the self in time past, present, and future. Hérode remains in part oblivious to his present self when he hears the accusations leveled against Mariane:

Je ne devois point voir au fort de ces misères, Mes pensers divisez en deux partis contraires. Je voudrois que mon nom fust encore inconnu, Ne me voir point au rang où je suis parvenu, Estre encore à monter au Temple de la Gloire, Estre encore à gagner la première victoire, Me trouver en l’estat où j’estois en naissant Et que ce coeur ingrat se trouvast innocent. (IV,1,1135-42)

The misfortunes of the present could have been altered by the
events of the past. Hérode wishes to turn the clock back to
the pristine stage of his life. He would like to rescind his
past acts, particularly those which have prevented Mariane from
loving him. At the same time, Hérode wishes to transform
Mariane's present transgression, that is, her hatred towards
him as well as her supposed plot to poison him, into a state
of innocence.

Similarly, Néron's present wickedness belies his for-
mer goodness. Thus Sénèque relates to Lucaïn how his docile
pupil has developed into a monstrous tyrant:

Oui, j'ay veu ce grand homme,
Qui joignant nos Leçons à tant de dons divers,
Agissoit autrefois au bien de l'univers:
Ce Prince du Senat qui durant cinq années
A donné jalousie aux Ames les mieux nées:
Mais qui se destournant de ce noble sentier,
En de honteux plaisirs s'est plongé tout entier;
Et de sa cruauté seconduant sa molesse,
A l'égal de sa force a montré sa foiblesse
(II,4,582-90)

The virtuous Néron of an earlier time seems to be a different
person from the tyrant with whom Sénèque is now confronted.
They are indeed two different persons, formed at different
stages in life, guided by different principles so that little
of Néron's present character recalls the virtuous young em-
peror, concerned with the welfare of his empire.

Chrispe has also undergone a transformation of char-
acter; the boy has developed into a man, determined to impose
his will and to assert his authority, as Fauste observes:

Si l'a-t-on veu changer en fort peu de journées.
. . . . . . . . . . . . . . . . . . . . . .
Mais ce bon naturel s'est changé dans la Thrace,
Où la Fortune amie a flatté son audace,
Et sans considérer son flus et son reflux,
Dans cette haute mer il ne nous cognoist plus.

Et si sous cet orgueil nous plions aujourd'hui,
Le naufrage est pour nous, et le port est pour luy

(War and Fortune have blessed Chrispe with victories and self-confidence so that he remains oblivious to the ebb and flow of Fortune as well as to his duties and obedience to the throne. If Constantin and Fauste bend to Chrispe's demands, the newly won victory over Licine will be transformed into a certain shipwreck for them and a secure port for the young sovereign.

Because man is constantly in the process of change, it is impossible for him to truly know himself. Sénèque begs Néron to allow him to retire from the court, for:

Mon jugement s'égaré en ces Biens superflus,
Je me cherche moi-même et ne m'y trouve plus.

Sénèque has received so many gifts from Néron that he is unable to distinguish his real self from the material affluence which surrounds him.

Ariste finds himself in a similar situation:

Ses soins sont superflus.
Je me cherche moi-même et ne me trouve plus. (III,2,699-700)

While Palamède is incapable of finding Ariste, the physical reality, Ariste is incapable of finding his spiritual self, for he has been extremely altered by the catastrophic events which have shaken his whole philosophy of life.

The proliferation of the self in time is again reflected in Osman. At a given moment, Osman, bewildered by his
sudden loss of power observes:

\[
\begin{align*}
&\text{Je ne puis démesler un noeur si fort confus,} \\
&\text{Je n'y vois, je m'y cherche, et ne m'y trouve plus.} \\
\end{align*}
\]

\((V,1)\)

The realization that his political authority and his very life are threatened results in a sudden loss of identity.

Osman is looking for the former emperor who wielded absolute authority, but finds now only a helpless victim of Fate about to be sacrificed to the Janissaires.

In *Le Parasite* there are two brief allusions to transformation of character which are worthy of note. At a certain moment in the play Phénice doubts Fripesauce's identity:

"Toy, n'es-tu plus toy-mesme?" \((I,3)\) In another instance, Lucille, characterized by Phénice as a capricious old man, retorts at the end of the play: "Je ne suis plus cet homme lubieux." \((V,7,1724)\)

In sum, the theme of instability and metamorphosis plays a role of prime importance in Tristan's theater. In fact, much of the poet's morbidity results from his awareness of misfortune symbolized by the shipwreck metaphor. *Nil solidum*, nothing remains still, everything is subject to change; such is the picture which Tristan paints. His heroes and heroines form a composite tableau of constancy and inconstancy. Many are like Proteus, constantly changing their form, reacting to outer and inner influences, and, in most cases, unable to cope with these fatal metamorphoses. As we have seen, perpetual movement and metamorphosis results in discord with the physical world, fickleness in love,
proliferation of the self in time, and the inability to identify the self, since man's illusive self in an equally illusive world prevents him from grasping a unified reality.
CHAPTER IV

1 Rousset, Anthologie, I, pp. 6-9.

2 Similarly, Pantée reminds Charis: "Charis, le plus souvent on fait naufrage au port." (II,2) In Le Page disgracié, the Narrator speaks of a shipwreck in alluding to his love for his mistress: "Ainsi mon Amour en voguant avoit le vent et la marée, et je voyois desja le port, lors qu'il s'éleva des vents contraires, qui me firent perdre ma route, et me portèrent sur des escueils, où je faillis à faire naufrage." p. 178.

3 The idea that a sudden change in Fortune can save one from an apparent misfortune is a favorite theme of Tristan's lyric poetry. Cf. "A Monsieur le Comte de Saint-Aignan sur sa guérison":
   Comme par fois dans un orage
   Qui met en péril de naufrage
   Ceux qui se treuvent sur les flots,
   Un vent vient à regner contre toute aparence
   Qui sauve le navire et remet l'esperance.
   Au coeur des matelots.

4 In spite of his predilection for storm and shipwreck imagery, Tristan's description of the sea remains rather reserved, for he prefers to concentrate on the immobile qualities of water as Rousset observes: "Le plus souvent, l'eau figée, endormie ou paresseuse." La Littérature, p. 148.

5 The theme of the transitory nature of all things is recurrent in Tristan's lyric poetry as well. Cf. "A Monsieur le Comte de Saint-Aignan:"
   Toutes choses sont passagers,
   Et le Temps aux ailes legers,
   Les precipite vers leur fin;
   Nous voyons des mortels les tristes destines
   Et savons que le soir des plus belles journées
   Est pres de leur matin.
   Les Vers heroïques, p. 234.

6 Cf. Rosélie says: "Et je vis toute en luy comme il vit tout en moy." (V,5,1640) Pauline and Rosélie's language
recalls Saint Paul's words: "I have been crucified with Christ; it is no longer I who live, but Christ who lives in me." Galatians 2:20-21.

7 Examples of the use of the word Constance in a pun appear in at least two other occasions in the play: "Soyez toute Constance en cette occasion." (II,3); "Constance pour tout craindre est assez malheureuse." (II,3)

8 Concerning the striking Shakespearean qualities of La Folie du Sage, see Claire-Eliane Engel, "Tristan et Shakespeare," Revue de la Littérature comparée, 33 (Avril-juin 1959), 234-38.
CHAPTER V

THE SUPERNATURAL: DREAMS AND GHOSTS

Dream and ghost sequences occupy a significant role in Tristan's theater, appearing in each of his five tragedies. In addition, there are numerous isolated allusions to songes, fantômes, apparitions, visions, and ombres throughout his plays (see Appendix I). The dream as a literary device is not, of course, in itself baroque, for it has a long tradition in Western literature. What is baroque, however, is the artist's frequent use of such scenes to create certain effects; like his counterpart in the visual arts, the baroque dramatist seeks to ornament his work by introducing elements of the "fantastic," the favoloso; secondly, and far more important in Tristan's case, dreams and ghosts serve to "incarnate" the supernatural, for to the baroque psyche dreams represent an unreal world exceeding the limits of human reason. By the same token, ghosts "incarnate" the divine, the mystery of death itself, by which man is linked with an unknown and mysterious world; thirdly, faithful to the concept of surprise, the meraviglia expounded by Marino, Tristan's dream and ghost scenes are intended to astonish the spectator, for such is the object of the baroque poet:
E del poeta il fin la meraviglia
(Parlo de l'eccellente e non del goffo)
Chi non sa far stupir, vada alla striglia. 3

Both Daniela Dalla Valle 4 and Francesco Orlando 5 have analyzed to some extent the function of the dream and ghost scenes in Tristan's theater. We should like to expand their interpretation and discuss these scenes in somewhat more detail from a poetic as well as dramatic point of view. Moreover, these sequences deserve particular attention because they constitute some of the more dramatic and suspense-filled moments in Tristan's theater. In our opinion, each dream sequence represents a concise and vivid play within a larger play, manifesting yet another device dear to baroque poets in general and Tristan's microcosmic-macrocosmic, or inner-outer view of activity, in particular. Finally, through his vivid descriptions of the supernatural, Tristan manages to create a certain atmosphere--mysterious, morbid, and sometimes macabre.

1. La Mariane:

Of all Tristan's dream and ghost sequences, the one in La Mariane is the best developed and perhaps the most important, for it offers an excellent example of Tristan's superb use of the play-within-a-play technique. La Mariane begins with a short but dramatically tense scene in which Hérode awakens from a troubled sleep in which he has seen a vision of Aristobale, Mariane's brother, whom he has had drowned and whom he addresses in the following manner:

Fantosme injurieux qui troubles mon repos,
Ne renouvelle plus tes insolens propos;
It is significant that the first word which opens the play is *fantosme*, for it is precisely this souvenir of Hérode's past crime, a kind of internal *deus ex machina*, which haunts both the sovereign and his wife Mariane. The words *censurer ma vie* and *insolens propos* heighten the dramatic effect of this initial apostrophe by informing the spectator of an ominous event threatening Hérode's stability. The echo device, *ombre éternelle, ombre pleine d'envie*, introduces the death motif and forms an antithesis—*éternelle/pleine d'envie*, Aristobule envious of Hérode, death envious of life. On another level, and as Miss Dalla Valle so aptly suggests, the opening lines represent Hérode's initial irrational reaction which will give way to a rational explanation of the dream, only to be followed by a return to the irrational. Dalla Valle identifies a tertiary development (*ritmo a tre tempi*) whereby all Tristan's protagonists pass through three stages in their confrontation with reality—irrational—rational—irrational.

Hérode's initial shock of his confrontation with Aristobule's ghost gives way to a rational refutation of the irrational, representing the second step of the physiopathological process enumerated by Dalla Valle:

> Je suis assez scâvant en l'art de bien regner,  
> Sans que ton vain courroux me le vienne enseigner,  
> Et j'ay trop seulement affermy mon Empire  
> Pour craindre les mal-heurs que tu me viens predire.  
> Je donneray bon ordre à tous les accidens,  
> Qui n'estant point preveus, perdent les imprudens. (I,1,5-10)
The misfortune which Aristobule's ghost forebodes remains illusion—ton vain courroux, for Hérode considers himself capable of handling any event which might threaten his authority. The last two lines reinforce the protagonist's attempt to convince himself that he is able to stamp out all those future events (accidens) which bring the imprudent to their ruin. The repetition of "p"—point, preveus, perdent, imprudens—conveys the imminence of perdition which Hérode hopes to avert. To a very limited extent, therefore, Hérode interprets the dream as a positive sign, warning him of a possible misfortune from which he may yet escape by being forewarned and by taking appropriate action.

However, this brief rational interlude of confidence develops into a third movement of irrationality:

Mais quoy? le front me suë, & je suis hors d'haleine;
Mon ame en ce repos a trouvé tant de peine
A se desabuser d'une fascheuse erreur,
Que j'en suis tout émeu de colere & d'horreur (I,1,11-14)

Hérode's physical and emotional reaction, conveyed in the first line by the three abrupt statements—"Mais quoy? le front me suë, & je suis hors d'haleine," belies his attempt to collect himself in the face of such a terrifying experience. The antithesis presented in the second line, repos/peine, underlines Hérode's present fear. Even though he knows that his dream was but an illusion—une fascheuse erreur, yet his troubled sleep has caused him to ponder his uncertain future. The last line characterizes his present emotional state—colere & horreur. He is filled with anger because he sees his
secure political position threatened, and horror because this dream might forebode a far greater misfortune. From a purely dramatic point of view, this first short scene is particularly effective, for it serves as a prologue, informing the spectator of an imminent danger to the protagonist. It is interesting to note that Orlando interprets this first scene on two levels: as an exposition of the necessary facts concerning the plot, and secondly as introductory of the moral and political themes of the play—unrequited love and absolute power.8

Having astonished the spectator by Hérode's stirring apostrophe to the ghost in the first scene, Tristan proceeds in the second scene, in typical counterpoint fashion, to refute the validity of dreams in general. Phérole, Hérode's brother, gives a very learned explanation of the nature and causes of dreams, but he first prefixes his discourse by stating:

On ne doit pas en faire une nécessité;  
Ces apparitions sont comme les images  
Qu'un meslange confus forme dans les nuages;  
C'est un sombre tableau d'hommes & d'animaux  
Qui ne fait arriver ny des biens ny des maux. (I,2,30-34)

The cloud image, which the poet evokes, suitably conveys the unreal and illusive nature of dreams. The subconscious where dreams occur projects an amorphous figure, a meslange confus which betrays reality. At the same time, the juxtaposition of the words hommes and animaux suggests the vivid but confused tableau from which nothing good or evil develops in the real world.

But Hérode disagrees for he recalls:
Quand tu nous fus ravy par un destin contraire,
Mon genereux aîné, brave et fidele frère,
J'apris ton accident par un mesme rapport:
Je fus par mesme voye adverty de ta mort:
J'eus aux bords du Jourdain des visions cruelles
Qui previnrent le bruit de ces tristes nouvelles (I,2,35-40)

Hérodé's past experience has made him more sensitive to the reality of dreams. The last two lines add a touch of local color—aux bords du Jourdain; secondly, they introduce an important element in the dream image—water. It will be noted that in nearly each dream sequence water is alluded to or suggested, either in connection with the ghost or the locale of the dream. We shall see in the next chapter how water is associated with death in Tristan's imagistic system.

In a long discourse on the nature of dreams, a discourse which many critics have considered superfluous to the action of the play, Phérore attempts to give a rational and learned explanation of a seemingly irrational phenomenon. Instructed by a rabbi on the causes of dreams, Phérore identifies four kinds of dreams according to the condition of the four humors, for each man dreams according to his humor. First, the phlegmatic whose humor is humid and cold will dream of mists and water:

Le flegme humide & froid, s'elevant au cerveau,
Y vient representer des brouillards & de l'eau. (I,2,49-50)

This explanation echoes what Phérore had previously said about dreams—un melange confus forme dans les nuages (I,2,30-34) and explains to some extent the frequent occurrence of water in the dream sequences. On the other hand, the choleric will have violent dreams depicting battles and conflagrations:
La bile ardente & jaune, aux qualitez subtiles,  
N'y dépeint que combats, qu'embrasemens de villes  
(I,2,51-2)

While the sanguine, whose waking hours may be unfortunate, will  
find recompense in sleep, for he will dream of pleasant things:

Le sang qui tient de l'air, & respond au Printemps,  
Rend les moins fortueux en leurs songes contents:  
Sa douce exhalaison ne forme que des roses,  
Des objects esgayez, & d'agreeables choses. (I,2,53-56)

Lastly, the melancholic has the most unpleasant dreams of all,  
for his black bile causes him to dream of graves and ghosts:

Et la melancholie à la noire vapeur,  
Où se logent toujours la tristesse et la peur,  
Ne pouvant figurer que des images sombres,  
Nous fait voir des tombeaux, des spectres, & des ombres.  
(I,2,57-60)

It is the last kind of dream which most interests us, for it  
is the one which characterizes nearly all of Tristan's  
dreamers, including of course Hérode.

Having described "natural" dreams, that is, dreams  
according to humors, Phérore proceeds to explain "animal"  
dreams, those resulting from one's condition in life:

Les songes quelquefois viennent par d'autres causes;  
De mesme que les uns expriment nos humeurs,  
Les autres bien souvent representent nos moeurs.  
(I,2,64-66)

Thus one may dream about what one has seen or heard during  
the course of one's daily activity. The lover, for example,  
will dream of his pleasant or unpleasant experiences with  
his mistress.

In addition to the "natural" and "animal" dreams  
there is a third kind of dream, the "supernatural" as Hérode  
himself suggests:
Hérode repudiates Phérole's "vulgar" explanation of dreams for he seeks a loftier principle in dreams by referring to the divine dream, the *songe divin*. Here the poet introduces an element of local color by alluding to Biblical dreams in general and Joseph's dream in particular. It is the supernatural dream which most concerns us here, for as we shall see, nearly all Tristan's dream sequences revolve around the *songe divin*. However, it should be noted that the supernatural dream may be either divine or diabolic.

After the initial irrational apostrophe to the ghost in the first scene, and the rational explanation of dreams in the second scene, the third scene presents us with an irrational description of Hérode's encounter with Aristobule's ghost. His flashback account develops like a vivid baroque tableau which can be described as a miniature five-act play within the larger five-act framework of the play itself. Act I forms a type of prologue in which the poet establishes the setting and décor:

La humiere & le bruit s'espandoient par le monde:  
Et lors que le Soleil qui se leve de l'onde  
Eslevant au cerveau de legeres vapeurs,  
Rend les songes qu'on fait plus clairs et moins trompeurs.  
Apres mille ambaras d'especes incertaines,  
De rencontres sans suite & de chimeres vaines,  
Je me suis trouve seul dans un bois ecarte,  
Où l'horreur habitoit avec l'obscurité,
Lors qu'une voix plaintive a percé les ténèbres, Apelant Mariane, avec des tons funèbres. (I,3,87-96)²

Dreams are most prophetic just before dawn or at dawn, therefore the setting will invariably include a landscape represented by the awakening of life suggested by the words lumière, bruit, Soleil qui se lève. Onde together with Soleil form a striking tableau and represent the two necessary elements in Tristan's imagistic system symbolizing here divine presence and the imminence of death, respectively. One should also note the chiaroscuro technique created by the juxtaposition of the words lumière, Soleil, clairs/trompeurs, obscurité, ténèbres which also creates a certain macabre atmosphere, further heightened by the presence of chimeres vaines, horreur, voix plaintive, tons funèbres. Seul dans un bois écarté introduces the theme of solitude reinforcing the funereal locale. The appeal made to the visual and auditory senses—chimeres vaines, obscurité, ténèbres, voix plaintive, tons funèbres contributes to joining the concept of death with the mysterious and supernatural and prepares the way for the ghost's appearance. The mention of Mariane's name in the last line associates the heroine with death—Mariane/tons funèbres.

In the "second act" of this miniature play Hérode describes the circumstances in which Aristobule made his appearance:

Mes pas m'ont amené sur le bord d'un estang,
Dont j'ay trouvé les eaux toutes rouges de sang;
Il est tombé dessus un esclat de tonnerre;
J'ay senty sous mes pieds un tremblement de terre,
Et dessus ce rivage, environné d'effroy,
Le jeune Aristobule a paru devant moy. (I,3,101-6)
Here the water image is particularly noteworthy for it is explicitly associated with the color red—_estang, laux/toutes rouges de sang_; or in other words, _water/blood/death_. The baroque display is further delineated by the words _esclat de tonnerre_ and _tremblement de terre_ signifying a cosmic or divine presence which precedes Aristobule's appearance.

The third mini-act represents a recognition scene and forms a transition with the following act:

_Il n'avait point icy la Tyare é la teste_  
Comme aux jours solennels de nostre grande feste,  
Je ne l'ay reconnu qu'à la voix seulement;  
(I,3,111-12,117)

Death has transformed Aristobule's physical appearance for he no longer has any of the regal trappings which he wore in life; however, death has not altered his voice.

The fourth act presents a close-up, of Aristobule's ghost which centers around a series of water images:

_Il sembloit retiré de l'onde fraîchement,_  
_Son corps estoit enflé de l'eau qu'il avoit beûë,_  
_Ses cheveux tous mouillez luy tomoient sur la veuë,_  
_Les flots avoient esteint la clarté de ses yeux,_  
_Qui s'estoient en mourant tournez devers les Cieux;_  
_Il sembloit que l'effort d'une cruelle rage_  
_Avoit laissé l'horreur peinte sur son visage,_  
_Et que de sang meurtry tout son teint se couvrît,_  
_Et sa bouche estoit morte encor qu'elle s'ouvrîst_  
(I,3,118-26)

Aristobule is described here at the moment of his death; the series of water images associated with Aristobule's anatomy _corps/enflé de l'eau_; _cheveau/tous mouillez_; _flots/yeux_ vividly underline the fact that Hérode had Aristobule drowned. Therefore, water is associated with murder and death, as Dalla
Valle suggests.15 The "painterly" (malerisch) aspect of this tableau-drame is created by the line—"Qui s'estoient en mourant tournez devers les Cieux," which reminds one of the many baroque paintings by El Greco, Titian, and Rubens in which the dying martyrs' eyes are focused on the heavens. Death and horror are everywhere evidenced in the poet's ghastly description of Aristobule's face—horreur/visage; sang meurtry/reint; bouche/morte.

The fifth act of the inner play summarizes the ghost's speech and describes Hérode's reaction:

Ses propos dès l'abord, ont été des injures,
Des reproches sanglants: mais tous plains d'impostures.
Il a fait contre moy mille imprecactions,
Il m'est venu charger de maledictions,
M'a parlé de rigueurs sur son pere exercées,
M'imputant tous les maux de nos guerres passées:
Bref voyant qu'il osoit ainsi s'emanciper,
A la fin j'ay levé le bras pour le fraper:
Mais pensant de la main repousser cet ouvrage,
Je n'ay trouvé que l'air au lieu de son visage.

(I,3,127-36)

There are two essential movements depicted here. The first is Aristobule's reprimand which complements the opening scene—censurer ma vie. The ghost's maledictions represent, therefore, Hérode's conscience, reminding him of his past acts and thereby establishing a relationship between the dead Aristobule, the guilty Hérode, and the victimized Mariane. In addition, and as Orlando suggests, this scene forms a strong link between Mariane, the living victim, and her brother Aristobule, the dead victim, with whom she has now become identified.16 The dream, therefore, has a special significance for Hérode in that Mariane becomes a living symbol
of his past transgression. The second movement heightens the dramatic quality of the passage by depicting Hérode attempting to strike the ghost. To a certain extent this blow can be seen as foreshadowing Mariane's death at the hands of her jealous and suspicious husband.

The dream motif in La Mariane is not merely limited to the actual dream sequences which we have discussed above. There are, in addition, what could be termed, for lack of a better word, Mariane's daydreams, her visions in which her brother Aristobule and her father Hircane, both victims of Hérode, haunt her for living with a man who has usurped their crown and ordered their death. In one instance, Mariane reveals her distress to her confidante Dina:

Tousjours le vieux Hircane & mon frere meurtris
Me viennent affliger depitoyables cris;
Soit lors que je repose, ou soit lors que je veille,
Leur plainte à tous moments vient frapper mon oreille;
Ils s'offrent à toute heure à mes yeux esporez,
Je les voy tous sanglans & tous défigurez,
Ils me viennent conter leurs tristes aventures,
Ils me viennent montrer leurs mortelles blessures,
Et me vont repochant pour me combler d'ennuis
Qu'avecque leur bourreau je dors toutes les nuits
(II,1,381-90)

The poet manages to create a pathetic tableau through multiple-sense imagery. Just as Hérode is reminded of his transgression by the nocturnal visitations of Aristobule's ghost whose voice he can hear and whose disfigured face he can so vividly see, so too Mariane is haunted by the physical presence of her family. She hears their pitoyables cris/plainte/frapper mon oreille, and she sees the blood which covers their faces—voy/tous sanglans/tous défigurez; monstre/mortelles/blessures.
Pain and death are thus interwoven in a very moving passage which combines the pictorial with the dramatic.

2. **Panthée:**

Panthée's narration of her dream in the second act is less developed than Hérode's awakening scene in *La Mariane*, and remains somewhat anti-climactic. However, the same format is employed in both plays. Once again we have a *drame-tableau* in five acts enclosed within a larger five-act play. The first act, consisting of six lines, forms a prologue in which Panthée informs Charis of her dream, stating the hour and place:

> Le Soleil poursuivant la nuit aux voiles sombres,  
> A coups de traits dorez avoir chassé les ombres;  
> Et les petits oiseaux que reveille l'amour  
> Celebrent en chantant la naissance du jour  
> Lors que ce songe affreux dont l'horreur mespouvante  
> M'a fait voir d'Abradate une image vivante. (II,2)

The first line establishes the time of the dream, dawn when dreams are most prophetic. Here one recognizes Tristan the précieux love poet who has recourse to petits oiseaux and amour to ornament his pastoral décor. In addition, there is a subtle interplay of shades creating the chiaroscuro effect--Soleil/nuict, sombres/dorez/ombres. The last two lines serve as a transition to the next scene of the *tableau-drame* through the use of words which create a different mood--affreux, horreur, mespouvante, which prepare the image vivante.

Next follows a vivid close-up of Abradate:

> De ses vaines couleurs il me la si bien peint,  
> Que j'ay creu voir sa taille et ses yeux et son teint,
Le vray ton de sa voix a frapé mon oreille,
Son visage estoit gay, sa bouche estoit vermeille,
Du bien de me revoir il rendoit graces aux Dieux,
Et son contentement se lisoit dans ses yeux. (II,2)

Panthée's initial encounter with Abradate in a dream is described in trompe-l'œil fashion, for she is aware that the image vivante is an illusion and therefore seen in vaines couleurs. Once again the poet creates the semblance of reality and life by appealing to the visual and auditory senses—"Que j'ay creu voir sa taille et ses yeux et son teint." Abradate is portrayed in a happy state—"Son visage estoit gay, sa bouche estoit vermeille... Et son contentement se lisoit dans ses yeux." This last line serves as an antithesis to the transformation of Abradate's appearance in the next scene:

Mais comme je goustois cette douceur extreme,
Je l'ay veu tout à coup triste, sanglant, et blesme,
Le harnois éclatant qu'il avoit endossé
De mille estranges coups me sembloit tout percé,
D'une voix languissante, et d'une bouche morte,
Cette ombre de mon bien m'a parlé de la sorte. (II,2)

Triste, sanglant, et blesme represent the transformation from life to death which Abradate has under gone. His death in battle which he announces to Panthée is further developed by the references to harnois éclatant/de mille estranges coups percé. This portrait of death receives it final touches with the words voix languissante/bouche morte/ombre. The funereal trappings of this image give way to a more explicit interpretation of the dream when Abradate's ghost speaks in the fourth tableau:

Cesse de te flatter d'un espoir decevant;
Mes jours sont achevez, je ne suis plus vivant,
Et ton ame occupée à tant de sacrifices,
Ne peut pour mon salut rendre les Dieux propices.
Mars qui dans les combats envoit ma valeur,
M'offrit par jalousie en victime au malheur.
Mais puis que je suis mort avec assez de gloire,
Fais que tousjours au moins je vive en ta memoire.

Unlike Aristobule's ghost, Abradate's ghost speaks in clear terms announcing to Panthée his death in battle. Here the divine is represented by the allusion to Mars who is envious of Abradate's bravery. One notes here a familiar theme with Tristan—the gods envious of human happiness. The last two lines serve as a binding commandment to Panthée developed around the antithetical expressions mort/gloire; vive/memoire. Panthée is asked therefore to remain faithful to her husband's glorious memory. She is, therefore, forewarned of an event which she is powerless to change. As Dalla Valle justly observes, in both Hérode and Panthée's dreams, the protagonists are faced with a fate which they can neither alter nor avert.18

The concluding scene, the fifth act, serves as an epilogue in which Panthée awakens from her dream:

Lors le coeur tout transi j'ay couru l'embrasser,
Mais d'un baiser si froid il m'est venu glacer,
Que par un grand effort j'ay rompu tous ces charmes
M'éveillant en sursaut les yeux couverts de larmes.19

This brief scene severs the unreal world of the dream from the real world of Panthée's awakening—rompu/m'éveillant en sursaut. The kiss of the cadaver is a noteworthy image for it appears frequently in Tristan's theater and adds a stronger note of the macabre. The antithetical expressions le coeur tout transi/baiser si froid/glacer opposes life to death, the living Panthée to the dead Abradate.
3. La Mort de Sénèque:

In La Mort de Sénèque, the dream sequence develops around a brief mythological conflict between Mars, Bacchus, and Ceres. Sabine, Néron's wife, serves as an intermediary between the divine and Néron. In the very first act, Sabine attempts to convince Néron that Sénèque is plotting against them, and she assures her husband that her suspicions are of divine origin:

C'est un Dieu qui me porte à rompre son dessein,
C'est un petit Cezar qui parle dans mon sein,
Et qui te donne avis que cet homme perfide,
Si tu ne le previens, sera ton parricide. (I,1,123-26)

Sabine's voice from within, another example of an internal Deus ex machina, serves to provoke Néron's suspicion of his preceptor Sénèque, and, at the same time, establishes a close link between Néron's fate and the watchful gods.

To a certain extent Sabine becomes an instrument of the divine, and at times an oracle, interpreting the will of the gods to Néron. In another instance she informs her husband of a premonition she has had:

O Cesar! ô Cesar! je passe, je frissonne,
Fay que soigneusement on garde ta personne:
Une froide sueur me court par tout le corps.
. . . . . . . . . . . . . . . . .
On a fait contre vous une grande partie,
Dont tout soudainement les Dieux m'ont advertie.
(III,2,911-13,915-16)

Like Hérode, Sabine is physically affected by her contact with the unknown--je frissonne, je passe/une froide sueur/corps. This dramatically tense passage serves as a preparation for the dream which she is about to narrate.
The dream sequence proper appears late in the play, in the third act, and is not as developed as the dream sequences in *La Mariane* or *Panthée*. However, Sabine's narration of her dream follows the same general development as the others we have discussed, five acts in *drame-tableau* form. It departs from the others somewhat in that it is enclosed in a mythological framework, thereby emphasizing the role of the divine in dreams. On one side stands Mars, and on the other Bacchus and Ceres, the defenders and protectors of Néron. Moreover, one observes a tertiary development in Sabine's dream which presents a play within a dream, enclosed within a larger play. In the first act of the miniature play Sabine indicates the time and place of her dream.

J'estois dans le jardin proche de la fontaine,  
Et l'agreeable cours de ses flots innocens  
Avoit par son murmure assoupy tous mes sens:  
Lors qu'un songe divin m'a soudain reveille.  
(III,2,920-23)

The familiar pastoral décor is established in the first line by the words *jardin/fontaine*, while personification in the second line, *flots innocens*, associates water with pleasant sleep and both with dreams, as we have already seen on several other occasions. *Flots innocens/murmure assoupy/tous mes sens* convey both the pleasant movement of water and the sleep which it causes. In the fourth line Sabine identifies the dream which she is going to have specifically as a *songe divin*. On the other hand, the words *soudain reveillé* signal a change in mood, and the awakening from a pleasant sleep to a violent dream about to take place.
The next brief scene which constitutes Act II presents a pleasant view of the dream in a very general way:

Comme je reposois avec tranquillité
Je voyois, les yeux dos, tous les objets aymables
Qui s'offrent à la veuë en ces lieux agreables
(III,2,926-28)

These three lines convey the unreal nature of dreams by juxtaposing the antithetical expressions—*Je voyois/les yeux clos,* for in a dream one sees with one's eyes closed. At the same time these lines serve as a transition from a state of tranquility to one of violence, from silence to speech:

Quand l'image d'Auguste en avançant la main
M'a crié, "l'on en veut à l'Empereur Romain;
Voicy les Conjurez, pren garde à luy, Sabine,
Et sauve de leurs mains mon fils qu'on assassine."
(III,2,929-32)

Here we are presented the first personage of the "inner" play, Auguste, who speaks, informing Sabine in explicit terms of the danger threatening Néron. Having announced this event, Auguste, like a stage manager, points to the actual acting out of the future event. We are, therefore, presented another short play which constitutes Act IV:

Lors j'ay tourné les yeux, toute pasle d'effroy,
Et j'ay veu le Dieu Mars animé contre toy
Qui le fer degaigné, sans ma prompte arrivée,
Pour te fendre en deux parts tenoit la main levée.
Mais Bacus & Cerés émeus de mes clameurs,
L'un couronné d'espics, l'autre de raisins meurs,
S'estans soudain jettez sur le Dieu de la guerre,
Ont fait en fin tomber son Coutelas à terre.
(III,2,933-40)

In eight lines the poet manages to convey a short but dramatically forceful mime play. Movement and violence are suggested by the choice of words—*animé, le fer degaigné, fendre en*
deux parts, la main levée, couronné, soudain jettez, tomber son coutelas à terre. At the same time, these expressions suggest the different poses in the mime play. Through this mythological combat which opposes Mars to Bacchus and Ceres, the poet succeeds in revealing the dénouement of the larger play.

Between Act IV and V in Sabine's dream narration, there is a sudden interlude in which Néron interjects his comments:

Ce songe, absolument sont de vaines menaces;
Sabine, cependant, il faudra rendre graces
A celle dont les dons jaunissent les guerets,
Ainsi qu'au bon Bacus deceleur de secrets

(III,2,943-46)

Néron's initial reaction contains two contradictory movements. He first repudiates the reality of what he has heard, conveyed by the words absolument, vaines menaces. However, the second movement, underlined by the words cependant, deceleur de secrets, reveals both his superstition and his mounting suspicion of Sénèque. One might say that Ceres and Bacchus have become his "patron saints," and Mars, his arch-enemy. It will be noted that Mars appears often in Tristan's imagistic system to symbolize evil.

The fifth act serves as an epilogue, relating the dream to the present situation; Sabine continues her account:

Escoute donc le reste: ainsi toute interdite
J'ai veu par le jardin courir Epaphrodite
Qui venoit m'avertir de secrets importans
Dont il faut s'éclaircir & sans perdre de temps.

(III,2,947-50)

There is no transition from the dream which Sabine has just
narrated and the events occurring outside the dream. Therefore Epaphrodite's appearance right after the mythological combat and Sévinus' arrest give credence to the dream which Néron has heard.

Dalla Valle considers this dream sequence the weakest and dramatically the least useful in all Tristan's theater.\textsuperscript{20} We disagree, for poetically the passage contributes to the general tone of the play by interweaving mythological and supernatural elements in \textit{raccourci} fashion, presenting a play within a play within a play. Moreover, the dream sequence complements Sabine's first contact with the divine, the little god within her. Dramatically the passage is extremely effective, for it reveals to the spectator, although somewhat late in the play, the danger threatening Néron. Secondly, it serves to delineate Néron's character by showing the superstitious side of his personality. Lastly, it is suitably tied to the rest of the play, preparing the discovery of the conspiracy which follows right after Sabine's narration with Sévinus' arrest.

Dalla Valle refutes Orlando's contention that Sabine's dream is the only one in Tristan's theater which contributes to averting a catastrophe, and in this sense has a providential function.\textsuperscript{21} She justly retorts that this outcome is clearly explained in the dream itself, and does not change the will of the gods who desire Néron to be saved from the conspiracy. However, we should like to add that while Néron escapes death, his madness at the end of the play can hardly be considered
an esito felice as Dalla Valle suggests.

4. La Mort de Chrispe:

In La Mort de Chrispe there are two complementary dreams which occur rather late in the third act. The play opens with a tragique réverie in which Fauste addresses the warring factions within her—her incestuous attraction for her stepson Chrispe and her adherence to moral conscience:

Doux et cruels Tirans de mon ame insensée,
Qui mettez tant de trouble en ma triste pensée.
Chères impressions qui causez ma douleur,
Inimitables traits d'Esprit et de valeur,
Belle image de Chrispe où je voy tant de gloire,
Ne t'emancipe plus d'errer en ma memoire,
Les loix de mon honneur t'en ont voulu bannir,
Et mon chaste dessein ne t'y peut retenir. (I,1)

These eight lines constitute some of the most beautiful poetry in all of Tristan's theater, and deserve, therefore, particular attention. The first five lines exemplify Tristan's superb use of the asyndeton technique, beginning with the oxymoron Doux et cruels Tirans and continued by the antithetical expressions chères impressions/ma douleur. The two qualifying expressions—inimitables traits; Belle Image serve as epithets, suggesting the spiritual and physical presence of Chrispe in Fauste's mind, while the last three lines "incarnate" Fauste's ambivalent attitude. On the one hand she does not wish to cease pondering Chrispe's image, and on the other her sense of honor forces her to banish such thoughts. The dramatic importance of this scene lies in the fact that it explains Fauste's actions and words in succeeding scenes. Henceforth, the spectator will judge Fauste's motives in light
of this all-consuming incestuous passion which she has divulged in her monologue.

As we have already mentioned elsewhere, Fauste attempts to free herself from guilt by externalizing her passion. Therefore, at a given moment, she decides to banish the tragiques rêveries:

Ne revendez donc plus tragiques rêveries,
Sans doute vous sortiez de l'Esprit des furies,
Du feu de leurs tisons je m'allois consumer,
Car le flambeau d'Amour ne pouvoit l'alumer. (I,1)

If her heart views her passion as a desired "good," her reason tells her that it is a fatal fire. Here one cannot help but note the strong Christian undertones couched in semi-pagan terms--_feu/Esprit des furies_. Indeed, unlike Phèdre who considers her passion a _crime_, Fauste identifies it negatively as a _pêché_ on at least one occasion: "C'est un Monstre effroyable et non pas un péché" (I,1). The whole passage develops around a series of fire images which suggest the satanic origin of her illicit passion--_l'Esprit des furies_, and the burning fires of hell--_feu/tisons/consumer_ which are opposed to the legitimate flames of Love--_flambeau/Amour/alumer_.

The first dream sequence, that of Constantin, develops as a _drame-fable_, divided into five acts, and preceded by a rather lengthy prologue in which Constantin reveals his premonitions to his preceptor Lactance:

J'ay ce que sans fremir je ne puis declarer:
Je n'aperçooy par tout que de tristes presages
Qui de l'Îre du Ciel m'aportent les mesages;
Du pied droit en sortant j'ay le sueil rencontré,
Un hibou dans ma chambre en plein jour est entré,
Et pour marque des maux qu'il me venoit apprendre
Est tombé roide mort dès qu'on l'a voulu prendre.
Un chien que j'ay nourry, qui me suit en tous lieux,
Et qui n'a nul repos s'il n'a sur moy les yeux,
Devient morne aujourd'huy lors que je le caresses,
Et d'un aboy plaintif m'imprime sa tristesse:
Puis je suis effrayé d'un songe que j'ay fait. (III,1)

The function of this long prologue is to create a certain macabre mood for the narration of the dream which is to follow. We know from the very outset that it is to be a songe divin, for the third line establishes a rapport between Constantin and heaven—"Qui de l'Ire du Ciel m'aportent les messages." The reference to hibou and chien creates a funereal décor by being associated with misfortune and death—hibou/maux/roide mort; chien/morne/aboy plaintif/tristesse.

In Act I of the drame-fable Constantin narrates the time, place, and circumstances of his dream:

Il m'a semblé-la nuit qu'achevant la Campagne
Encor tout fatigué des exploits d'Allemagne,
Je voulois reposer dessus des gazons verts
Durant le plus grand chaud en des lieux découverts. (III,1)

It will be noted that unlike the other dream sequences, both dawn and water are absent from this account; however, the words fatigué, reposer, gazons verts, grand chaud, and lieux découverts suggest a pastoral setting conducive to sleep.

Having established the time and place of the dream, Constantin proceeds in the next act to introduce the Eagle, his first protagonist:

Et qu'une Aigle Royale, et belle, et glorieuse,
Qui suivoit des Romains l'Aigle victorieuse,
S'opposant au Soleil, venoit tout à propos
Ajuster en ce temps son vol à mon repos. (III,1)
These four lines form a vivid tableau of a bird in flight by juxtaposing two symbols—a living symbol, une Aigle Royale, and an imitation, des Romains l'Aigle victorieuse, together with the sun in the background.

The third act consists of a series of details illustrating the Eagle's function as a companion and protector of Constantin:

Planoit dessus ma teste, et d'un esgal ombrage
De la chaleur du jour defendoit mon visage.
Au gre de mes desirs, l'Oiseau par fois baissoit,
Et du vent de son Aisle il me refraichissoit;
Chassoit loin de ce lieu d'importunes Corneilles
Qui venoient pour blesser mes yeux ou mes oreilles:
Et bref avec ardeur prenoit autour de moy
Les soins d'un Serviteur ardent et plein de foy.
Sa beauté me plaisoit, j'aymois ses bons offices,
C'estoit mon passe-temps et mes cheres delices,
Et tous mes Courtisans disoient pour me flater,
Qu'il sembloit pres de moy l'Aigle de Jupiter. (III,1)

This third tableau presents the bird in flight with movement being suggested by the words planoit, baissoit, du vent de son aisle, chassoit. The introduction of importunes Corneilles adds yet another touche to the tableau and symbolizes the King's enemies whom the Eagle wards off. The last line adds yet another symbol, l'Aigle de Jupiter to underline the regal splendor of Constantin's companion. The Eagle's encounter with the Corneilles forms a kind of subplot which prepares the following episode.

Act IV represents the main action by introducing the Vulture:

Lors qu'un sale Vautour amy de la voirie,
Sur ce noble Animal descendant de furie
Par un despit jaloux a sa perte animé
L'a fait choiro à mes pieds d'un bec envenimé. (III,1)
The words sale and voirie aptly describe the attributes of the Vulture and are opposed to ce noble Animal. The brief but dramatically effective action, that is, the Vulture's swift and fatal attack of the Eagle is conveyed by the words—descendant de furie, à sa perte animé, fait choir, bec en-venimé—which suggest both movement and death.

In the concluding act we are presented the dead Eagle and Constantin's desolation:

J'ai vu l'Oiseau sanglant mourir sur l'herbe verte,  
Et d'un trait décoché j'en ay vangé la perte:  
Son ennemi cruel mourant auprez de lui;  
Allegea ma cholere, et non pas mon ennuy;  
Car ce cher Animal qui n'a point de semblable,  
Laissa de son malheur mon Ame inconsolable. (III,1)

This passage develops as an epilogue in which Constantin reflects on death, vengeance, and despair. Death is opposed to life in the first line by the words Oiseau sanglant mourir/l'herbe verte, contrasting the colors red, symbolizing blood and death with green, symbolizing life. The theme of vengeance revolves around the words j'en ay vangé la perte, son ennemi cruel, mourrant, and allegea ma cholere, while mon ennuy and mon Ame inconsolable suggest Constantin's despair.

In presenting two symbolic animals, Eagle/Vulture (Chrispe/Fauste) in a fable-drame framework, the poet recasts the plot of his play so that we have a raccourci within the larger play. In other words, the spectator views a small play within a larger play and at the same time is given a résumé of the dénouement. Although this type of dream loses much of its effect by being introduced so late in the play
as Dalla Valle observes, it enhances, nevertheless, the poetic content of the dream motif. 23

On the other hand, Lactance's dream, while not as developed or poetic as Constantin's, is intended to corroborate his master's premonitions of misfortune. He first interprets Constantin's dream:

Chrispe sans doute est l'Aigle ardante à vous servir,
Et quelque grand malheur s'en va nous le ravir,
Si la bonté du Ciel ou l'humaine prudence
Ne font passer Ailleurs la maligne influence (III,1)

By identifying the Eagle as Chrispe and not disclosing Fauste as the Vulture, Lactance's interpretation contributes to the suspense and surprise effect of the conclusion, for neither Constantin nor Lactance have any suspicion that Fauste incarnates the **maligne influence** which they fear. Lactance then proceeds to narrate his own dream by situating the time and place:

Devers le point du jour, dans un profond repos
Ce Prince m'a paru, je l'ai vu les yeux clos,
Et mon timide esprit troublé d'une ombre vaine
A cru que tous mes sens prenoient part à sa peine.

(III,1)

The prophetic dream occurs at dawn while Lactance is sound asleep. The antithesis in the second line—m'a paru/veu les yeux clos underlines the unreal and illusive nature of dreams, an idea further emphasized in the two succeeding lines by the words **ombre vaise, creu, prenoient part à sa peine.** Lactance's description of Chrispe is that of a ghost—death itself:

J'ay senti les glâçons qui saisirisoient son corps,
J'ay veu son teint tout pasle, et ses yeux demi morts;
Et parmi cette horreur à nulle autre pareille,
Sa languissante voix a frappé mon oreille. (III,1)
Here once again we have a familiar baroque tableau; Chrispe is described at the moment of death, _mentre muore_, when the soul, the principle of life, leaves the body.\(^{24}\) The living Lactance is joined with the dying Chrispe through the association of the first person and third person possessives—

\[
\text{J'ay senti/les glaçons qui saisissaient son corps.} \quad \text{The repetition of the "s" sound suggests the imminence of death expressed through the tactile sense—coldness/death. Then the detailed description of the visage follows: J'ay veu/
son teint tout pasle/ ses yeux demi-morts; sa languissante voix/
mon oreille.}
\]

The final tableau presents us with the dying Chrispe who speaks to Lactance:

\[
\text{Lactance, m'a-t-il dit, jettant les yeux sur moi,}
\text{J'esperve les rigueurs d'une cruelle loi:}
\text{Le violent exces d'une effroiable rage}
\text{Precipite mes jours en l'Avril de mon Âge.}
\text{De grace, voy mon Pere, et le vas avertir,}
\text{Que mon Ame l'appelle avant que de partir,}
\text{Et pour l'affection qu il m'a toujous gardee,}
\text{Cherche sa main Roiale et la baise en idee.}
\text{A ces mots, son Esprit de son corps est sorty. (III,1)}
\]

Baroque artists like to capture the gaze of the _agonisant_ represented here by the words _jettant les yeux sur moi_, which complement the last line, _son Esprit de son corps est sorty_, so that we are witnessing the passage from life to death. Like Abradate, the dying Chrispe gives a command to the one whom he has visited in a dream, but here the cause of Chrispe's death remains rather vague: "J'esperve les rigueurs d'une cruelle loi." Lactance's dream, therefore, complements Constantin's symbolic dream and identifies at least one of the symbols.
This second dream arouses the curiosity of the spectator, for while the latter is already aware that Fauste is the Vulture incarnate, he is unaware of how the dénouement is to be developed, although the final outcome has already been made known to him in the first fable-drame sequence.

5. Osman:

In Osman, Tristan's last tragedy, the poet returns to the same technique employed in his first play La Mariane whereby an awakening scene opens the play. Here, however, the effect is all the more dramatic as well as ornamental, for it is set in a Turkish décor, with frequent allusions to the Islamic concepts of dreams and prophetic visions. In the first scene, Osman's sister, la Sultane Soeur, in a semi-conscious state, addresses the murderers of her brother whom she sees in her dream:

Demeure, Parricide, arrete, sacrilege!
Quoy! le sang Othoman n'a point de privilege:
On l'espanche a ma veue, on perd, devant mes yeux,
Le plus grand des mortels et le plus glorieux!
Ah! c'est fait, il est mort, j'en suis trop asseurée,
De cet illustre corps l'Ame s'est separee! (I,l)

La Sultane Soeur's brief monologue, six lines, which constitutes the first scene, plunges the spectator in medias res, introducing indirectly the protagonist Osman and giving a preview of the dénouement.25 The very first cryptic line serves to astonish the spectator by its parallel construction and by its two abrupt commands; demeure, arrete convey la Sultane Soeur's vain attempt to prevent her brother's death. The words Parricide and sacrilege complement the verbs and inform
the spectator that an assassination is imminent. The third line repeats the parallel construction of the first line and complements it by representing the murder she is witnessing—l'espanche/à ma veue; perd/devant mes yeux. The last two lines serve as an epilogue, completing the action suggested in the preceding lines and introducing the death motif, emphasizing once again the transition from life to death—"De cet illustre corps l'Ame s'est séparée!"

Unlike Tristan's other dream sequences, Osman does not present a detailed dramatic development of the initial dream, that is, we do not see Osman's ghost, but rather the opening monologue serves as a point of departure for a discussion of the significance of this dream. However, the initial dream forms a kind of internal deus ex machina accompanying each successive act of the play. When la Sultane Soeur awakens she reflects on her troubled sleep:

O sommeil outrageux qui me trouble si fort,
On peut bien t'appeler le frère de la Mort!
Puis qu'assis sur nos yeux avec tes noires ailes
Tu donnes des frayeurs et des peines mortelles. (I,2)26

La Sultane Soeur's apostrophe to sleep revolves around the metaphor sleep/death conveyed by the words le frère de la Mort, tes noires ailes, frayeurs, peines mortelles. Here once again one is reminded of Dalla Valle's tertiary movement (ritmo a tre tempi) which can be applied to la Sultane Soeur's three mental states—sleeping-dreaming/awakening/daydreaming, for she remains obsessed throughout the play with her prophetic dream.
While la Sultane Soeur remains convinced that her dream forebodes evil for Osman, Léontine, her slave, refutes, like Phérore, the validity of dreams, that is, she refutes the irrational nature of dreams, by assuring her mistress that dreams are antithetically opposed to reality:

C'est un songe, Madame, un deceiver, un traistre,
Don't on est garenty dez qu'on l'a pu connoistre;
Tousjours à bon augure on prend les plus mauvais,
L'image de la Guerre y figure la Paix;
Ses matières de pleurs montrent que l'ont doit rire,
Et ce qu'il a de doux est ce qu'il a de pire. (I,2)

Here the themes of appearance and reality, the irrational and the rational, are applied to dreams, for as Léontine affirms, dreams are deceivers, that is, traitors to reality and the rational. Through a series of four antithetical expressions—à bon augure/les plus mauvais; Guerre/Pain; pleurs/rire; doux/pire—Léontine seeks to show that the evil which irrational dreams seem to reveal betrays the good of "real" life.

However, the awareness of the tense political situation which threatens Osman's position forces la Sultane Soeur to reject Léontine's interpretation of her dream. Instead, she seeks the advice and wisdom of the dervish Mustapha for a more prophetic interpretation of her songe divin:

Je croirois comme toy que toute cette peur
Naistroit d'une chimère et d'un songe trompeur,
N'estoit que nos apprests et la rumeur publique
Me la font estimer un songe prophétique. (I,2)

The prophetic dream which haunts la Sultane Soeur has received its credence in the political turmoil surrounding Osman's departure. Léontine's interpretation of his mistress' dream chimère/songe trompeur is opposed to the "real" situation at
hand—apprests/rumeur publique/songe prophétique.

Osman, on the other hand, places no faith in the irrational, and proceeds to relate his experience with dreams:

Je fis, dès l'autre Lune, un songe épouvantable
Qui n'a point eu depuis de suite remarquable.
Selon qu'on expliquoit le Chameau debridé,
Je devois de l'Empire estre depossédé;
Mais tous ces pronostics sont des chimeres vaines,
Ce farouche animal est encor sous les resnes,
Il aura beau gemir et beau se tourmenter,
Je sçay parfaitement comme il faut le domter. (I,3)

The animal image introduced here is worthy of note for it adds a touch of local color by suggesting expressions associated with the Near Eastern locale of the play—dès l'autre Lune, le Chameau debridé. The camel, a familiar symbol associated with the Middle East, here symbolizes the populace which once unbridled will revolt against its master. The animal metaphor is continued in the last three lines by the expressions farouche animal, sous les resnes, beau gemir, beau se tourmenter, le domter.

In several instances throughout the play La Sultane Soeur reflects on the supernatural nature of her dream in which her attitude undergoes a tertiary development from belief to disbelief to belief in its prophetic message, which parallels her three mental states—irrational—rational—irrational. In Act II, she addresses her dream for the second time:

Songe plein de terreur, espouvantable Histoire!
Dont le funeste objet repasse en ma memoire;
M'offriras-tu toujours des matieres de deuil
Et dois-tu m'obseder jusques dans le cercueil?
Faut-il absolument que mon Ame craintive
Souffre un cruel effet paravant qu'il arrive;
Comme si ce malheur par le Ciel reservé
M'affligeoit pas assez quand il est arrivé? (II,1)

This second apostrophe to her dream reflects la Sultane Soeur's fear and suggests the obsessive fixation which it has had upon her. *Terreur, espouvantable, funeste, devil, cercueuil, cruel, malheur, souffre, m'affligeoit* create a heavy macabre and morbid atmosphere which characterizes la Sultane Soeur's fatalistic attitude towards Osman's certain doom at the hands of the Janissaires. The last four lines introduce a theme dear to Tristan, namely, that being forewarned of a misfortune causes an individual to suffer twice as much anguish, that is, the awareness itself and the experience of the misfortune.

However, at a given moment, la Sultane Soeur attempts to dispel her initial fear and belief in the dream by rationalizing it:

_Icy dans les replis des nuages d'un songe,
Je tiens pour vérité ce qui n'est qu'un mensonge._ (II,1)

We have the familiar baroque theme inverted; life is but a dream; a dream is but a false picture of reality—a cloud, a falsehood.

But what is initially perceived as a falsehood can often represent a means by which the divine communicates with the human:

_Car c'est un accident dont le Ciel m'advertit,
Un avis d'une part qui jamais ne mentit,
Un rais misterieux d'une lumiere sainte,
Qui tient enveloppe le vray parmy la feinte,
Mais le Ciel toutefois peut, durant le sommeil,
Estonner nostre esprit, pour nous donner conseil._ (II,1)
If dreams appear irrational and confusing, it is because they contain truth enveloped in the illusion—le vray parmy la feinte. The divine often chooses to communicate with mortals through this medium, warning them of misfortune and counseling them as to the proper course of action. It is interesting to note that the poet "incarnates" the divine in a light image: "Un rais misterieux d'une lumiere sainte." To a certain extent this light image can be interpreted in a Christian sense to represent the presence of the Holy Spirit, so often depicted by baroque painters as a brilliant ray of light.

Tristan continues his allusions to the divine in the next four lines by introducing the theme of fate and free-will. La Sultane Soeur states:

La resolution de nostre destinée
Tousjours dans ses advis n'est pas determinée;
Les Foudres murmurent ne tombent pas toujours,
Un mouvement du coeur en detourne le cours. (II,1)

The thunderbolt image complements the light image in the preceding passage and is further delineated by personification—les Foudres murmurent which suggests the presence of divine wrath. God's fickleness in his decisions to strike is underlined in the following line by the words—un mouvement du coeur which adds a note of anthropomorphism to the divine. It should be noted here that while Orlando contends that Tristan's personages remain masters of their fate so that there is a close link between the future tragic event and the personages' free will in determining it, Dalla Valle, on the other hand, argues against this contention. For her, dreams
notify the personages of an inalterable future event which illustrates the insignificance of man face to face with an omnipotent fate. It seems to us that Tristan wishes to represent man's inability to grasp the role which both human free will and divine providence plays in the unraveling of human events. Therefore the poet presents us with a paradox without ever resolving it, showing at times man master of his destiny, and at other times depicting man as a victim of divine decree.

6. *Amarillis:*

Thus far we have discussed the dream and ghost sequences as they appear in Tristan's tragedies, but nothing has been said of the brief but interesting sleep/dream sequence in *Amarillis*; both Orlando and Dalla Valle ignore it completely. Moreover, it will be noted that in each of the five tragedies which we have discussed the dreams were essentially all the same kind, that is, "supernatural," according to Du Laurens' classification, while in *Amarillis*, we have an example of un songe animal. Admittedly, *Amarillis* presents several problems since it is a re-working of Jean Rotrou's *La Célimène*. The situation is further complicated by the fact that Tristan worked from Rotrou's first draft, which has been lost, so that there is no way of determining what part of the play was written by Rotrou and what contribution was made by Tristan, other than the stances and satyr scenes. In the Advertissement we read: "Un bel Esprit (Tristan) fit les
Stances, les Scenes des Satyres, et quelques autres endroits que vous verrez." Although the last statement remains rather ambiguous, we should like to present the dream sequence as belonging to Tristan's imagistic system, even if he did re-work it from Rotrou's model.

Philidas, in love with the shepherdess Amarillis, Daphné's sister, writes a poem in which he expresses his desire to die because of unrequited love. Daphné and Amarillis happen to walk by and see Philidas asleep. At that moment Philidas speaks to Amarillis in his sleep, reproaching her for rigueurs in love:

Je tremble à ton aspec,
Quoy? rien à mon amour? quoy? rien à mon respec?
Cruelle! oste-moy donc ta presence fatale,
Et ne m'oblige plus au tourment de Tantale.
Adieu, laine-moy seul! (II,4)

It is interesting to note that this brief scene resembles somewhat Herode's awakening apostrophe to Aristobule's ghost and la Sultane Soeur's apostrophe to her brother's murderers. The language is tense and dramatic as well as rhetorical, particularly the second line consisting of two parallel constructions: Quoy?/quoy?; rien à mon amour/rien à mon respec.

In the next scene Philidas awakens from his sleep and discovers that someone has finished his poem by writing: "Non, Philidas, espere." Uncertain as to the author of this line which has given him new hope, Philidas addresses sleep:

Sommeil, heureux charmur des ennuis que je sens,
Pourquoy m'as-tu rendu la liberté des sens?
Helas! par ta faveur je voyois ma Bergerre,
Et tâchois d'adoucir son humeur trop severe,
Et quoy que sa rigueur estouffast mon espoir,
Je joysois pourtant du bonheur de la voir.
J'ay malgré ses efforts sa belle main pressee;
Cet agreable songe a flatté ma pensee. (II,6)

Unlike the prophetic dreams which forebode misfortune, Philidas' "animal" dream represents a pleasant dream, **un agreable songe**, which permits the unrequited lover to enjoy at least in his sleep the pleasures which his waking hours deny him. Sleep therefore becomes equated with a pleasant illusion, **heureux charmeur**, which allows the sleeper free reign of his imagination, **la liberté des sens**, to recreate reality according to his own will.

However, divine intercession is not entirely absent from Philidas' dream. At first wondering whether Amarillis did in fact complete his poem urging him to live and hope, Philidas, on second thought, believes it the work of the divine:

Pourrois-je désormais voir le Ciel sans mépris,
Si la main de ma Belle avoit ces mots escrits?
. . . . . . . . . . . . . . . . . . . . .
J'esperay pourtant, et croiray que le sort
Se sert de ce moyen pour divertir ma mort. (II,6)

If Amarillis answered his despair by completing his poem, then heaven is worthy of disdain for depriving him of a conscious awareness of this fact. The last two lines reinforce the concept of divine intercession, for Philidas will consider the encouraging lines "Non, Philidas, espere," as a means by which the divine has "diverted" him from his death. It should be noted that there is a slight pun with the words **divertir** and **mort**, for the poet means by the first that the gods are both tricking him, amusing him, and literally diverting him from his
decision to die. Mort here means both the lover's figurative death to freedom in surrendering his will to his love as well as physical death.

In sum, three general observations can be made regarding Tristan's dream and ghost sequences. Firstly, as Miss Dalla Valle has shown, they symbolize the means by which the divine communicates with man, informing him of his fate. Secondly, nearly each dream and ghost sequence develops as a vivid tableau-drame, a play within a play in which the poet offers a preview of the dénouement of the larger play in raccourci form. Thirdly, through his vivid "dream imagery," bloody water, pastoral settings, visions, and reprimanding ghosts, the poet manages to startle the spectator by focusing on the mysterious world of the supernatural.
NOTES

CHAPTER V


3 Giambattista Marino, "Il Poeta e la meraviglia," Poesie Varie, p. 395.

4 Dalla Valle, Il Teatro, pp. 197-213.


6 The dream/ghost image also appears in Tristan's lyric poetry. Cf. "Les Songs funestes":
Sponge, Phantosme affreux, noir ennemy du jour
Parle moy si tu veux de la fin de ma vie:
Mais ne m'annonce point la fin de son amour.
Les Amours, p. 29.

7 Dalla Valle, pp. 188-89, 198.

8 Orlando, p. 79.

9 The explanation of dreams in terms of humors was quite popular in the seventeenth century and found its expression in many works including Discours auquel est traicté des Maladies melancholiques by Andreas Laurentius (André du Laurens) first published in 1597 and translated into English in 1599 by Richard Surphlet under the title Preservation of the Sight: of Melancholike Diseases; of Rheumes, and of Old Age (Oxford, 1938): "The causes of all these dreames are to bee referred to the propertie of the humour: for as the phlegmatic partie dreameth commonly of rivers of water, and the cholerike of flaming fire: so the melancholike person dreameth of nothing but dead men, graves, and all other such mournfull and unpleasent things, because he exerciseth his imaginations with formes altogether like unto the humour which beareth sway in him," pp. 95-96.
Ibid., "There are other imaginations in melancholy folykes, that proceede not of the disposition of the bodie, but of their manner of living, and of such studies as they bee most addicted unto," p. 98.

Ibid., "But let us make three sorts of dreames; the one sort is of nature; the other of the minde; and the third is above the other two. . . . The last kinde of dreames exceede the course of nature, the power of the sences, and the reach of man's understanding; these dreames are either immediately from God, or from the Devill," pp. 99-100.

For a discussion of the funereal décor in baroque literature, see Rousset, La Littérature, pp. 101-106.

The water/death image appears occasionally in Tristan's lyric poetry. Cf. "Les Terreurs nocturnes:"

Cieux, ayez pitié de moy.
Je suis dans une onde noire,
Et je treuve que j'en boy
Plus que je n'en voudrois boire.

Les Vers héroiques, p. 259.

See Rousset, La Littérature, p. iii.


Orlando, p. 52.

Dalla Valle, p. 204.

Ibid., p. 206.

The kiss/dream image is a favorite one with Marino. Cf. "Il Sogno:"

Allor la bacio, elle ribacia e sugge;
lasso! ma'il bacio in nulla ecco si scioglie,
e con la gioia insieme il sonno fugge.

Poesie Varie, p. 104.

Dalla Valle, p. 207.

Orlando, pp. 41-42; Dalla Valle, p. 207.

Tristan was himself superstitious and alludes on numerous occasions in his works to ominous signs. Cf. Le Page disgracié: The Narrator refers to a good omen: "J'y vis paraître cette vaste blancheur qui procède d'une nombreuse confusion de petites étoilles, et qu'on nomme la voie de lait. Je pris cet objet à bon augure," p. 289.

Dalla Valle, p. 208.

Ibid.
See Bernardin, *Un Précurseur de Racine*, p. 476.

The sleep/dream motif is a favorite one in Marino's poetry. Cf. "Al Sonno":
Ché, se'n te la sembianza, onde son vago,
non m'è dato goder, godro pur io
de la morte, che bramo, almen l'imago.

*Poesie Varie*, p. 104.

Cf. *Le Page disgracié*: "Parmy ces choses qu'il me
dit avec un grand zèle, il ne put s'empescher de me découvrir
qu'il avoit des visions en dormant qui tenoient de la prophé-
tie, et que la pluspart des evenemens d'importance luy es-

Orlando, p. 35; Dalla Valle, p. 204.

In at least one instance in *La Mariane*, Narbal seems
to echo the concept of free will expounded by Orlando, when
he addresses Hérode at the end of the play as follows:
O Prince pitoyable en tes grandes douleurs!
Toy mesme és l'Artisan de tes propres mal-heurs,
Ton amour, tes soupçons, ta crainte & ta colere
Ont offusqué ta gloire, & causé ta misere (V,3,1805-8)

Sleep is a favorite subject of Tristan's lyric
poetry. Cf. "Les vaines douceurs":
Sommeil dont la bonté merite des Autels,
Si les biens que tu fais n'estoient point si fragiles
Tu serois le plus grand de tous les Immortels.

*Les Amours*, p. 26. See also Marino's "Al Sonno":
O del Silenzio figlio e de la Notte,
padre di vaghe imaginate forme,
Sonno gentil, per l'qual tacit'orme
son l'alme al ciel d'Amor spesso condotte.

*Poesie Varie*, p. 104.

Dalla Valle, p. 212.
CHAPTER VI

THE SPECTACLE OF DEATH AND THE MACABRE

Many critics consider death to be the baroque theme par excellence, for, while it has preoccupied philosophers and poets from time immemorial, it acquires a special significance for the baroque artist and dramatist. Unlike the earlier Renaissance poets who for the most part describe death in a relatively restrained manner, emphasizing it more from a philosophical point of view, the baroque poets, on the other hand, dwell upon the spectacle of death, in all its sanguinary manifestations. Under the influence of the religious upheavals of the time, the baroque poet, like his counterpart in the visual arts, seeks to depict vengeance and violence associated with death; at times he manifests a morbid penchant for capturing the tortured body and the grimaced face at the moment of death when the soul, the principle of life, leaves the body, the temple of the soul. Admittedly, this infatuation with the macabre was relatively short-lived in France; nevertheless, as Jean Rousset has pointed out, there were a large number of French plays written during the latter part of the sixteenth and first part of the seventeenth centuries which require such baroque props as graveyards, skulls, skeletons, cadavers, and chambres ardentes. To a certain extent, but no less dramatically, this preoccupation with
death finds its way into Tristan's theater. Indeed, the word mort appears rather frequently in the text of his plays (see Appendix I) and constitutes one of the most important themes in his works as a whole. In addition, the death motif represents another means by which the baroque dramatist in general and Tristan in particular astonishes his spectator by presenting him a series of gruesome, "painterly," (malerisch) tableaux, composed of equally striking touches. Miss Dalla Valle briefly mentions three of these funereal images—sang, eau, and larmes—which we should like to discuss in more detail and to which we have added three equally important elements associated with death in Tristan's imagistic system: serpent/poison, flamme/fer, and poignard/fer.

1. sang:

The word sang reappears as a constant in Tristan's theater (see Appendix I) and is intrinsically related to death, for it represents the physical essence of life. Aside from its pictorial value as a vivid touche in the poet's macabre tableau, the blood image incarnates three main ideas: (1) the loss of life itself, (2) martyrdom, and (3) guilt.

Mariane, being led away to her execution by the Capitaine des Gardes, denounces Hérode as an inhuman tiger thirsty for human blood:

Pour estancher ta soif, & pour finir mes peines,
Je m'en vay te donner tout le sang de mes veines;
Boy le, Tygre inhumain, mais ne presume pas
Qu'un reproche honteux survive à mon trespass. (IV,5,1339-41)

The tiger/prey metaphor strikingly illustrates the relationship
between Hérode the bloodthirsty animal and Mariane, his help-
less victim. The expressions estancher ta soif/finir mes peines
suggest the dual function which the spilling of her blood
symbolizes—on the one hand, it will quench Hérode's thirst
for "life," evidenced by the large number of people whom he
has already had murdered, and at the same time, it will signal
the end of Mariane's carnal bondage. Tout le sang de mes veines
suggests the value of blood synonymous with life, for it is
only by the supreme "sacrifice" that Mariane can hope to
satisfy Hérode's "inhuman" demands. The command to drink
her blood—Boye le, however, is qualified by a warning, sugges-
ting that posterity will avenge her unjust death.

In Panthée, the life/death theme is more fully de-
veloped around the blood image, for it associates kiss/cadaver
with blood in such a way that Panthée's kiss of her dead hus-
band symbolizes her death wish:

Mon coeur est tout ouvert de coups qui t'ont blessé,
Bien que tu sois party, je ne t'ay point laissé;
Mon esprit suit toujours ton ombre qui s'envole,
Et ma bouche mourante à la tienne se cole.
Mais tu verses du sang quand je te viens baiser:
Par là de ton malheur veux-tu point m'accuser? (V,4)

Panthée, still alive but soon to die, bouche mourante, iden-
tifies herself with her dead husband—mon coeur, ouvert/coups,
t'ont blessé; tu sois party/je ne t'ay point laissé; mon
esprit/ton ombre; ma bouche mourante/à la tienne. In other
words, Panthée expresses her oneness in life with her hus-
band's suffering and death, for the blows which have wounded
Abradate have also opened her heart; even though Abradate's
spirit has left his body, Panthée has neither abandoned his
spirit nor his body. The juxtaposition of the words *ma bouche mourante/à la tienne se cole* and *sang/baiser* delineates in a grotesque manner the fusion of life and death, and at the same time serves as a reproach from the dead to the living—"Par là de ton malheur veux-tu point m'accuser?"

At times life and death are separated by a very thin line of reality and appearance, as Araspe suggests when he asks Oronte for an account of Abradate's death in battle:

\[
\begin{align*}
\text{Tu sçais comme le sang qu'on perd en abondance} \\
\text{Fait ordinairement tomber en defaillance;} \\
\text{Et par cet accident, sur un léger rapport} \\
\text{Un homme esvanouy peut passer pour un mort.} (V,1)
\end{align*}
\]

Here the emphasis is upon the theme of *mort/vivant*, death and the semblance of death, suggested by the fainting which results from a great loss of blood, and conveyed by the words *sang/perd en abondance/tomber en defaillance; cet accident/leger rapport; esvanouy/mort*.

Blood associated with martyrdom is even more vividly portrayed. Hérode, having ordered Mariane's execution and deeply affected by her absence, has a vision in which he sees his dead wife ascending into heaven:

\[
\begin{align*}
\text{Mais j'apperçoy la Reine, elle est dans cette nue,} \\
\text{On void un tour de sang dessus sa gorge nue,} \\
\text{Elle s'esleve au Ciel pleine de Majesté,} \\
\text{Sa grace est augmentée ainsi que sa beauté.} \\
\text{Des esprits bien-heureux la troupe l'environne,} \\
\text{L'un luy tend une Palme & l'autre une Couronne,} \\
\text{Elle tourne sur moy ses regards innocens} \\
\text{Pour observer l'exces des peines que je sens.} 5 \\
(V,3,1763-70)
\end{align*}
\]

Hérode's vision develops like a typical baroque painting of the Ascension of the Virgin Mary (see Rubens' *Assumption*).
Mariane is described at the moment of her execution; therefore, she is still wearing her red badge of martyrdom—un tour de sang dessus sa gorge nue. The words Reine/dans cette nue suggest Mariane's identity with the Virgin, who is usually depicted on a cloud and whose ascension into heaven is specifically mentioned in the next line: "Elle s'esleve au Ciel pleine de Majesté"; and whose saintly virtues are associated with her celestial beauty—sa grace/sa beauté. Tristan then proceeds to paint the secondary touches in his tableau by including the presence of cherubim surrounding the Virgin—"Des esprits bien-heureux la Troupe l'environne," and the two symbols of the Queen's reign, the Palm (Mary, Queen of Peace) and the crown (Mary, Queen of Heaven). The last two lines focus on the martyr's gaze and oppose Mariane's innocence to Hérode's guilt—regards innocens/peines que je sens.

Finally, the blood image can be associated with guilt. Hérode, realizing that he is the only one responsible for Mariane's death, accurses his mouth of betraying his heart:

Ah! bouche sanguinaire, & pleine de rigueur,
Mon regret te convainc d'avoir trahy mon coeur,
Funeste truchement de mon ame insensée,
Qui sceus pour mon mal-heur exprimer ma penséee.
Sers moy dans ton office avec plus de raison,
Et produits le remede en suite du poison. (V,2,1593-8)⁶

Like Fauste, Hérode attempts to externalize his guilt by blaming his mouth for Mariane's death—a mouth, moreover, which is sanguinaire and pleine de rigueurs because it ordered Mariane's execution. The series of expressions mon regret/trahy mon coeur; funeste truchement/mon ame insensee; mon mal-heur/ma penséee represents the failure of his words to
faithfully interpret his true feelings about Mariane; there-
fore he asks that his speech will produce the remedy to the
poison which it pronounced—le remède/du poison.

2. eau, eau/sang:

Water, a traditional symbol of life and a Christian
symbol of rebirth and purification occupies an important role
in Tristan's description of death. In addition to its fre-
quent association with dreams and ghosts, which we have al-
ready mentioned, water serves to "incarnate" two basic ideas:
(1) used alone, it often represents an instrument of death,
and (2) when associated with blood, it symbolizes the fluidity
and metamorphosis of life as well as the passage from life
into death.

Death by water is not an infrequent theme in Tristan's
theater, and we have already discussed to some extent the de-
tailed description of the drowned Aristobule which Hérode
gives in relating his dream (I,3,119-26). While Hérode's ac-
count is expressed in rather realistic terms, Mariane's des-
cription of her brother's drowning is couched in a précieux
image:

Ce clair Soleil levant adoré de la cour
Se plongea dans les eaux comme l'Astre du jour
Et n'en ressortit pas en sa beauté première,
Car il en fut tiré sans force et sans lumière.
(II,1,421-24)

The sunset image develops around two elements, light
(Soleil, l'Astre du jour) and water (les eaux), the first a
symbol of life, the second an element of death. The words
clair, levant, adoré complement l'astre du jour, sa beauté première and convey Aristobule's youth and beauty which contrast with his submersion into the water—*se plongea dans les eaux*. The second half of the image suggests Aristobule's death and his emergence from the water, conveyed by the verbs *n'en ressortit pas/il en fut tiré*, while the repetition of the word *sans* together with its complements *force* and *lumière*, both indicative of life, underlines Aristobule's passage from light into darkness, from life into death.

In *La Mort de Chrispe* water becomes the instrument of death for two personages—Léonce and Fauste. Cornélie informs her Mistress that Léonce, Chrispe's servant, having accomplished Fauste's nefarious plan by presenting Constance with the poisoned gloves, has drowned himself in the Tiber:

> Mais ce bon serviteur s'est lancé dans le Tybre
> Pour garder le secret et pouvoir mourir libre:
> On ne l'a point revu sur la face de l'eau,
> Et du sein de ce Fleuve il a fait son tombeau. (V,5)

Léonce, therefore, has opted for death by water as a means of remaining faithful to Fauste's secret (*pour garder le secret*) and at the same time as a means of escaping a more painful death by execution upon being discovered by Constantin (*pouvoir mourir libre*). The juxtaposition of the words *eau* and *tombeau* in end rhyme together with the association of *sein* and *ce Fleuve* suggest the relationship between the Tiber and Léonce, for the River represents both his refuge and his abode, containing within its bosom his watery grave.

If water represents a relatively peaceful instrument of death for Léonce, it can on occasion become a means of
torture and violent death as in the case of Fauste who has been commanded to die in boiling water. Prose describes Fauste's last moments in the following terms:

Non Sire, elle a fini dans un bassin plein d'eau:
L'eau bouillonne en fumant de son dernier supplice,
Et tandis la superbe et triste Impératrice Passe dans sa ceinture un coffre tout plein d'or,
Puis dit: ce beau metal doit nous servir encor:
Lors, tenant le coffret serré de ses deux bras,
Elle s'est eslansee en l'eau la teste en bas:
Au fond de l'eau bouillante elle s'est abysmee
Et l'on n'a plus rien veu dans l'espaisse fumee. (V,7)

It should be noted here that the emphasis is not upon Fauste's torture but upon the violent motion of boiling water as an element of destruction, conveyed by the words l'eau bouillonne, en fumant, l'eau bouillante, l'espaisse fumee. En fumant de son dernier supplice adds a slight note of personification, for the water becomes both a torturer and an executioner, defying Fauste's proud but sad visage. Plein d'or/beau metal concretize the fluid water image and at the same time introduce the theme of vanity opposed to the theme of death. Moreover, it is interesting to note that Tristan often associates precious metals, particularly gold and silver, with water and death, a technique which corresponds to the baroque artist's penchant for ornamentation and funereal pomp. Thus a vivid image is created contrasting a luxurious, golden décor with boiling water and steam, symbolizing vanity in life and evaporation in death.

Water is frequently associated with blood in Tristan's theater to suggest at times the fluid and therefore amorphous,
elusive essence of life. Hérode, when summoned by Aristobule's ghost, views a bloody pond:

Mes pas m'ont amené sur le bord d'un estang
Dont j'ai trouvé les eaux toutes rouges de sang.

(I,3,101-102)

The image created by the juxtaposition of the words estang/ eaux/rouges/sang suggests the identity of blood and water with life and death so that red becomes synonymous with blood, blood with water, and water with death.

Sénèque's death by order of Néron presents yet another interesting example of the water/blood/gold image:

Un vaste Bassin d'or, où des eaux odorantes
Ornoient de leur parfum mille pierres brillantes,
N'y faisoit éclater une valeur sans prix
Que pour y recevoir son sang & ses esprits.

Alors levant les yeux
Il a dit en poussant sa voix foible & tremblante,
Dans le creux de sa main prenant de l'eau sanglante,
Qu'à peine il a jettée en l'air à sa hauteur:
Voicy ce que je t'offre, ô Dieu Libérateur!
Dieu, dont le nouveau bruit a mon ame ravie,
Dieu, qui n'es rien qu'amour, esprit, lumiere, & vie,
Dieu de l'homme de Tharsé, où je mets mon espoir;
Mon ame vient de toy, veuille la recevoir.

(V,4,1795-98,1830-38)

The passage is divided into two parts; the first part establishes a luxurious décor which serves as an ironical antithesis to Sénèque's death, for if the philosopher enjoyed luxury through Néron's generosity, conveyed here by the visual images—Bassin d'or/ornoient/mille pierres brillantes/ valeur sans prix and further complemented by olfactory images—eaux odorantes/leur parfum, it is also through Néron's command that these symbols of wealth become the receptacle of his
blood—recevoir/son sang/à ses esprits. Hence the poet establishes a polarity between the "golden" life and the bloody, watery death, or the material life as opposed to the spiritual life elaborated in the second part of the passage. While the first part develops around a series of concrete images, suggesting the burdens of life, the second part develops around a series of abstractions, suggesting life in the spirit, freed from the shackles of matter. It should be noted here that if Tristan seems to impose a rather Christian interpretation of Sênèque's death, he is only following the opinion commonly held in his time and embodied in a work by Père Nicolas Caussin (La Cour sainte, 1624) which affirms Sênèque's Christian death. In light of this Christian interpretation, Sênèque's symbolic act of running bloody water through his fingers symbolizes his physical death and his spiritual rebirth in the after-life. On another level, blood acquires a special significance here, for it also symbolizes Sênèque's purification, an act of "self-sacrifice" by which his blood (physical life) commingles with water (spiritual life). This "baptism" of blood and water is further delineated by Sênèque's apostrophe to God by which he offers up to Him these two elements of life. The repetition of the word Dieu as in a prayer, together with the Biblical undertones of the language, suggest Sênèque's spiritual commitment to Christ, the God of Saint Paul (l'homme de Tharse), the Liberator, liberating him from bondage in life, the God who has ravished his soul, who is the incarnation of love, spirit, light, and
life, and to whom Sénèque entrusts his hope, for his soul comes from Him and returns to Him.

Although there are several other allusions to the blood/water image, we shall limit ourselves to one further example. Denouncing the cowardice of his troops in the Polish campaigns, Osman refers to the Niester River as a witness to their shame:

Le Niester tient pour faux tout ce qu'on en raconte,
Il rougit de leur sang bien moins que de leur honte.\(^9\)
(I,3)

The image develops around personification (le Niester) and two puns (faux/rougit.) The Niester serves as a witness to the cowardice of Osman's troops in battle, negating like a scythe their past glory and bravery. Indeed, it reddens and blushes less from the blood which it receives from the slain troops than from their shame.

3. \textit{larmes, larmes/sang}:

Closely allied with the water/blood image is the tear/blood image, a symbol of sadness and sorrow associated with death. In addition to complementing the water/blood image by illustrating the fluid bond between life and death, the tear/blood image symbolizes the suffering of the living, and, at the same time, adds a note of the pathetic to the poet's macabre tableau.

In Tristan's theater, tears often serve as an emotionally forceful means of uniting two antagonistic personages. Upon hearing Mariane defend herself in her trial scene and lament her death only because it will deprive her children of
a mother, Hérode becomes emotionally moved and replies:

Au point que mon couroux estoit le plus aigry,
Par le cours de ses pleurs mon coeur s'est attendry.

Je me sens trop touché de tes moindres douleurs,
Je trouve que mon sang coule parmy tes pleurs.

(III,2,877-88,897-98)

The antithesis created by the expressions mon couroux, aigry/
mon coeur s'est attendry represents Hérode's change of heart
effected by Mariane's weeping. At the same time, her tears
awaken in him his profound but unrequited love for Mariane,
so that for a brief moment he is united with her, if only in
grief--Je trop touché/tes moindres douleurs. This spiritual
identity is carried to the level of physical identity through
the use of hyperbole and metaphoric antithesis in the last
line--mon sang/coule/parmy tes pleurs. Sang underlines
Hérode's kinship with the one he loves so that Mariane's
shedding of tears is equivalent to his loss of blood, and
therefore life.

The image, his blood/her tears, is reversed somewhat
in another instance in the play when Narbal informs Hérode
of Mariane's execution and the populace's reaction:

Le peuple en la suivant, se fendoit tout en pleurs,
Admirant sa constance, & pleignant ses malheurs;
Mesme beaucoup de gens disoient parmy la presse,

Que vous regreteriez l'abscense de ses charmes,
Et que son sang versé vous cousteroit des larmes,
Dés que de son trespass vous seriez adverty.

(V,2,1505-7,1511-13)

While in the preceding passage Hérode affirms his loss of
blood at Mariane's loss of tears, here her blood will cause
his tears to flow--son sang versé/vous cousteroit des larmes.
In both instances, tears and blood, blood and tears become synonymous not only with life and death but with a spiritual and physical union as well as with love, sorrow, and absence—absence/ses charmes; son sang/vous, des larmes/trespas. The parallel construction admirant sa constance/pleignant ses malheurs introduces the pathetic note by underlining Mariane's pitiable situation which the populace acknowledges by following her to the scaffold and by shedding tears.

Often blood and tears, death and suffering can be associated with guilt and punishment. In a fit of delirium, Hérode, aware of his own guilt in Mariane's death, calls upon the gods to punish the people who have not avenged Mariane's death by executing him:

Punissez ces ingrâts qui ne m'ont point puny,
Donnez les pour matière à la fureur des armes,
Qu'ils flottent dans le sang, qu'ils nagent dans les larmes.
(V,2,1618-20)

The repetition of the word punish, punissez/point puny (echo device) stresses Hérode's desire for justice and at the same time suggests his desire to join Mariane in death. The second command, Donnez, complements the first, Punissez, by suggesting the type of punishment suitable for ces ingrâts. It is significant to note that armes is joined to larmes in end rhyme, for it associates the concept of violent death by the sword with emotional suffering. The fluid bond of life and death, blood and tears, is further suggested by the verbs flottent and nagent.

On another occasion, Hérode, on the verge of complete madness, invokes Mariane whom he sees in a vision:
Hérode addresses Mariane as a saint and martyr whose divine appearance (aspect divin) both troubles him (me trouble) and consoles him (me console); for on the one hand, it reminds him of his guilt in her execution, and on the other hand, her appearance serves to console his loneliness and absence from her. The gustatory image—gouste/le doux fruict stands in opposition to the water/blood image—arrouser/sang/larmes to contrast Mariane's peace in death with her misery in life.

In Panthée the tear/blood image occupies a role of prime importance and has led Miss Dalla Valle to consider it the leitmotiv of the last scenes of that play. Like Hérode, Araspe identifies with the one he loves, so that his happiness depends on Panthée's happiness. Therefore, he must respect and cherish what she holds most dear, namely, Abradate. At first he contemplates ridding himself of a rival by murdering Abradate, but then he realizes that such a death would cause Panthée's grief, which in turn would result in his misfortune:

Et pensant par sa mort adoucir mon ennuy,
J'attenterois sur elle entreprenant sur luy;
Je me perdois moy-mesme, et j'yrois par les armes
Confondre en ce malheur mon sang avec ses larmes. (II,1)

The themes of death and sorrow are interwoven with the pathetic, conveyed here by the antithetical expressions par sa mort/adoucir mon ennuy; attenterois sur elle/entreprenant sur
luy, which emphasize the complete spiritual and physical union of Abradate and Panthée. One might say that a trinitarian relationship is established between He/She/I, three persons in one, so that an attack upon Abradate would be an attack upon Panthée, and consequently, an act of suicide—Je me perdrais moy-mesme. Self-destruction is further suggested by the juxtaposition of the words armes/mon sang/ses larmes, for through the sword he would commingle his blood, the stain of his act, with her tears.

If tears are associated with suffering and sorrow, they are also, on occasion, indicative of life and love. On the banks of the Pactolle, Panthée addresses Abradate's lifeless body:

O beau corps tout percé de mortelles atteintes:  
Reliques d'Abradate, Objet qui m'es si cher:  
Pour les derniers honneurs que le devoir m'ordonne,  
Reçoit ces tıèdes pleurs que mon amour te donne  
Avecque ces cheveux que je vay m'arrocher. (V,2)

The relic image develops around Abradate's corpse, a relic of death, and Panthée's team and hair, a relic of life. The antithetical expressions beau corps/mortelles atteintes oppose Abradate's beauty in life to his present mutilated state in death. Her warm tears, ces tıèdes pleurs, on the other hand, incarnate vibrant life and complement both Objet qui m'es si cher/le devoir m'ordonne and mon amour te donne, for they represent the response of the living (tıèdes) to the dead (Reliques/Objet).

Tears, therefore, while an expression of sorrow, are a necessary outlet for the living, as Panthée reminds Charis:
Charis, vous savez bien qu'à garder le silence,
La douleur retenue accroît sa violence:
Souffrez que librement elle puisse esclater,
Elle est comme un torrent qu'on voudroit arrêter;
A son cours violent je veux ouvrir la bonde. (V,4)

The water/dam image suitably and effectively conveys the
violence and strength of pent-up emotions, suggested by the
antithetical expressions garder le silence/la douleur retenue/
acroît sa violence, for sorrow must have a physical, "living"
expression. The second part of the image likens the flow of
tears to the flow of a river, freed from the restraining dam--
esclater/torrent/arrestercours violent/ouvrir la bonde.

We have already seen how tears are associated with
arms to describe death by the sword and the resultant sorrow
and grief. Often, however, tears are compared to arms as
two elements of strength and defense. In an effort to get
Constantin to pardon Licine, Chrispe reminds Fauste of the
power and effectiveness of tears:

De crainte d'offencer cette bonté Divine,
Constance deviendra l'Espion de Licine,
Et l'esclairant de près, fera toujours savoir
Si cet Esprit altier demeure en son devoir,
Puis ce dernier pardon que demandent nos larmes,
Le rendra plus soumis que la force des Armes. (I,3)

Chrispe assures Fauste that if Licine is pardoned, then the
latter will be forever grateful and subject to the Emperor,
careful not to offend cette bonté Divine, for his daughter Con-
stance will serve as a spy, reminding her father of his in-
debtedness to Constantin. The association of the words par-
don/nos larmes/rendra plus soumis/la force des Armes to-
gether with larmes and Armes in end rhyme suggest, both by
their sound and sense, that tears are more effective than arms in subduing an enemy, for they conquer the spirit, and not just the body.

At another given moment in the play, tears are associated with arms when Fauste urges Constantin not to give in to Chrispe's tearful demands:

Pourvoir à son salut plustost qu'à son plaisir,
Et quoi qu'avec des pleurs il demande des armes,
Pour espargner son sang, laisser couler ses larmes.\textsuperscript{11}

(III,2)

Fauste, jealous of her rival Constance, seeks to prevent Constantin from pardoning Licine, and therefore conceals her real motives in urging Constantin to ignore Chrispe's demands. Her argument develops around three statements expressed by the words (1) son salut/son plaisir, (2) pleurs/armes, and (3) espargner son sang/couler ses larmes. In each case, life is opposed to death, and the innocent flow of tears is opposed to the fatal flow of blood through arms; in this instance, armes and larmes in end rhyme underline a cause and effect relationship which Fauste is supposedly trying to prevent.

4. serpent/poison:

It will be remembered that in discussing the fatality of love we analyzed the serpent/poison image as conveying the negative aspects of love. However, when relating to death, the poison image is used in two different senses to incarnate (1) conspiracy and (2) violent death.

In \textit{La Mort de Sénièque}, the serpent/poison image is used in a metaphor to refer to the seeds of sedition and
conspiracy sown by Britannicus. Sabine reminds Néron that
the poison still remains from this extinguished serpent:

Il ne faut pas encore se réjouir si fort;
De ce serpent estompé le venin n'est pas mort;
Ce dangereux poison s'entretient & sommeille
En cent coeurs factieux qui l'ont pris par l'oreille,
Et qui de ta clémence irritans leurs rigueurs
Tâchent de le respendre en tous les autres coeurs.
(I,1,15-20)

The words *serpent estompé/le venin ... /pas mort; ce dangereux
poison/s'entretient & sommeille* suggest the opposition between
a dead serpent and a dangerously potent venom, for while Britan-
nicus is dead, his poison has infected other conspirators who
are still alive and who are potentially dangerous to Néron's
well-being. A realtionship is established between *coeurs/
oreille; ta clémence/leurs rigueurs*, for rebellion is a poison
which enters the hearts of the populace through the ear; there-
fore Néron's clemency has permitted this poison to spread to
others, here symbolized by the repetition of *coeurs--en cent
coeurs factieux/respendre en tous les autres coeurs.*

On another occasion, Sabine urges Sévinus to divulge
the names of his accomplices:

Ah! vomis ce secret qui cause leur ruine;
C'est un poison mortel enclos en ta poitrine.
... . . . . . . . . . . . . . . . . . . . .
Sévinus, ton salut est encore en ta bouche.'12
(IV,4,1363-64,1368)

This visceral image develops around four expressions *vomis/
poison mortel/poitrine/ta bouche which suggest the internal
nature of Sévinus' treasonous secret. Therefore, by vomiting
the names of his fellow conspirators, Sévinus will purge him-
sel of this poison and thereby save his own life (*ton salut/
Tristan's direct descriptions of poison as an instrument of violent death are far more dramatic than his poison metaphors. In one instance Sabine suggests poison as the appropriate means by which Néron can rid himself of Sénèque:

Il vient pour ses pareils des poisons d'Orient
Dont la douce rigueur fait mourir en riant. (I,1,155-6)

The baroque penchant for paradox is reflected here by the grotesque image of laughter in death, suggested by the antithetical expressions *mourir/en riant* and complemented by the oxymoron *douce/rigueur*.

In Tristan's imagistic system, poison often becomes an instrument of vengeance as well as death. Fauste, in a memorable stance, addresses Poison as the agent which is to avenge her unrequited love:

Poison subtil, Esprit de douleur et de mort,
Haste-toy de faire un effort
Qui satisfasse Fauste, et punisse Constance;
Trop long-temps à ma honte elle demeure au jour,
Et je dois pour le moins contenir ma vengeance,
Moy qui ne dois jamais contenter mon Amour.
Son sang tout corrompu semble estre preparé
A cet effet si desire;
C'est un monstre cruel qu'elle a receu la vie;
Mais parmi cet espoir je crains avec raison:
Que l'Amour qu'elle a prise et qu'elle m'a ravie
Luy serve d'antidote, et de contre-poison.

Car l'instrument fatal qui sert à ma justice
Attaquera plutost sa teste que son sein. (V,1)

Fauste's apostrophe to poison "incarnates" three main ideas: unrequited love, vengeance, and death. Poison is a subtle instrument which causes both suffering (*douleur*) and death (*mort*), but at the same time it acquires a special significance for Fauste (*satisface/punisse*), for it will be the means by
which she will rid herself of a rival and deprive Chrispe of a mistress. The theme of unrequited love is further delineated by the repetition of contenter (echo device)—contenter ma vengeance/contenter mon Amour. Moreover, Constance is viewed not only as unworthy of Chrispe's love—son sang/corrompu; monstre cruel/receu la vie, but as a usurper who has robbed Fauste of Love—Amour/prise/m'a ravie. Fauste fears that Chrispe's love for Constance will serve as a spiritual antidote to the physical poison which she has prepared for Constance, since the fatal instrument attacks life (sa teste) but not the spirit (son sein).

Not content with describing the fatal attributes of poison, the baroque dramatist seeks to describe the physical process of death. Léonce, Chrispe's servant, presents Constance with poisoned gloves, and the Capitaine narrates the fatal event first by describing the gloves:

Elle avoit à la main des gans parfumez d'Ambre, Garnis tout alentour de diamans et d'or. (V,4)

Death is enveloped in a sumptuous and inviting exterior. It will be remembered that the poet associates precious metals with death on at least two other occasions (Sénèque's death and Fauste's death). Here, however, there is an absence of water usually associated with death; rather, the poet prefers to concentrate on visual and olfactory images to convey the splendor of life as opposed to death—parfumez/d'Ambre; Garnis/diamans/d'or. Next follows the initial warning to Constance by Chrispe who smells the gloves:
Ah! ne les sentez plus, ils sont empoisonnez,
Une vapeur maligne en ma teste est montee,
O Cieux! desja ma veue en est debilitée:
Et desja le venin dont je me sens surpris,
D'un effort violent attaque mes Esprits. (V,4)

We are presented an Adam and Eve tableau in the baroque, for
Chrispe has been handed the gloves by Constance; he smells
them and suffers the same fatal consequences. The poison
attacks his head first—une vapeur maligne/en ma teste est
montée. The interjection O Cieux! which appears quite fre-
quently in Tristan’s theater (see Appendix I), here symbolizes
Chrispe’s passage from life into death, while the repetition
of the word desja—desja/ma veue; desja/le venin suggests the
the rapid advancement of the poison circulating through his
bloodstream and causing him to lose his sight and conscious-
ness (attaque mes Esprits).

5. flamme/feu:

We have already seen how the poet uses the fire image
to convey the consuming aspect of love as well as the theme
of odi-amo in unrequited love. However, the fire image can
also be used both figuratively and literally to incarnate an
element of pain, horror, violence, destruction, and death.

There are at least two allusions to fire as a meta-
phor which are worthy of note. The first, which is closely
allied to the fatality of love, appears in Panthée when Araspe
informs Panthée of his consuming love for her. Describing the
inner conflict between his Reason and Passion, Araspe com-
pares Love’s attack upon the heart to the sudden attack of an
enemy who sets fire to an enclosed city:

Mais comme dans l'enclos d'une ville surprise
Où l'ennemy prend place où la flame est éprise,
Les tristes habitans que l'horreur nent troubler,
En cette extremité ne peuvent s'assembler,
L'Allarme vient trop tard, en vain l'on s'évertue,
Le vainqueur est par tout qui ravage et qui tue;
Et du peuple effrayé le plus pressant soucy,
Est de sauver sa vie en luy criant mercy. (II,3)

The image aptly conveys Araspe's emotional state in which he sees himself powerless to combat the sudden flames which are about to engulf him, suggested here by the words Allarme/trop tard/en vain; vainqueur/par tout. At the same time the poet evokes the horror of a sudden attack by juxtaposing words which suggest violence and death—ville surprise/flame éprise; tristes habit and horreur, troubler; qui ravage/et qui tue; peuple effrayé/pressant soucy; sauver sa vie/luy criant merci.

The second allusion to the fire metaphor appears in La Mort de Sénèque, but in an entirely different sense.

Epicharis, genereuse Amazone, Esprit tout heroique (II,2,417), who has been arrested and whose plot to assassinate Néron has been uncovered, is questioned by both Néron and Procule. The latter urges her to reveal the names of the other conspirators and describes her capture in the following incendiary terms:

Mais il est découvert, ce tison embrasé
Qui va de toit en toit pour y jetter les flâmes
Que la Rebellion allume dans les Ames. (III,1,790-92)

This concrete and forceful image complements the poison image (IV,4,1363-64) and pictorially incarnates conspiracy and rebellion. Tison embrasé/toit en toit/jetter les flâmes represent the first term of the metaphor which is joined to the second
term, la Rebellion, by the word allume, for Epicharis repre-
sents the tison embrasé who goes from roof to roof, setting
hearts on fire with the idea of rebellion.

While the poet's short fire metaphors are indirectly
related to death, his long descriptions of conflagrations
vividly capture the horror and violence of death by fire. In-
deed, Tristan excels in painting lengthy narrative frescoes
which are interwoven in the text of his plays and which give
his dramatic poetry a certain epic tone, first observed by
the Parfaict Brothers.¹³ In epic flash-back technique,
Epicharis recounts all Néron's past nefarious deeds, including
his infamous setting fire to Rome:

Ne nous souvient-il plus de ce feu sacrilege
Pour qui les lieux sacrés furent sans privilège?
Ce feu qui consuma jusques aux fondemens
Tant de Temples fameux & de grands bâtimens:
Ce feu qui s'allumant dans une nuit obscure,
De l'estat des Enfers fut l'ardante peinture;
Ce feu qui n'éclaira que pour nous faire voir
Cent mille citoyens reduits au desespoir?
O Cieux! veild-on jamais d'objets plus pitoyables?
On n'entendoit par tout que rumeurs effroyables;
La flâme avide & prompte en s'espadant par tout,
Penetra la Cité de l'un à l'autre bout;
Elle n'espargna point la plus dure matiere,
Et ne fit qu'un Brasier de Rome toute entiere.
(II,2,349-62)

We are presented a vivid pictorial image of Rome set ablaze.
The repetition of the words ce feu creates a certain epic
elocution and suggests at the same time the magnitude and
omnipresence of the conflagration, qualified by the word sacrifi-
leger, which in turn prepares les lieux sacrés. The destructive
presence of the fire is further delineated by the poet's su-
perb choice of words which evoke motion and violence--consuma/
jusques aux fondemens; temples fameux/grands bâtiments; s'alumant; mille citoyens/reduits au désespoir; s'espandant/par tout; penetra/la Cité; n'esparagna point/la plus dure matiere, while the words avide & prompte suggest the swift advancement of the engulfing flames. The color red is everywhere suggested, first by the repetition of the words ce feu and secondly by contrast with the black night in the background--s'alumant/dans une nuit obscure; l'estat des Enfers/ardante peinture/n'éclaira/Brasier. The interjection O Cieux is allied with the pathetic, objets plus effroyables, for the heavens remain silent to human misfortune; visual misery, veil-on, is followed by auditory anguish, on n'entendoit/rumeurs effroyables.

Having described the fire tableau from a distance, Tristan then proceeds to focus on certain details by presenting a series of eight miniatures (asynedeton), representing eight groups of Romans who are attempting to flee from the blazing city:

L'un comme fit Aenée, à travers de la presse, 
Emportoit un parent tout chargé de vieillesse. 
(II,2,369-70)

The poet singles out one figure in the crowd, l'un/à travers de la presse, and in two short lines is able to conjure up a literary allusion, the epic hero Aeneas, and at the same time delineate a pose, an old man being carried away from the fire by a relative. The focus then shifts to another figure:

L'autre, hors d'un brasier entreinoit un Amy
Qui n'estoit reveillé ny brûlé qu'à demy. (371-72)
Here the poet-painter tries to capture the stupor and shock which has overcome the inhabitants of a city violently awoken by fire during the night; while the first image presents two relatives, the second presents two friends: L'autre entreinoit/un Amy. A note of irony is added by the words n'es-toit reveillé ny brûlé qu'à demy.

While the first two miniatures focus on successful attempts to escape, the following four present unsuccessful attempts in which the frantic Romans become victims of the advancing flames:

Là quelqu'un qui fuyoit la flâme violente,
Tomboit sous le debris d'une maison brûlante. (373-74)
The repetition of the sounds "q" and "f"--quelqu'un qui/fuyoit, flâme suggests both the furious attempt to escape and the rapid progress of the fire. The verbs fuyoit/tomboit complement debris/maison brûlante and suggest violent action as well as imminent death. The scene is repeated in the next miniature:

Et là s'estant lancé hors d'un toitc tout flambant,
Quelqu'autre malheureux d'écrasoit en tombant. (375-76)
Once again motion is associated with fire and death: lancé/tout flambant; s'écrasoit/en tombant. The baroque penchant for the grotesque is incarnated in the next miniature:

Celuy-cy se sauvant à travers la fumée,
Trouvoit sur son passage une porte fermée,
Et le coeur d'épouvante & d'ennuy tout serré
En mordant les verroux mouroit des-esperé. (377-80)
The poet attempts to capture the despair of the grimaced face at the moment of death by opposing shelter to fire, life to
death, se sauvant/la fumée/porte fermée/le coeur/d'épouvante/d'ennuy/tout serré, which is continued in the next miniature:

Celuy-là penetrant dans la foule du monde
Pour se sauver du feu s'alloit perdre dans l'Onde. (381-82)

Water, commonly opposed to fire, is here joined to it to symbolize death by water as a complement to death by fire: se sauver/feu; perdre l'Onde.

The realistic tableau concludes with two miniatures depicting pillage:

Un autre tout troublé serroit entre ses bras
Son Bien qu'il emportoit, mais qu'il ne sauvoit pas;
Puis que parmy la presse il estoit fait la proye.
Des soldats estrangers que le Tiran soudoye,
Et que dans chaque Place on avoit fait poser
Pour accroistre le trouble & non pour l'appaïser (383-88)

From the salvation of life the poet draws his attention to the salvation of goods, and here he adds a moral note, for the inhabitants are victims both of the consuming flames and the mercenary soldiers--Son Bien/ne sauvoit pas; la presse/la proye; soldats estrangers/le Tiran soudoye; accroistre/le trouble/l'appaïser, which suggest an atmosphere of chaos. The pillaging of goods is complemented by the ravishing of women and children in the last miniature:

Les femmes, les enfans, à demy morts de crainte,
Y faisoient retenir de longs accents de plainte;
Et reclamans en vain l'assistance des Cieux,
Devenoient le butin du soldat vicieux. (389-92)

The appearance of women and children gives an added touch of the pathetic which is further heightened by the appeal to the auditory sense--retenir de longs accents de plainte which simulates by its rhythm the sighs and sobs of the victims. The
tableau is brought to a realistic conclusion with the suggestion of rape, conveyed by the words le butin du soldat vicieux and which is antithetically opposed to the invocation to the Divine for assistance—reclamans en vain/l'assistance des Cieux. It will be noted that through the use of the expressions L'un, l'Autre, là quelqu'un, et là, Celuy-cy, Celuy-là, un Autre, Tristan achieves a certain epic effect by giving the impression of a huge cast of personages.

6. poignard/fer:

Equally dramatic and perhaps even more "astonishing" than death by fire is death by the sword which Tristan illustrates in three different aspects: (1) descriptions of the dagger itself as an instrument of violent death, (2) the theme of martyrdom interwoven with descriptions of executions, and (3) epic descriptions of battles and carnage.

Although the dagger appears on stage on numerous occasions in Tristan's theater, we shall limit ourselves to one example. 14 Abradate, preparing to serve Cirus in battle, expresses the fear that harm may come to Panthée, who in turn assures her husband that she will be able to defend herself against any impudent attacker, and then proceeds to describe her dagger in the following terms:

Si dans un tel peril je me fusse trouvée
En une extremité ce poignard m'eust sauvée,
Et me garentissant d'un si lasche attentat,
Eust maintenu ma gloire en son premier estat.
Voilà le confident qui durant vostre absence
Avec fidelité gardoit mon innocence:
Voilà le Protecteur de ma pudicité,
Qui m'auroit secourue en cette aversité.
Je m'en estois saisie afin de me deffendre
Des violents efforts qui me pouvoient surprendre:
Ce fer en un besoin se cachant dans mon coeur
Eust trompé les desirs d'un insolent vainqueur. (IV,1)

The dagger, therefore, becomes not only an instrument of death
but also an instrument of defense—ce poignard/m'eust sauvée;
me garentissant/eust maintenu/ma gloire; gardoit/mon innocence;
m'auroit secourue. The repetition of the word voilà together
with the use of personification—Voilà/le confident; voilà/
le Protecteur emphasizes Panthée's determination to safeguard
her innocence and virtue. In this sense the dagger represents
both Cirus and Abradate's protective presence. The violence
which is suggested here is derived not from the poignard, but
from the violent efforts of the would-be rapist—saisie/me
deffendre; des violents efforts/surprendre. The opposition
ce fer/mon coeur is complemented by desirs/insolent vainqueur
and underlines Panthée's absolute fidelity to Abradate, for
the hidden sword, confident/Protecteur in her bosom, coeur,
will ward off the attempts of the insolent attacker.

If the sword is a protector, it is no less an instru-
ment of martyrdom whereby the virtuous and saintly are severed
from earthly life to be reunited with Divine Goodness; such
is the case with Mariane, as Narbal relates her execution to
Hérode:

Estant sur l'eschaffaut
Elle joignit les mains, leva les yeux en haut,
Conjurant à genoux la divine Puissance;
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Elle prit à tesmoing les ordres Angéliques,
Qu'elle n'avoir point fait de ces lasches pratiques,
. . . . . . . . . . . . . . . . . . . . . . . . . . . . .
A ces mots prononcez d'un zèle tout de flame,
Elle voulut au Ciel recomander son âme,
Qui sur mille vertus s'apretoit d'y voler.
Puis elle ofrit sa gorge, & cessa de parler.
Et lors l'executeur la voyant ainsi preste,
D'un prompt esclair d'acier luy fit voler la teste.

(V, 1529-31, 39-40, 47-52)

Once again we are presented a baroque tableau opposing heaven and earth, life and death, martyrdom and execution. Mariane is depicted in a saintly pose with hands folded in prayer, eyes fixed towards heaven, and surrounded by Angels who are a witness to her innocence and virtue—témoin/les ordres Angeliques. The second part of the tableau concentrates on the severance which is about to take place on two levels—spiritual, the severance of her soul from her body Ciel/son ame, and physical, the severance of her head from the rest of her body, voler/la teste. In other words, her execution will cause the ascension of her virtuous soul—mille vertus/s'aprestoit d'y voler and the end of her earthly life. The concluding line vividly and realistically suggests the fatal blow, prompt/esclair/d'acier/voler/la teste, and adds a note of the macabre to the saintly tableau.

In addition to scenes of execution and martyrdom,
Tristan excels in depicting battle scenes in which his talents as an epic poet are joined with his baroque penchant for gory detail. In Panthée, Oronte gives a graphic but lengthy account of Abradate's heroic stand in battle and his subsequent death:

Ces chariots armez qui semblent à la foudre
Font couler tout en sang, font voler tout en poudre;
Par eux les bataillons qu'on void les plus pressez
Sont presque en un instant rompus et renversez.
Ils coupent mille corps avec leurs faux tranchantes,
Oronte's narration of battle develops like that of an epic poet who conjures up action, violence, and death. Action is simulated by the piling up (asyndeton) of verbs of violence—armez/voler/rompus/renversez/coupent/enflamment/lancez/pleu-vent as well as by parallel construction—Font couler/font voler; Ils coupent mille corps/Il enflamment les airs. A martial atmosphere is created by the cataloguing (asyndeton) of armaments and words associated with war—chariots/les bataillons/faux tranchantes/fascines brulantes/traicsts. Visual and auditory images are juxtaposed to suggest chaos while the chiaroscuro technique—ombre/espaisse/nuit/en plein jour, suggests the great number of combatants as well as the great loss of life. The staccatic rhythm of the line Le feu/le fer/les coups/et les cris pitoyables serves to delineate the elements of suffering in the tableau and prepares the pictorial allusion to hell in the last line—de l'Enfer des tableaux effroyables.

Not content with describing the violence of battle, Tristan gives a close-up of Abradate's mutilated corpse:

On a trouvé son corps tout couvert de blessures;
Ce n' estoient en tous lieux que larges ouvertures.

Et son corps par les siens ne peut estre recoups
Qu'il n'ay esté percé de plus de mille coups. (V,1)

It should be noted here that Tristan, like his baroque contemporaries, shares a strange infatuation with wounds and
cadavers, reflected in the passage above by the words *corps/tout couvert de blessures/larges ouvertures/son corps/ne peut estre recous/percé de plus de mille coups*. In addition to astonishing the spectator, this allusion to the sanguinary is intended to create the *pathétique* and thereby elicit his sympathy.

The carnage is even more minutely described in Osman as Mamud relates Osman's death in battle against the revolting Janissaires:

> Je croy qu'infatigable en sa propre furie
> Il en eut jusqu'au soir fait une boucherie,
> S'i, tandis qu'il tenoit encor le bras haussé,
> D'un grand coup par derriere on ne l'eut point blessé;
> Mais le siffiant éclair d'une tranchante hache
> La moitié du bras droit de l'autre luy détache:
> Dès qu'il est desarmé, qu'il est hors de combat,
> Chacun se jette à luy, par terre l'on l'abat,
> Et comme encor d'un bras il lutte dans la fange,
> Qu'il en tient quelques-uns qu'avec les dents il mange,
> D'autres prennent le temps de le venir charger,
> Et luy coupent le col sans courre aucun danger. (V,4) 17

The mood is tense and the language, extremely realistic; action and death are everywhere evident--*boucherie/le bras haussé/coups/blessé/siffiant éclair/tranchante hache/détache/se jette à luy/l'abat/lutte/mange/charger/coupent*. The tableau in fact presents a series of gory and repulsive images centered around a hero, including an allusion to Osman's severed limb and a note of cannibalism--*il en tient quelques-uns qu'avec les dents il mange*, which in turn prepares the grand finale--"Et luy coupent le col sans courre aucun danger."

A decapitation scene fittingly concludes the macabre tableau as Mamud describes Osman's head impaled on a pike and
borne to the Serrail:

Ce chef si glorieux, cette teste Heroique
Est portée au Serrail sur le fer d'une pique.
On dirait qu'elle jette un regard menaçant,
Que d'un feu de vengeance elle éclaire en passant,
Et l'un de nos Dervis remarque en ce visage
De nos prochains mal-heurs un asseuré presage. (V,4)

Irony is created by the words Chef/si glorieux and teste/Heroique which are opposed to portée/sur le fer d'une pique and underline the theme of nil solidum, for one whose head in life was so glorious and heroic in battle is now borne on a pike. The second half of the passage introduces an element of mystery and horror by concentrating on the menacing gaze of Osman's lifeless head. Here once again one notes an effort on the part of the poet to capture the grimaced face at the moment of death and to view it as a threat to the living. The atmosphere of suspense is further heightened by the concluding words—feu de vengeance/nos prochains mal-heurs/un asseuré presage, which in effect projects the menacing gaze into the future.

In sum, through a series of six pictorial images—sang, eau, larmes, serpent/poison, flamme/feu, and poignard feu, Tristan "incarnates" violence, pain, sorrow, suffering, martyrdom, destruction, and death. Like his counterparts in the visual arts, Tristan manifests a penchant for gory detail, which at times reaches epic proportions; thereby, he achieves the baroque ideal by both "astonishing" his spectator and eliciting the desired horror and sympathy.
NOTES

CHAPTER VI

1 See Rousset, La Littérature, pp. 81-117.
3 Ibid., p. 213.
4 For another example of the kiss/cadaver image, see La Mariane:
   La vertu respirant parmy l'odeur du vice,
   Esprouve le suplice,
   Du vivant bouche à bouche attaché contre un mort.
   (IV,2,1260-62)
5 For a discussion of the theme of martyrdom, see Buffum's "Horror and Martyrdom," Agrippa d'Aubigné, pp. 32-44.
6 There is at least one additional allusion to blood worth mentioning in La Mort de Chrispe in which the dead couple Chrispe and Constance are described:
   Un sang tout violet a couvert leur visage. (V,4)
8 Other examples of the blood/water image are to be found in La Mariane, I,3,119-26; II,1,427-28; Panthéé, V,1.
9 There are at least two similar examples of the use of personification, in Panthéé:
   Le Pactolle fremit parmy ses flots dorez;
   Les voyant tout à coup de pourpre colorez,
   Il en gronde à son bord et trouve bien estrange
   Qu'on fasse dans son lit cét odieux meslange. (V,1)
   and Osman:
   Et le Niester superbe a trop faict de trophée
   D'une troupe Turquesque en ses flots estouffée. (IV,4)
   Personification is a favorite device of other baroque poets such as Théophile de Viau. Cf. Pyrame et Thisbé:
   Ha! voicy le poignard qui du sang de mon maistre
   S'est souillé laschement: il en rougit, le traistre (V,2)
Dalla Valle, p. 215.

For other examples of tear and blood images, see La Mariane, V, 2, 1555-6; La Mort de Sénèque, II, 2, 363-6; II, 2, 449-54; IV, 2, 1245-8.

For another example of the serpent/poison image used in a figurative sense, see La Mort de Sénèque: Sévinus, adoucis cet animal farouche Qui n'a que du poison & du fief dans la bouche. (V, 2, 1655-6)

Claude et François Parfait, Histoire du théâtre français depuis son origine jusqu'à présent (Amsterdam, 1735-49), VI, 308.

For other examples of the presence of the dagger on stage, see La Mariane, V, 2, 1575-8; La Mort de Sénèque, II, 1, 325-6; III, 4, 1034-40; V, 1, 1588-90; Osman, V, 4.

The flying-head image is quite frequent in Tristan's theater. Cf. La Mariane:
Ma teste bondissant du coup que tu luy donnes, S'en va dedans le Ciel se charger de courrones. (III, 2, 863-4) On vient de séparer sa teste de son corps. (V, 2, 1442)

Cf. Osman:
Je luy feray voler la teste en un instant (IV, 2)
Je vois ta resistance et vois ton Cimetiere Faire voler d'abord quelques testes par terre (V, 3)
En suite, se servant du mesme coutelas, Il fait soudain volet vingt testes et vingt bras (V, 4)

Battle scenes also create an epic tone in Tristan's lyric poetry. Cf. "A Monseigneur le Maréchal de Schomberg, sur le combat de Leucate":
O Dieux! qu'une attaque si prompte Fait voir des tableaux de l'enfer! Que le larges bouches de fonte Vomissent la flame et le fer! Que de grenades sont lancées, Que de piques sont herissées Pour s'oposer à ton effort! Et tandis que ton bras immole Les bazanez à cet abord Dans la grêle du plomb qui vole, Que de gens perdent la parole, Ou parlent d'horreur et de mort.

The baroque theater was influenced in part by the display of violence and carnage evidenced in Seneca's plays, which served as models for many dramatists of the Renaissance and early seventeenth century. Cf. Hercules Furens.
Amphitryon describes Megara's death at the hands of her insane husband: "His heavy club is poised above his wife, and he breaks her bones with his blow! Her head is detached from her body and cannot be found in its entire state--it has been smashed to pieces." (Act IV) The Ten Tragedies of Seneca, trans. Watson Bradshaw (London, 1902), p. 65.

One might include one further allusion to carnage which appears in Le Parasite in a comic vein when Fripesauces' insatiable appetite forces him to say to Phénice:

Fasse en la basse cour la saint Barthelemy,
Que tout le poulailler se sente du carnage;
Que l'on defonce un muid, que dans le vin je nage,
Que l'on m'espargne rien pour me rassasier.

(II,4,626-29)
CHAPTER VII

IRRATIONALITY AND MADNESS

The baroque age has been justly called by many critics an age of great madmen—Don Quixote, Hamlet, Lear, to mention but a few. While it recognized the validity of knowledge and science, the baroque psyche equally affirmed the limits and shortcomings of human reason so that it found itself caught between two opposing but coexistent poles—the rational and the irrational, the natural and the supernatural, the microcosmic and the macrocosmic, and finally the human and the divine. As a dramatist, Tristan participates in this "mad" tradition, but from a clearly delineated point of view. While many of his contemporaries treat madness in a more or less comic fashion as an "agent of disguise, a mask of a mask," Tristan, on the other hand, prefers to depict madness which ensues from the acute and poignant awareness of the insufficiency of reason. Moreover, it should be noted that we use the term madness in a very broad sense to include temporary fits of insanity, derangement, frenzy, and despair; and what is usually referred to as égarements; in other words, a departure from the rational. As Miss Dalla Valle states, madness appears in Tristan's theater as a theme allied to the extreme evolution of the state of incommunicability and at the
same time as the only alternative solution to death. On another level, and from a strictly theatrical point of view, madness represents the third means (ghosts/dreams and death being the first two) by which the baroque dramatist astounds his spectator by presenting a surprise climax as a grand finale. We should like to discuss, in some detail, five instances in Tristan's theater which can be qualified, in varying degrees, as madness scenes: (1) Hérode's hysterical remorse, (2) Néron's punishment and defiance, (3) Ariste's learned derangement, (4) La Fille du Mouphit's suicidal despair, and (5) Mustapha's holy frenzy.

1. Hérode's hysterical remorse:

The baroque soul, as Cioranescu has pointed out, is characterized by a dichotomy which causes the baroque hero to have ambivalent attitudes and places him in a dilemma with himself. Such is the case with Hérode whose hysterical remorse results from two contrary factors: on the one hand, his desire to see Mariane's rigueurs punished and his unrequited love appeased if only negatively through her death, and on the other hand, the loss of the loved one and his profound sense of guilt. Even before Mariane's execution, Hérode is aware of his future remorse as he tells Phérore:

Cependant le désir que j'ay de me venger,
Va mettre mon Salut dans un autre danger,
Je m'aigry contre moy lors que je la menace,
Ma perte est enchainnée avecque sa disgrace;
   . . . . . . . . . . . . . . . . . . . . . .
A toute heure un remords me viendra tourmenter,
Un vauteur sans repos me viendra becquerer.
(IV,1,1121-24,29-30)
The vulture metaphor strikingly incarnates the dual aspect of Hérode's remorse by suggesting both a future mental anguish—me viendra/tourmenter as well as a future physical pain—un vautour/me viendra/becqueter; while the idea of prolonged suffering is conveyed by the words a toute heure/sans repos.

Curiously enough, Hérode's hysteria is manifested at that moment when Narbal's account of Mariane's death reveals to him his own guilt in her execution. Listening to Narbal, Hérode becomes physically weakened and stunned and gradually loses his self-control as Narbal observes:

Il devient tout changé, le voilà qui succombe,
Le coup de cette mort le mettra dans la tombe.

(V,2,1443-4)

Hérode cannot and will not accept the reality which Narbal relates; therefore, he is forced to abandon the real world, the rational, in favor of the unreal world, the irrational, as an outlet for his grief:

Fay qu'elle ressuscite, ou souffre que je meure.
Je ne puis supporter un remors si pressant.

(V,2,1584-5)

Life without Mariane is both mentally and physically unbearable and undesirable; consequently Hérode opts for death and attempts to commit suicide with Narbal's sword. However, he is prevented from doing so by his faithful servant.

Henceforth, Hérode's words and actions will be that of a madman, out of touch with the reality of his present situation and desiring to ignore Mariane's execution by pretending that she is still alive. As Dalla Valle observes, Hérode's
irrationality is the result of a rational experience, that is, his order to execute Mariane, the refutation of which bears its own validity and justification. Hérode's emotional transformation is accompanied by a physical metamorphosis first suggested by Narbal's statement—"Il devient tout changé," and then explicitly described by Phérore:

Le voicy qui revient troublé de sa manie:
Mille tristes pensers lui tiennent compagnie,
Il a le teint tout pasle, & les yeux esgarez,
Observez sa démarche, & le considérez. (V,3,1663-6)

The poet's choice of words effectively evokes in a pictorial fashion Hérode's distraught and anguished countenance which reflects the first stage of the King's temporary insanity—troublé/sa manie; tristes pensers/lui tiennent compagnie; le teint/tout pasle; les yeux/esgarez.

In an attempt to efface his guilt, Hérode wilfully falls into a state of "amnesia" and demands that the Queen be summoned to his presence:

A parler librement, ce qui me tient en peine,
C'est que depuis hier je n'ay point veu la Reine,
Commandez de ma part qu'on la face venir. (V,3,1671-3)

The irrational works upon the rational as the only solution to an illogical situation, for Hérode attempts to convince himself that Mariane is still alive. In other words, Hérode ignores the painful reality of the present in favor of an "idealized" illusion of the past. When Mariane fails to appear, Hérode, though still refusing to admit verbally that she is dead, refutes Phérore and Salomé's affirmation of her death, and then proceeds in the same breath to speak of her divinity and immortality:
Mais elle n'est point morte, elle vit dans les Cieux,
Et ses rares vertus l'ont mise au rang des Dieux.
Il faut que l'on construise un Temple à ceste Belle,
Qui soit de son mérite une marque éternelle,
Un Temple qui paroisse un ouvrage immortel,
Et que sa belle image y soit sur un Autel:
Ouy, je veux que sa feste en ces lieux s'establisse,
Et qu'on la solemnize, ou bien que l'on perisse.

(V,3,1725-32)

The concept of divinity is associated with the concept of the
immortality of the soul, for the poet juxtaposes Catholic and
précieux allusions which in turn polarize the themes of life
and death, the human and the divine—point morte/vit/Cieux;
rares vertus/au rang des Dieux; Temple/à ceste Belle; son
merite/une marque éternelle; un Temple/ouvrage immortel;
sa belle image/sur un Autel; sa feste/s'establisse; le solem-
nize/l'on perisse. Hérode reveals that his temporary insanity
has not completely negated his capacity to rationalize, for in
speaking of Mariane's divinity and immortality, he has uncon-
sciously accepted her physical death, and projected his ir-
rational myth-making on another level; even if she is not
alive on earth, he envisions her enshrined in a temple in which
her saintly qualities and physical beauty are to be perpetuated
and adored in a divine and absolute state.

The surprise element of the whole scene is created by
Hérode's repeated summoning of Mariane—which dramatically
underlines both Hérode's hysteria and the heroine's death.
Moreover, the fact that this scene concludes the play serves
to heighten the spectacular grand finale, while Tharé's des-
cription of Hérode's fainting serves as a fitting conclusion
to the hero's insane gibberish:
La force luy defaut, & le teint luy paslit,
Il est avanouy, portons-le sur un lit.
Possible que des sens il reprendra l'usage,
Quand on aura jetté de l'eau sur son visage.
(V,3,1801-4)

This realistic ending, evanouy/jetté de l'eau/sur son visage, prepared by Hérode's initial apostrophe to Mariane ascending into heaven, and his first fainting spell, suggests in an extremely poignant and dramatic manner both Hérode's temporary derangement and his dolorous experience.

2. Néron's punishment and defiance:

While remorse marks the keynote of Hérode's égarement, punishment and defiance characterize Néron's fit of madness, which develops on a grand scale in which the poet gives full reign to his baroque tendencies of hyperbole and surprise. After hearing Le Centenier's account of Sénèque's death, Néron loses his "wits," for he realizes that his tutor has been sacrificed to appease both his own fear and Sabine's suspicions. It is therefore doubly significant that Sabine should be the first to witness Néron's transformation in that it signals his freedom from her sphere of influence as well as the beginning of his "solitary" rage:

Cesar, à ce recit tu parois tout changé:
Qu'as-tu donc, dy-le nous. (V,4,1845-6)

Néron then proceeds to describe the physical process of madness which gradually overtakes him:

Je ne sçay ce que j'ay
Tous mes sens sont troublez, & mon ame inquiette
Ne peut plus se remettre en sa premiere assiette:
Je brûle de colère & frissonne d'effroy;
Je forcene, j'enrage, & je ne sçay pourquoi
While Hérode's hysteria is described in relatively restrained terms, Néron's rage is depicted in forceful and hyperbolic terms. One can identify three distinct stages in Néron's derangement as evidenced in the above passage. The initial attack of confusion which overpowers him is suggested in the first three lines by the words Tous mes sens/troublez; mon ame/inquiette; se remettre/en sa premiere assiette. The second stage conveys Néron's physical reaction and his subsequent hallucinations, suggested by the words Je brûle/de colère; frissonne/d'effroy; je force/n/enrage; une Erinne infernale/à mes yeux se presente; un Fantosme sanglant/me presse/m'espouve; des bourreaux inhumains/ des serpens/ des fouets/cette horreur extrems; je m'abandonne/à me perdre moy-mesme. Moreover, his hallucinations represent physical and visible witnesses to his crimes and "incarnate" at the same time his desire for retribution. The rhetorical question "Qui hâtera ma mort?" introduces the third stage and suggests Néron's desire to die, for death is preferred to life in perpetual pain and torment. Therefore, Néron calls upon the Conspirators in nearly the same manner that Hérode urges his
people to avenge Mariane's death by punishing him—"où sont les Conjurés?" However, Néron's desire for retribution differs from Hérode's in that it reaches masochistic proportions, and here one notes the poet's penchant for the gory—"J'y suis mieux résolu qu'ils n'y sont préparé; soupirer après mes funérailles; me déchirer le sein; me percer les entrailles."

It is interesting to note that Néron, like many baroque heroes, manifests an awareness of his guilt and damnation. And at a given moment, he attempts to externalize his own guilt by threatening his wife Sabine, who is largely responsible for his decision to order Sénèque's death:

Ah! ne me parle point. 
Esloigne-toi d'icy; fuy promptement Sabine, 
De peur que ma colère claque à ta ruine. (V,4,1862-64)

Freed from the moral support of his chief counselor, Sabine, and his respected tutor Sénèque, Néron will henceforth "accept his solitude and defy Fate alone." Néron's final words serve as an epic finale to the play, for having admitted his guilt, at least indirectly, and threatened Sabine, he now defies the divine:

O Ciel! qui me veux mal & que je veux braver, 
Des pièges que tu tends on ne se peut sauver: 
Tu prepares pour moy quelque éclat de tonnerre, 
Mais avant je perdray la moitié de la terre. (V,4,1865-68)

Néron thus appears as an incorrigible transgressor who, unlike Hérode, expresses little remorse, but rather challenges the gods and blames them for his crime—"qui me veux mal que je veux braver; des pièges que tu tends/on ne se peut sauver." One recognizes the familiar Fate motif coupled with an
affirmation on the part of the baroque hero to remain faithful to his wicked nature—je perdray/la moitié de la terre, even when he is certain of damnation—Tu prépares/pour moy/quelque éclat de tonnerre. In this sense, the play ends on a lofty note by placing Néron in the "classic" struggle with Fate.

3. Ariste's learned derangement:

In the two preceding instances, both Hérode and Néron become temporarily insane because they are unable to cope with the overwhelming realization of their guilt in the death of an innocent victim whom they either love (Mariane) or respect (Sénâque). In La Folie du sage, however, Ariste's sudden manifestation of temporary insanity results from his anguish that knowledge does not minimize the pain and sorrow associated with the blows of misfortune in general and death in particular. He has built his whole philosophy of life around three principles—virtue, faith, and knowledge, and now recognizes that Fortune has conquered and demolished his bulwark against the forces of evil. Indeed, his supposedly virtuous King's attempt to seduce Rosélie, the silence of the divine in such an injustice, together with the ineffectual wisdom of the Ancients in consoling his grief at his daughter's death, have wrecked havoc upon Ariste's equilibrium:

Mais quoy? j'ay des garans de ces oppressions,
J'ay pris contre le sort de bonnes Cautions. (III,4,939-40)

Ariste's instability resulting from his inability to explain why his philosophy, de bonnes Cautions, has not saved him from
the whims of Fate, oppositions/contre le sort, triggers the first stage of his learned derangement.

Following the report of his daughter's suicide, Ariste strews his books on the stage and thereby renounces reason and knowledge because they represent a useless illusion of wisdom:

Esprits dont la Doctrine en erreurs si feconde,
S'est acquis tant de gloire en trompant tout le monde,
Nous donnant la Vertu pour un souverain bien:
Que déterminez-vous d'un sort tel que le mien?

(III,4,941-44)

Ariste addresses his books as companions and mentors who have betrayed their faithful protégé and disciple. He attacks virtue in particular as the Philosopher's golden mean, Vertu/un souverain bien, and opposes it to Fate, for the doctrine of the learned Doctors has been found lacking when matched against the reality of misfortune and death. The Philosophers, therefore, are deceivers who achieve glory by preaching falsehood—acquis tant de gloire/en trompant tout le monde. The rhetorical question "Que déterminez-vous d'un sort tel que le mien?" draws attention to Ariste's present pitiable situation in which Virtue has been defeated by Fortune. In a lengthy diatribe, Ariste purges himself of all the philosophers who have deceived him:

Ah! voicy ces Docteurs de qui l'erreur nous flate:
Aristote, Platon, Solon, Bias, Socrate,
Pytaque, Periandre, & le vieux Samien,
Xenophane, & Denis le Babilonien,
Revisitons un peu cette troupe sçavante,
Gnyde, Eudoxe, Epicarne, Alcidame & Cleanthe,
Democrite, Thales d'un immortel renom,
Possidoine, Caliphe, Antistene & Zenom;
Consultons Xenocrate, & consultons encore
Pherecyde, Ariston, Timée, Anaxagore,
Chrisipe, Polemon, le docte Agrigentin,
Clytomache, Arichatas, Anaxarque & Plotin.
Reconfrontons encor tous Autheurs de marque
Aristippe, Seneque, Epictete & Plutarque (III,4,945-58)

Through the explosive quality of the asyndeton technique, the poet accumulates a considerable number of respected philosophers to dramatically emphasize the futility of philosophy in the face of personal tragedy. Ariste's attack is directed mainly against two groups of philosophers represented in his copious library—the Stoics for whom Virtue alone is the sole guarantee against Fate, and the Cynics who profess self-control and independence; for these two philosophies are responsible for the intellectual snare in which Ariste presently finds himself:

Eh bien! sages Docteurs, et bien! scavants Esprits,
Celebres Artisans du piege ou je suis pris;
En mes afflictions je vous prens a partie,
Et c'est contre vous seule que j'ay ma garentie,
Vous avez asserue qu'en suivant la Vertu
Jamais l'homme de bien ne se trouve abatu.
...
Vous l'avez soustenu, Vous en avez menti.

(III,4,959-64,976)

The dichotomy which we have already noted as being at the heart of the baroque hero's personality is here represented by Ariste's intellectual metamorphosis; from a devotee of philosophy, Ariste has suddenly emerged as an enemy and denuisgrator of reason and philosophy—"C'est contre vous seule que j'ay ma garentie." On the other hand, the theme Vertu/ Fortune, as we have noted elsewhere, remains a constant in Tristan's theater and is used here to emphasize Ariste's disillusion, which is in turn complemented by the words Vertu/abatu in end
rhyme. The expressions sages Docteurs/ ситавáns Esprits serve
as an antithesis to piege/jе suis pris; mes afflictions/jе
vous prens a partie, while the parallel construction and repe-
tition of Vous/avez; soutenu/menti rhetorically evokes the
tone of Ariste's rage and despair.

Ariste's égarement lasts two scenes. Having condemned
the standard-bearers of Virtue, he proceeds in Act IV,scene 1,
to denigrate the healers of the body as he addresses a passing
physician and an Opérateur:

Es-tu rationnel, ou bien simple Empirique?
As-tu la Theorie, ou la seule Pratique?
Sçais-tu bien augmenter les effets généraux
Des pierres, des metaux, des sels, des mineraux,
Des herbes & des fleurs, des fruits & des racines,
Des gommes, des liqueurs, des sucs, & des raisines?
Composser des Topics, faire les potions,
Trochisques, purgatifs, poudres, confections,
Electuaires, locs de diverses matières,
Epithemes, syrops, pillules & hieres?
Entens-tu l'Arabesque? as-tu leu le Zoir,
Geber, Haly, Rhasis, Alquinde, Albumazar,
Avicenne, Averroes, Algazel, Albucate,
Et tous ces grands Autheurs dont ton bel Art se flate? (IV,1,1033-46)

The total effect of this cataloguing of medieval physicians
and their practices is to produce a certain comic effect
while suggesting the myriad and equally ineffectual attempts
to explain the function and ills of the human body; attempts,
moreover, which are no less ridiculous than the philosopher's
panaceas for misfortune. It should be noted that in accord
with the dual tone of the tragicomedy, the dramatist intro-
duces a note of satire as well as comedy in Ariste's learned
derangement, conveyed by the antithetical expressions rationnel/
Empirique; la Theorie/la seule Pratique, and by the rhetorical
questions Es-tu/as-tu/Sçaïs-tu/Entends-tu/as-tu. Ariste's temporary insanity, albeit learned, represents both an alternative to death, as Dalla Valle suggests, and a necessary irrational outlet for his grief and despair. Indeed, his well-ordered and unrealistically structured view of the world, distorted through an exaggerated dependence on virtue, faith, and knowledge, has been traumatically disrupted by a series of events, culminating in Rosélie's supposed suicide and his subsequent irrational fit of despair. However, Ariste regains his "senses" after he learns that his daughter is still alive, but he does not retract his attack against philosophy and science.

4. La Fille du Mouphti's suicidal despair:

Unlike Hérode, Néron, and Ariste, La Fille du Mouphti's égarement does not develop as an alternative to death, but rather as a prelude to a necessary destruction of herself. However, she shares one thing in common with the other baroque protagonists in that her soul is divided between two antithetically opposed attitudes—an intense love and an equally intense hate. On the one hand, she is deeply in love with Osman who repudiates her on several occasions; she seeks, therefore, to punish Osman's rigueurs by joining the revolting Janissaires. On the other hand, she cannot permit Osman to perish, and consequently offers to help him against the Janissaires, but he vehemently refuses her assistance. As a result, La Fille du Mouphti sees no other alternative to her
dilemma; Osman must die, and she alone must accomplish the act. Her brief scene of despair and irrationality is initiated by Mamud's account of Osman's heroic death in battle against the Janissaires. Like Hérode, she refuses first of all to accept Osman's death since she did not kill him personally, and wilfully negates the reality of the present situation in favor of an unrealistic and irrational affirmation of Osman's life.

La Fille du Mouphti's suicidal despair develops in three brief stages, paralleling a death/life/death cycle with regard to Osman. She first denies Mamud's account:

L'Imperieux Osman vit encor à ma honte.
. . . . . . . . . . . . . . . . . . . . . . .
Ouy, ouy, tu ne sçay pas
Qu'un obstacle secret s'oppose à son trepas;
De quelque haut exploit dont ta troupe se vante
Le Sultan n'est point mort, puisque je suis vivante. (V,4)

La Fille du Mouphti has ceased thinking of her love as being distinct from and opposed to her hate; rather, she identifies her unrequited love with Osman's antagonism. Hence, since she exists, that is, her unrequited love and her remembrance of Osman's affront to her, Osman also exists, at least in her memory—Le Sultan/n'est point mort/quisque/je suis/vivante.

The second stage represents a return to the past whereby La Fille du Mouphti visually witnesses Osman's military prowess so that he is presented as worthy of her admiration and love:

Je l'aperçois encor noblement dépité
Au retour de Pologne où les siens l'ont quitté.
Quand son grand cœur contraint de cacher sa colère
Brûle d'un feu secret qui par ses yeux éclaire:
Osman is "recreated" larger than life (la grandeur Othomane/celle de l'Empire), for in her fit of despair, La Fille du Mouphtí visually resurrects the glorious warrior, underlined first by the repetition of the verbs apercevoir and voir—Je l'aperçois/je le vois/je l'aperçois/je vois/et vois mesme, and further delineated by words suggesting brilliance—brûle/feu/ses yeux éclaire/l'éclat/briller. The antithesis m'ayme/me persecute underlines both La Fille du Mouphtí's unrequited love and her myth-making whereby persecution becomes indicative of both life and love.

The third stage culminates in the union of Osman and La Fille du Mouphtí which can only be accomplished through the latter's death:

On ne l'a pas détruit, encor qu'on l'aït surpris. Il nage dans mon sang, il court dans mes esprits; Avec son insolence, avec son injustice, Il subsiste en mon coeur; mais il faut qu'il perisse, Il mourra sur le champ, cet aimable inhumain, Qui ne pouvoit mourir que d'un coup de ma main. (Elle se donne trois coups de poignard) (V,4)

The Janissaires' attack on Osman did not destroy him, for he lives in La Fille du Mouphtí's body and spirit—Il nage/mon sang; il court/mes esprits. Thus she establishes a relationship with Osman which never existed in the real world by uniting two persons to one spirit, and at the same time affirming his affront to her—avec son insolence/avec son injustice.
By destroying herself, she will satisfy the two warring factions within her, vengeance (*il faut qu'il perisse*) and her desire to be one with the aimable inhumain. Furthermore, she wishes to make Osman's death directly dependent on her own murderous act, thereby strengthening the relationship between the beloved and the unrequited--"Qui ne pouvoit mourir que d'un coup de ma main." The dramatic effect of this irrational scene reaches its climax when La Fille du Mouphti thrusts a dagger into her heart, signaling both the consummation of her love/hate relationship in death as well as the shocking conclusion of the play.

5. Mustapha's holy frenzy:

A discussion of the theme of madness in Tristan's theater would be incomplete without mentioning Mustapha's holy frenzy in *Osman*; yet all the critics have ignored this brief but interesting allusion to the insane Dervish. Admittedly, there is no direct description of insanity as in the other four instances, but La Sultane Soeur's allusion to Mustapha and her explanation of the Islamic concept of madness provides a touch of local color.

La Sultane Soeur, troubled by the significance of her dream, informs her brother that she has consulted the dervish Mustapha for a clearer interpretation of her dream, whereupon Osman replies:

> Je sçay bien qu'un Hermite, enclos dans sa cellule,  
> Vient de donner du trouble à ton esprit credule,  
> . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Crois-tu donc Mustapha! Ce Dervis frenetique?
Est-ce une bouche à rendre une voix prophétique? (II,2)

Osman's statement serves to introduce La Sultane Soeur's explanation of Mustapha's attributes which endow him with the gift of prophecy and which Osman suggests indirectly by referring to Hermite (note the pun on the poet's name) and enclos dans sa cellule. Frenetique/prophetique in end rhyme further indicate the two key words in La Sultane Soeur's explanation:

Il prie, il souffre, il jeûne, et de hautes clartez,
Le consolent par fois dans ses austeritez. (II,2)

La Sultane Soeur depicts an ascetic (prie/souffre/jeûne), a Moslem mystic who has the necessary qualities for prophesying and whose communication with the divine (de hautes clartez) are indicative of his supernatural powers.

Osman remains adamant, however, in his belief that Mustapha's prophecy contains no grain of truth. La Sultane Soeur refutes her brother's contention and affirms Mustapha's holy madness in these terms:

Mais Seigneur, ce qu'il dit n'a rien qui soit suspect,
Et toute sa folie est digne de respect;
Car les sacrez transports donnez à ses merites
Des Anges immortels nous marquent les visites (II,2)

While Hérode and Néron's derangement are in part a punishment for a transgression, Ariste's a refutation of virtue, faith and philosophy, and La Fille du Mouphti's an attempt to satisfy her love and hate of Osman, Mustapha's madness develops on another level, transcending all human bounds, and reason itself. Indeed, his insanity elevates him to the divine since it is perceived as a visible sign of divine favor--Folie/digne

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Having established the relation between holiness and madness, la Sultane Soeur proceeds to explain the physiological reasons for prophetic insanity:

La raison? La voicy.
Lors que de tous pechez une Ame s'est purgee,
De dons surnaturels elle est avantagee,
Et s'elevant au Ciel, elle manque aux accords
Dont elle doit regler les mouvemens du Corps:
De là viennent, Seigneur, ces gestes qui font rire,
Qu' l'ignorant mesprise et que le Sage admire,
Et nous devons toujours reverter les propos
De ceux de qui l'esprit n'est jamais en repos.
En leurs dereglemens la grace est manifeste,
Puis qu'ils sont agitez d'une Cause Celeste. (II,2)

If the virtuous man such as Ariste seeks to be in tune with the rational and the stable, the holy man's derangement is in accord with a higher, supernatural law which transcends human reason. In other words, according to the Islamic interpretation of holy madness, the madman such as Mustapha is one without sin, de tous pechez/une Ame s'est purgee who has been endowed with supernatural powers--dons surnaturels/avantagee, and whose soul is directed towards heaven--s'elevant au Ciel; therefore, his body movements are no longer in accord with human physical laws but with divine laws--manque/aux accords; regler/les mouvemens du corps. Tristan establishes a tertiary relationship between madness/movement/divine, conveyed by the words ces gestes/qui font rire; dereglemens; mouvemens du corps; jamais en repos; agitez; surnaturels; Ciel; grace; Cause Celeste. This juxtaposition of seemingly disparate words and concepts creates an interesting collage
of a demented mystic whose gestures and movements are of divine inspiration.

In sum, it will be noted that Tristan depicts five aspects of what can be qualified, in varying degrees, as "madness"—hysterical remorse, punishment and defiance, learned derangement, suicidal despair, and holy frenzy. In each instance, the "madman" abandons the rational and real world in favor of a less painful irrational world in order to obliterate guilt (Hérode, Néron), to escape the disillusion of philosophy (Ariste), to consummate an impossible relationship (La Fille du Mouhot), or to respond to divine inspiration (Mustapha). Finally, through these irrational scenes which serve as grand finales, Tristan achieves the baroque ideal by surprising, shocking, and astonishing his spectator with spectacular displays—fainting, threats, challenges, insane gibberish, strewing of books upon the stage, suicide, and a colorful portrait of a Moslem mystic.
NOTES

CHAPTER VII


3 Dalla Valle, p. 246.

4 Miss Dalla Valle briefly discusses the theme of madness in passing, but entirely ignores Mustapha's holy frenzy.

5 "Su carácter es complejo, matizado entre un sí y un no, a menudo indeciso y vacilante; y es frecuente que el camino que siga no es el que quiere seguir, y que anhela en idea lo contrario de lo que hace en la realidad," Ciroanescu, El Barroco, p. 332.

6 Dalla Valle, p. 189.

7 Ibid., p. 193.

8 An allusion to a pagan concept of immortality appears in Panthéée when the heroine speaks of her dead husband in the following terms:

Pardonnez-moy, grands Dieux; celuy que je regrette
Reçoit de vostre part un traictement bien doux;
Ce Heros glorieux, dont la vie est si belle,
N'a quitté maintenant sa despouille mortelle
Que pour avoir l'honneur d'estre pareil à vous.
Sans doute il est assis là-haut à vostre table;
Il y boit à longs traits d'un Nectar délectable:
Et des biens éternels il est fait heritier (V,2)

9 See Dalla Valle, pp. 251-52.

10 Such scenes of madness and hallucinations are frequent in Seneca. Cf. Hercules Furens: "Erinnys with her flaming torches smacks her scourging whips with sonorous ferocity, and approaches nearer and nearer to my face with her flaming fires, whilst she feeds the burning pile with fuel, and savage Tisiphone with her head wreathed with serpents, who, after Cerberus had been captured, guarded the door that was left
unprotected, and with her threatening torch preventing any egress from the dark prison. (Act IV), p. 63.

11 "It is reasonable to speak also of a baroque hero. His decisive feature is his struggle with sin. . . . The catharsis for the reader or onlooker does not come from his death as atonement for his misdeeds but exclusively from his prospective salvation or damnation. . . . The baroque hero is tortured by vague apprehensions which announce his destruction," Helmut Hatzfeld, "Use and Misuse of Baroque," pp. 195-96.

12 See Dalla Valle, p. 252.
CHAPTER VIII

DISGUISE AND ILLUSION

We have chosen to conclude our study of Tristan's theater with a brief discussion of disguise and illusion, for it is intimately related both to the other themes touched upon in this dissertation and to the very nature of the theater as artifice and illusion. In the preceding chapter, we saw how Ariste's disillusionment with virtue, faith, and knowledge leads to his temporary derangement, for his belief in the wisdom of the Ancients proves to be but an illusion, a mask of equilibrium and tranquility which serves as a useless pretense in the face of an overwhelming personal tragedy. Illusion is no less interwoven into the themes of the fatality of love, the thorn perceived as a rose, for example, as well as the concepts of metamorphosis and change, the dream/ghost motif, and above all, in the poet's use of ostentation. In each instance, the problem remains basically the same in that it points to the difficulty and near impossibility of distinguishing the true from the false, the real from the illusory. ¹ In fact, baroque art, in the broad sense of the word, is essentially theatrical, that is, preoccupied with movement, masks, and décor. ² Like his counterpart in the visual arts, the baroque dramatist in general and Tristan in
particular frequently uses the trompe-l'oeil technique to invite the spectator into his world of make believe where reality and illusion are fused; the result is that this art is characterized by a series of quiproquos, a constant inter-play between reality and appearance, life and the semblance of life, or what is generally referred to as l'être and le paraître. In addition, the baroque dramatist not only creates illusions, but "likes to destroy the illusion which he has created."

Disguise and illusion play an important role in Tristan's theater; the reader will observe the frequent occurrence of the words déguiser, feindre, and feinte in certain plays, namely, Amarillis and Le Parasite (see Appendix I). On the whole, one can distinguish two broad aspects of this theme in Tristan's theater—(1) an inner emotional and social disguise which is complemented by (2) an outer physical disguise, the portrait as a false image of beauty and the pastoral costume as a deceiver of personal identity.

1. Emotional and social disguise:
   a. Alexandra's feinte:

   Alexandra, Mariane's mother, fears she will be implicated by her association and relationship with her daughter, who has been condemned to die on a false charge of attempting to poison Hérode. Therefore, she wilfully masks her true sentiments when she encounters her daughter who is passing by on the way to the scaffold. Alexandra's stratagem develops
in three steps—(1) premeditation, (2) denunciation and renunciation, and (3) repentance. Alexandra first prepares herself for her encounter by reminding herself in an aside that she is to wear a mask, one which will conceal the tears she has shed on Mariane's behalf:

J'apercoy bien l'endroit où je me dois placer.  
Pren garde seulement que tes yeux ne produisent,  
Voyant ce triste objet des larmes qui me nuisent;  
Ayons à sa rencontre un visage asseuré,  
Et qui ne monstre pas que nous ayons pleuré.  
Car il faut aujourd'hui pour éviter l'orage  
Trahir ses sentiments, & cacher son courage.  
(IV,4,1304-10)

It is significant to note that the tear allusion, tes yeux/ce triste objet/des larmes/nous avons pleuré, occurs here as elsewhere in Tristan's imagistic system as a physical sign of pity and compassion, which Alexandra seeks to conceal in order to escape Hérode's wrath—éviter l'orage. In other words, she intentionally denies her true attitude, courage, in favor of an appearance, un visage asseuré; trahir, cacher/ses sentiments.

Having prepared herself emotionally for her encounter, Alexandra carries out her self-assigned role by repudiating Mariane as the latter approaches her mother:

Va, monstre plus cruel que tous ceux de l'Afrique,  
Va recevoir le prix de ta noire pratique,  
Vouloir empoisonner ainsi cruellement,  
Un mary qui tousjours t'aime si cherement?  
Femme sans pieté, nouvelle Danaïde,  
Inhumaine, traistresse, assassine perfide,  
Qui voulos laschement attenter sur ton Roy,  
Je ne te connois point, tu ne viens pas de moy,  
Car de ces trahisons je ne suis pas capable.  
(IV,6,1383-91)

Alexandra's denunciation is intended to verbally and publicly demonstrate to the crowd, including Hérode's soldiers, both
her allegiance to Hérode and her approval of his decision to order the Queen's execution. Alexandra's first two commands, *Va, monstre plus cruel/Va recevoir le prix* underline her disassociation from Mariane's transgression, qualified by the color black—*Afrique/noire pratique*. Alexandra next alludes to the crime itself, *vouloir empoisonner*, which she opposes to Hérode's intense love—*t'aime/si cherement*. The cataloguing of epithets, *femme sans pieté, nouvelle Danaïde, inhumaine, traistresse, assassine perfide*, serves to underline Mariane's guilt and her just punishment, followed by the final renunciation—*Je ne te connois point/tu ne viens pas de moy/je ne suis pas capable*, which in turn delineates Alexandra's complete innocence.

Repentance marks the third and final step in which Alexandra bitterly laments both her artifice and her renunciation of her beloved daughter. Away from earshot, that is, away from the fear of revealing her compassion for Mariane, Alexandra bewails her traitorous denial:

> O lasche stratagesme! & cruel artifice!  
> Je devois bien plustost passer pour sa complice.  
> Pour eviter la mort faloit-il recourir,  
> A ce fascheux secret qui me fera mourir?  
> Mon coeur triste & glacé qu'une horreur environne,  
> Est tout meurtrier des coups que la douleur luy donne.  
> Mon âme se va rendre à l'excez de ce devil,  
> Je vay me mettre au lict, ou plustost au Cercueil.  
> (IV,6,1395-1402)

The paradox and antithesis which we have already noted as being so characteristic of the baroque theater is here exemplified in Alexandra's divided soul. Loving life more than painful death, she has opted for artifice—*stratagesme/artifice*;
but the death of her daughter causes her own death in life, for she identifies with her in such a way that her disguise becomes a symbol of her death. In other words, in abandoning her true self in favor of a disguise, Alexandra has wrought upon herself the pain and grief from which she had hoped to escape.

b. Néron's rhetorical disguise:

While Alexandra's emotional disguise remains outside the main action of the play, representing a brief interlude which merely adds a note of the pathetic, Néron's rhetorical disguise forms an integral part of the plot. Sénèque wishes to leave Néron's court, but the Emperor will not permit the departure of a tutor whom he suspects as a possible sympathizer of the conspirators. Therefore, Néron uses all the mechanics of oratory to convince Sénèque that he should remain at court. Warned by Sabine to be wary of Sénèque's subtility in disguising his attitudes, Néron invites his wife to witness his own astute talents in feigning before Sénèque:

Voy si facilement on me peut abuser,
Et lequel de nous deux sçait le mieux déguiser,
Escoute nos discours (I,1,171-73)

Néron's encounter with Sénèque is marked throughout by artifice. He first greets his old tutor whom he strongly suspects but still admires:

Ruffus, fay le avancer. Mon pere, que veux-tu?
Puis-je de quelque grace honorer ta Vertu? (I,2,175-76)

Sénèque thereupon proceeds to ask Néron to be
permitted to leave the court and presents a number of reasons for this request which briefly summarized are: (1) Néron has been too extravagant with his gifts so that the philosopher now finds himself embarrassed and encumbered by wealth and luxury; he therefore seeks the tranquility of the simple life away from court. (2) The precedent for such a request was established by Augustus when he permitted his two closest friends and counselors, Agripe and Moecene, to retire. (3) Sénèque urges Néron to take back all the gifts which he has bestowed upon him and thus free the philosopher from his dependence upon the Emperor. (4) Néron no longer needs Sénèque's counsel. Having heard Sénèque's plea, Néron proceeds to refute each one of his tutor's arguments.

Néron argues first that his gifts to Sénèque have not been extravagant:

Pourquoi fais-tu si fort éclater mes largesses,
Toy qu'on void recognu de si peu de richesses,
Et qui selon les soins dont tu m'as obligé
Meriterois qu'en Or ton Marbre fust changé?
Toy qui meriterois que ta Maison fust pleine
Plustost de Diamans que d'Yvoire & d'Ebene.
(I,2,253-58)

Néron's argument develops around two contrary attitudes—
Être/paraître. He minimizes Sénèque's case, si fort éclater/
mes largesses by revealing and emphasizing the real situation, si peu de richesses. Sénèque's argument is presented therefore as an exaggeration of the truth and consequently false. Verbal ostentation is conveyed by the rhetorical questions Pourquoi fais-tu and the repetition of toy which complement the rich metallic images Or/Marbre; Diamans/Yvoire/Ebene. It should be
observed that the poet associates the themes of metamorphosis, 
*fust changé*, and ostentation with that of disguise, and there-
by draws a parallel relation between movement, décor, and dis-
simulation. On another level, one might say that Néron coun-
teracts Sénèque's verbal exaggeration by his own rhetorical 
exaggeration.

Secondly, Néron refutes the precedence established by 
Auguste by showing that Sénèque's situation is not the same as 
Agripi and Moecene's:

Tu sçais bien toutefois qu'Agripe & que Moecene, 
Obtenans de Cesar du relâche à leur peine
En un âge caduc beaucoup plus que le tien,
Ne furent pas pourtant despoûillez de leur Bien. 
(I,2,261-64)

Néron cleverly refutes Sénèque's argument by coming close to 
calling his tutor a liar, for Agripi and Moecene were much 
older than Sénèque, and, in either case, they were not de-
prived of their wealth.

Thirdly, rather than Sénèque being indebted to Néron, 
it is the latter who is indebted to the philosopher:

Voy lequel de nous à l'autre est redevable. 
Tes leçons m'ont pourvu de grace et d'eloquence 
Et ce sont des Bienfaits qui sont conséquence. 
(I,2,277,281-82)

Néron's fourth argument centers around his continued 
need of Sénèque's personal counsel and guidance:

Occupe ta sagesse à regler mes desirs, 
A compasser toujours mes jeux & mes plaisirs, 
Afin que ta prudence à bon droit esteime 
Face accroistre ma gloire avec ta renommée. 
(I,2,295-98)

Néron's argument contains two main ideas: (1) Néron's natural
pensant towards inordinate pleasures, mes jeux/mes plaisirs, has to be moderated by Sénèque's wisdom, and (2) Sénèque's prudence will augment both the Emperor's glory and the philosopher's fame.

Néron's fourth and final argument serves as an ingenious conclusion to his rhetorical display and disguise by getting at the heart of the matter. Having refuted each one of his tutor's points, Néron concludes that Sénèque's desire to leave his Emperor is tantamount to treason:

Quoy, me vouloir quitter? ce seroit me trahir, M'abandonner au vice, & me faire haïr: On ne parleroit plus que de mon injustice, Que de ma violence & de mon avarice; Ce désir de repos & de tranquillité, A crime capital te seroit imputé; Et tu ne voudrois pas acquérir de la gloire Causant à tes Amis une tache si noire. Ne me parle donc plus de cet esloignement, Et demeure toujours en ton appartement. (I,2,299-308)

The first abrupt statement is intended to surprise Sénèque in rhetorical fashion, Quoy, me vouloir quitter?, and at the same time draws a parallel between two acts, quitter/trahir. In such a way, Néron passes from his hypothetically deprived state, m'abandonner au vice/me faire haïr/mon injustice/ma violence/mon avarice to Sénèque's equally hypothetical guilt, ce désir de repos/tranquillité/crime capital. Néron has not only won his case against Sénèque, but he has also eloquently displayed his talents in feigning both to his wife who is listening and to his tutor who has been outwitted by his own pupil. At the same time, Néron's rhetorical disguise serves to more completely delineate Néron's multifaceted character by
reflecting his shrewdness.

c. Chrispe and Constance: *amour* disguised as *amitié*

While both Alexandra and Néron's dissimulation represent an effort to disguise certain attitudes, Chrispe and Constance deal with the far more subtle emotional disguise of *amour/* *amitié*. Chrispe urges Fauste to work on Constance's behalf, but he lets it be known that he is pleading in the capacity of a cousin whose interests go no further than friendship and family relations. However, Fauste is intent on uncovering this disguise when she learns from her confidante Cornélie that Constance is in love with Chrispe:

Nous leverons le masque à sa trompeuse flamme:
Nous sçaurons esclairer jusqu'au fonds de son ame,
Et nous luy ferons voir, s'il pretend s'échaper,
Qu'il est trop jeune encor pour nous vouloir tromper.  

(II,2)

Fauste undergoes a change of heart as well as a change of stratagem, for while she had initially agreed to ask for Licine's pardon, now she will withdraw her request and rid herself of a rival. The light image, *sa trompeuse flamme/* *esclairer*, effectively conveys Fauste's intention to illuminate and clarify what lies hidden and concealed in Chrispe's soul.

The *amour/* *amitié* disguise is alluded to once again by Chrispe himself when he boasts to Constance of having deceived Fauste:

C'est pourquoi luy contant l'avanture importune,
Qui confondit ma gloire avec vostre infortune;
J'ay couvert mon amour du tiltre d'Amitié,
J'ay déguisé ses traits des traits de la pitié,
Et n'ay pas tesoigné qu'ayant causé vos larmes,
Amour/amitié is opposed to a series of other dissimulations—ma gloire/vostre infortune, that is, his victory over Licine bolstered his reputation but it caused Constance's misfortune; traits/pitié so that the features of his love resembled not love but the pity which proceeds from friendship. Vos larmes/au desespoir/bon-heur/mes armes, this series of antithetical expressions conveys the dual nature of his inner feelings and outward appearance, for Constance's tears caused him to despair at the happiness of his military victory. Regret apparent/serviteur/parent; his grief outwardly revealed the concern for a relative and concealed his total commitment to his beloved. The object of this disguise is clearly stated in the last two lines—ce discours/flatée; vous favoriser/toute portée.

Through flattery Chrispe has managed to get Fauste to work on Constance's behalf, or so he thinks.

Chrispe's disguise is complemented by Fauste's disguise when the latter refuses to see Constance and Chrispe together in an interview. She feigns illness and Cornélie informs the couple that her Mistress cannot see them. In reality, Fauste cannot bear a visual encounter with Chrispe and Constance because such an experience would aggravate her incestuous love for Chrispe and her intense jealousy of Constance. However, Constance senses that Fauste's illness is a mere pretext, and warns Chrispe:
J'ay fait un jugement dont vos sens sont tesmoins; 
Son horreur naturelle a surmonté vos soins, 
A faire ce rebut elle estoit preparée: 
Sçachant que nous entrions elle s'est retirée, 
Le mal qui l'a surprise est un mal affecté 
Et celui de sa haine est une verité  (II,5)

Thus Chrispe, who is shrewd enough to disguise his emotions in order to flatter Fauste, is unable to see through Fauste's disguise. In fact, throughout the entire play, he is never aware that Fauste loves him. It is rather Constance whose feminine intuition suspects that Fauste hates her because Chrispe loves her: "Je croy qu'elle me hayt, parce que vous m'aimez." (II,5) Thus reality is unmasked by Constance who recognizes the mask as such—le mal/affecté, and the truth behind the mask—haine/vérité.

d. Le Parasite: the paradoxical personages

Thus far our discussion of Tristan's theater has concentrated mainly on Tristan's five tragedies with occasional allusions to his tragi-comedy La Folie du sage and his pastoral Amarillis, but little has been said about his only comedy Le Parasite. Yet the latter play is particularly interesting from the point of view of disguise and illusion because it presents four excellent examples of paradoxical personages, that is, personages who are, in an exaggerated fashion, antithetically opposed to what they pretend to be: (1) Le Capitan Matamore, the miles gloriosus; (2) Fripesauces, the flatterer and parasite; (3) the impostor Lisandre disguised as Sillare; (4) the authentic Alcidor playing the role of a false Alcidor. It could be argued that such personages are not uniquely
baroque since they appear in the comedy of all ages. What is baroque, however, is the dramatist's frequent use of such conventional personages in situations which vividly underline the theme of reality and appearance.

(1) Le Capitan Matamore:

The miles gloriōsus is a traditional personage who interests us here inasmuch as he incarnates disguise and illusion to a superlative degree. The image which Matamore wishes to project to the world is "pure illusion," for his true character, cowardice, is diametrically opposed to his appearance, superhuman bravery. Herein lies the ridiculous and the comic in which the paradox is so obvious that the illusion is quickly dispelled and the disguise gives way to reality.

Le Capitan wishes to marry Lucinde who is in love with Lisandre. In order to impress his bride to be, Le Capitan puts on his mask of a gallant warrior, but in each instance his deeds fall short of his boasting. There are at least three noteworthy instances in the play when Le Capitan's être and paraître are juxtaposed in such a way that his mask falls and we perceive his true character. In the first instance, Le Capitan reveals his military prowess to Fripesauces in the following terms:

\[ J'allay faire trembler plus de quatre Couronnes. \]
\[ \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \]
\[ Ce bras fut affronter cinq ou six Roitelets, \]
\[ Et leur tordit le col ainsi qu'à des poulets. \]
\[ Monbaze, Soffola, de mesme que Melinde, \]
\[ Se virent désoléz pour l'Amour de Lucinde. \]
\[ Sur le bruit que son pere en ces lieux fut traisné, \]
\[ D'aller rompre ses fers je fus determiné. \]

\[(I,5,317,319-24)\]
Bragging and hyperbole mark the keynote of Le Capitan's language as it does of his character, and are conveyed in the above passage by the words trembler/quatre Couronnes; cinq ou six/Roitelets; Monbaze/Soffola/Melinde. The result of this accumulation of strange-sounding African place names is to produce a bizarre, discordant effect which serves in turn to underline Le Capitan's ridiculous nature. The purpose of this boast is to enable Fripesauces to admire Le Capitan's exploits which the former will hopefully relate to Lucinde. Since Lucinde's father has been kidnapped by Turkish pirates at sea, Le Capitan will appear as a savior. However, Le Capitan invites Fripesauces to drink with him in order to find out just what the situation is at Manille's household:

Sans doute Cascaret en vidant les bouteilles,
Va de ce Parasite apprendre des nouvelles;
Car ce petit fripon sçait naturellement
Tirer les vers du nez assez adroitement.
(I,5,369-72)

In other words, Le Capitan, whose boasting indicates a super-human fortitude chooses a circuitous route to uncover Lucinde's true feelings about him. Moreover, he knows that he is wearing a mask and consequently suspects that others are also masked, including Fripesauces whom he immediately identifies as a parasite.

On another occasion, Lisandre meets Le Capitan and challenges him to a duel but the latter avoids a confrontation by shrewdly misinterpreting all Lisandre's remarks. Finally, scoffed at by Fripesauces, Le Capitan reveals his fear by running away. Fripesauces calls out to Lisandre and chides both
Le Capitan and his valet, Cascaret:

Lisandre, ô! comme il fuit.
Au seul nom de Lisandre il destale bien viste;
Jamais lievre lancé n'esloigna mieux son giste.
Cascaret, au logis as-tu du linge prest?
On prend la pleuresie en sueur comme il est.
Ils feignent bien tous deux de ne me pas entendre;
Mais quoy, doublons le pas pour rejoindre Lisandre.

(II,5,722-28)

The third and final instance of Le Capitan's mock bravery appears at the end of the play when Le Capitan is denied the hand of Lucinde in marriage by Alcidor, Lucinde's father, who has been reestablished in his own household after having been first rejected and then recognized by his wife Manille. Le Capitan then proceeds to describe his vengeance which never comes to fruition:

Mais je me veux vanger des paroles dernieres;
Bien-tost tous ces quartiers seront des Cimetières.

Et lors que ma fureur avec ce coup de foudre,
Aura dans un moment reduit ces corps en poudre,
En portant ma vengeance encore plus avant,
J'iray sous ce debris pour les soufler au vent:
Les cendres d'Alcidor iront en Tartarie;
Et celles de Manille iront en Barbarie;
Les cendres de Lucinde aux terres de Mogor;
Et celles de Lisandre au Royaume d'Onor.

(V,4,1537-38,1545-52)

Once again one notes the use of hyperbole, tous ces quartiers/Cimetières; ma fureur/coup de foudre; reduit/ces corps/en poudre, and the cataloguing of strange-sounding place names--Tartarie/Barbarie/Mogor/Onor, together with the repetition of the word cendres, which create the comic-burlesque effect. This long enumeration of heroic exploits is followed by a very brief but dramatically effective statement pronounced by Le Capitan as he observes the archers approaching:
Mais fuyons, je voy fondre
Avec ce vieux Prevost, des Archers en grand nombre.
(V,4,1569-70)

Le Capitan has unmasked himself and revealed his true cowardice, conveyed by simple terms in a terse statement—fuyons/fondre/Archers/en grand nombre, which is opposed to his verbal mask of hyperbole and fantasy in the preceding passage.

(2) Fripesauces:

While boasting is the characteristic disguise of the miles gloriosus, flattery becomes the trademark of the parasite who lives off and on the good graces of his patrons. The parasite, therefore, has no true character, for his is a protean existence, changing according to the exigencies of the situation and opportunities which promise the greatest reward. Fripesauces, however, is not only a parasite, but a gourmand who suffers from a voracious and insatiable hunger and whose only means of obtaining food is through feigning and flattery, which in turn have become his proper role: "Ne pourray-je flatter ou contenter ma faim?" (I,3,44)

There are at least two noteworthy instances in the play where one observes Fripesauces wearing his mask and playing his role. In the first instance, Fripesauces appears as a kind of theatrical director, for he is instructing Lisandre how to play the role of Sillare, Manille's son who together with Alcidor were captured by Turkish pirates and separated from her long ago. Fripesauces gives his pupil a few pointers and thereby reveals his innate histrionic nature:

Rengainez vostre amour, cachez sa violence,
Et vous souvenez bien des choses d'importance.
Il faut de la memoire à qui scait bien mentir.
(III,2,763-65)

The last line, a vers à maxime (see Appendix II) could well serve to describe Fripesauces whose whole personality depends upon lying to such an extent that he has developed it into an art. Lisandre, on the other hand, has difficulty in learning his role and replies:

Je n'ay pas comme toy cette belle pratique:
Je ne scay point mentir. (III,2,780-81)

The second notable encounter with Fripesauces occurs at the end of the play when having insulted the real Alcidor whom he believes is an impostor, Fripesauces reaffirms his allegiance to the same, seeing that his very subsistence depends on this allegiance and on Alcidor's pardoning him by readmitting him into his household. However, Le Capitan, who has employed the real Alcidor to play the role of Alcidor, calls upon Fripesauces to witness and proclaim Alcidor as an impostor, but Fripesauces affirms that he recognizes and acknowledges Alcidor as his true and only master:

Je le dois bien connoistre,
C'est vrayement Alcidor, mon Seigneur & mon Maistre.
Je le connois pour tel, & jusqu'au monument
Je desmentiray ceux qui diront autrement.

La vérité, Monsieur, cette audace me donne;
J'ay mangé de son pain de ce bon Alcidor,
Et si c'est son plaisir j'en veux manger encor.
(V,3,1505-8,1510-12)

The last two lines reveal Fripesauces' true allegiance, that is, to food and to his continued profession of parasitism, and not to the person Alcidor. To a certain extent, Fripesauces'
statement is ironical, for, if Le Capitan's impudence (audace) engenders truth in him, it is only an inadvertent truth which is opposed to his mask, because Fripesauces does not really know, nor does he believe, that he is speaking to the authentic Alcidor.

(3) The impostor Sillare (Lisandre):

Lisandre disguised as Sillare offers another example of the baroque dramatist's penchant for the trompe-l'oeil technique in which the false becomes real. Lucinde's lover, Lisandre, is supposed to disguise himself as Sillare and thus gain entrance into Manille's house. Sillare (Lisandre) is accepted by Manille for a while and is permitted thereby to see Lucinde in private. However, Lisandre remains somewhat apprehensive about his role, for although he has changed his name, his feelings for Lucinde have not changed from passionate love to brotherly love:

O Dieux! qu'à cêt abord mes sens seront charmêm!
Je croy qu'en nous baisant nous tomberons pâmez,
Et dans ces doux transports, j'ay bien sujet de craindre
Que ma Maistresse & moy n'oubliions l'art de feindre;
Il faut avec adresse en prenant un faux jour,
Cacher bien ces baisers de salut & d'amour.

(III,2,785-90)

The line which separates reality and appearance is indeed tenuous at least from an external point of view—lovers/brother and sister; but from an emotional viewpoint it represents two distinct attitudes, amour/amitié which can neither be suppressed nor feigned.

The quiproquo is further complicated by Lucille, Lisandre's father, who recognizes his son behind the latter's
nominal disguise as Sillare and proceeds to address him in the following manner:

Ouy, ouy, voila mon fils, voila mon desbauché.
Lors qu'il m'a veu paroistre, il s'est soudain caché.
Dis moy? quelle gageure, ou quelle humeur fantasque,
Avant le Carnaval te fait aller en masque?
Qui t'a mis sur le front cebourlet de bassin?
Porte-tu des monmons, apprens moy t on dessein.

(III, 4, 869-74)

The mask can never exist as such without the reality to which it is contrasted and opposed. This interplay between reality and appearance in which the disguised attempts to deceive the spectator and the latter in turn attempts to unmask the actor creates a sort of illusion, an unreal world where motives are concealed behind appearances and pretexts which signify other realities. Thus Lucille is never fully convinced that he has mistaken Sillare for someone else; Lisandre is aware of this, but feels compelled to play his role and deny that Lucille is his father:

Monsieur, vous me prenez sans doute pour un autre. 
Passez votre chemin (III, 4, 875-76)

(4) Alcidor: the personage and the person:

We have already noted how the baroque dramatist delights in distorting reality, how he creates an illusion and then destroys it. And if the mask becomes reality as in the case of Le Capitan Matamore and Fripesauces, then the reality, on occasion, can also become the mask. Such is the case with Alcidor, Manille's long-lost husband who returns to France and by chance is approached by Matamore who hires him to play the role of Alcidor in order to unmask Lisandre. Therefore,
Alcidor the person is playing the personage whom everyone believes to be an impostor. Indeed, as the play progresses, Fripesauces notes that Alcidor plays his role well: "Jamais Comedien ne joua mieux son role." (IV,5,1215)

Manille, on the other hand, who remains bewildered for a while by the unexpected presence of Sillare, whom she was told was dead, and the sudden appearance of Alcidor, finally recognizes her husband and declares:

O mon cher Alcidor! C'est vous asseurement,
Mon esprit ny mon coeur n'en doutent nullement;
Et par tous vos discours la preuve est averee,
Par qui nostre maison se voit deshonorée.

(IV,6,1321-24)

Her recognition of Alcidor is not visual but the result of a series of facts which Alcidor reveals, for Manille is distrustful of appearances: "J'en reconnais quelqu'un, mais ce n'est pas assez" (IV,6,1261)

With Manille's recognition of Alcidor, the masks of all the other personages fall and the play quickly reaches its conclusion. Manille realizes, however, that she has been deceived and states:

Il n'en faut point douter; je lis sur leurs visages
Comment ils m'ont jouée à quatre personnages.

(IV,6,1331-32)

Le Capitan Matamore, still unaware that Alcidor is in fact Alcidor, accuses the latter of using artifice, invention, in order to enrich his lot; Alcidor replies:

De quelle invention? j'entends mal ce langage.

. . . . . . . . . . . . . . . . . . . . . . . . . . .
Tout ce qu'il m'aprenoit estoit ma propre Histoire.

. . . . . . . . . . . . . . . . . . . . . . . . . . .
Je fay mon propre role en commandant icy.

(V,3,1489,1502,1504)
To a certain extent, Alcisor represents the only "person" in
the group of "personages," for he is the only real être whose
paraitre is a direct reflection of his "personality." In
this sense, one might say that Alcisor represents a deus ex
machina whose appearance on the stage serves as a moment of
truth in which the masked are unmasked and in which disguise
and illusion are dispelled. The baroque dramatist thereby
uses the trompe-l'oeil technique in reverse to achieve a novel
"surprise" effect.

2. Physical disguise:

Having discussed the internal or emotional and social
manifestations of disguise and illusion, we pass now to the
external, physical disguise which in Tristan's theater mani-

fests itself in two forms: (1) the portrait as an object of
indirect disguise, distorting and falsifying reality; and
(2) the pastoral costume as a direct disguise, confusing and
concealing the true identity of a personage. It should be
noted here that we do not intend to imply that the pastoral
tradition is in itself baroque; rather the baroque dramatist
makes frequent use of the pastoral setting and the conventional
personage of Hylas to "incarnate" the themes of inconstancy in
love, metamorphosis as well as disguise and illusion. 8

a. La Fille du Mouphti's portrait:

In Osman, La Fille du Mouphti plays a significant role
in the development of the plot, for Osman delays his departure
for Cairo in order to await the fatal arrival of La Fille du
Mouphti, whom he has never seen but whom he intends to marry.
In effect, Osman becomes the victim of both a "plastic" and "verbal" illusion, for his heart as well as his imagination are captivated by La Fille du Mouphti's portrait and by Fatime's description of her charmes and beauty. Osman, therefore, assumes that the "real" person will correspond to the one conjured up in his mind by what his eyes have seen through an imperfect medium, the portrait, and what his ears have heard through an equally imperfect and exaggerated medium, Fatime's description. The process of Osman's disillusionment is subtle, however; La Sultane Soeur, who could well be classified as a clairvoyant in this play, attempts to prepare her brother for the shock, and at the same time, realizes the fatal consequences of La Fille du Mouphti's subsequent dismissal:

En voyant son portrait, Osman la crut si belle, 
Que son retardement n'est que pour l'amour d'elle. 
Mais comment parut-il ce portrait si fatal, 
De qui l'enchantement nous cause tant de mal? (I,2)

Fatime is part of the scheme to deceive Osman in that she is acting on La Fille du Mouphti's behalf, and has allowed La Fille's portrait to fall at the Emperor's feet, thereby evoking his curiosity.

Fatime, however, senses that her description of La Fille du Mouphti's beauty has been somewhat exaggerated and distorted by their friendship; therefore, after answering several questions which Osman asks in near superlative terms, avantageuse, celeste, charmante, modeste, she qualifies her remarks by reminding Osman:

Ayant esté long-temps nourrie en sa Maison,
Osman, however, refuses to heed this warning, for he has been totally fooled by the portrait in such a way that his apprehensive expectation demands that the person be an incarnation of the portrait.

Osman's excitement is all the greater because, although he has never seen her face, he caught a glance of her veiled figure once in the temple; but La Sultane Soeur warns her brother repeatedly to be suspicious of appearances:

Mais vostre amour, Seigneur, se trouve sans exemple! Vous vous en estes pris à la voir dans le Temple. C'estoit ne la point voir, on n'a jamais parlé Que l'on fust esblouy par un Soleil voilé (I,3)

The précieux image, esblouy/Soleil voilé, effectively conveys Osman's misinterpretation of his "visual" love, for if seeing is loving then he cannot truly be in love with La Fille since he merely saw a veiled sun, an external cloak from which no light shines. Osman, however, remains obstinate in his credulity and retorts: "Mais, ma soeur, j'en ay veu la taille et la peinture" (I,3) Thereupon, La Sultane Soeur reminds her brother that the painter could have deceived both La Fille and the beholder:

Mais, Seigneur, ce portrait peut estre une imposture.

Le Peintre aura voulu la tromper elle mesme (I,3)\textsuperscript{9}

The illusion is shattered and appearance gives way to reality when Osman stands face to face with La Fille du Mouphti in the flesh. Comparing La Fille du Mouphti's portrait to her physical reality, Osman realizes for the first time that
he has been in love with an illusion: "En ce pinceau trompeur j'eus trop de confiance." (II,3)

Osman's disillusionment is such that it causes him to efface the disguise reflected in La Fille's portrait and re-create a "verbal" facsimile of the figure standing in front of him. While the portrait depicts an exaggerated beauty, it fails to capture La Fille's extreme pride which contrasts with her simple features:

O Cieux! qu'elle a le port imperieux et grave!
Aupres d'elle ma Soeur ne semble qu'une Esclave;
Mais elle a plus d'orgueil vingt fois que de beauté,
Le portrait qu'on en fit; est un portrait flaté.
Ce ne sont pas ses yeux, ce n'est pas son visage,
Et cette gorge peinte esclate davantage;
Cet Himen dessiné ne s'accomplira pas.
Au pris de sa Peinture elle a trop peu d'appas. (II,3)

This disillusionment is fatal in two ways, first because it prevents Osman from escaping to Cairo, and secondly because La Fille du Mouphtî's wrath at being repulsed by Osman forces her to join the revolting Janissaires in order to avenge her honor and pride by seeing Osman murdered. Cured of his illusion, Osman now must pay the consequences of his credulity:

Aux aveugles desirs la Prudence sucede,
Et j'ay perdu mon mal en voyant mon remede. (II,3)

Through the antithetical expressions **aveugles desirs/perdu mon mal/en voyant mon remede**, the poet cleverly suggests Osman's transformation whereby his fanciful and illusory desires, in effect, his love sickness, has been cured paradoxically by seeing the object of his desires, La Fille, who serves in turn as a remedy to his sickness.
b. Bélise's pastoral disguise:

The great popularity of the pastoral in the baroque period is due in part to the fact that it represents perhaps the epitome of artistic disguise and illusion, associating mistaken identity with an equally mistaken décor. Nobles are "transplanted" from the court and dressed as shepherds and shepherdesses and placed in a highly artificial and de-rusticated bucolic setting. The illusion is further complicated by the personages who frequently lose their personal and sexual identity for a few scenes in order to evoke emotions in the fanciful idyllic world which would be impossible in the real world. Tristan's Amarillis presents such a case of pastoral disguise. The shepherdess Bélise is in love with the shepherd Tyrène who no longer loves her, but is now infatuated with Amarillis, a shepherdess insensitive to love who has repulsed Tyrène's advances. Offended by Tyrène's inconstancy, Bélise boasts that where Tyrène failed, she, disguised as Cléonte, Tyrène's brother, can succeed in winning Amarillis' favors:

Tu riras de la feinte, et je suis assez vaine
Pour esperer l'honneur de flechir l'inhumaine
Sous le nom de ton frere, et sous celuy d'amant,
Je percay son coeur plus dur qu'un diamant.
Je n'arrivay qu'hier, et n'estant pas connuë,
Il m'est aisë de feindre, et de tromper sa veue (I,5)¹¹

Thus an outward change of appearance, woman/man; Bélise/Cléonte, is intended to effect an inner change, indifference/love, which in turn can only be accomplished, paradoxically, through a false means—dissimulation.
Amarillis herself is wearing an internal emotional mask in that, although she affirms verbally that she is insensitive to love, Cléonte's (Bélise's) appearance will destroy both this mask and illusion. Daphné, Amarillis' sister, however, asserts that her sister's reserve is but a disguise, to which Amarillis replies:

Pourquoi m'accusez-vous de trop de retenue?
Je ne déguise rien, j'ay l'humeur ingenuë.
Qui peut, si ce n'est vous, cherir mes interests?
Et qui doit que ma soeur partager mes secrets. (II,2)

The problem of reality and appearance is touched upon in the above passage in a very subtle and interesting way. Amarillis insists that far from wearing a mask, retenue, she is remaining faithful to her very nature, humeur ingenuë. Daphné, however, concedes that people do not always reveal their true sentiments particularly about matters of love where discretion is on occasion desired:

Quelque si libre humeur dont un esprit puisse estre,
Il est bien malaisé qu'il fasse tout parestre;
Toujours quelque secret se reserve au dedans,
Qui mesme n'est pas sceu des plus chers confidens.
Mais sur tout en Amour la plus libre est secrète.
Et comme elle est aveugle, elle est aussi muette.
On ne s'ose fier à son meilleur ami,
Et le coeur le plus franc ne s'ouvre qu'a demi. (II,2)

Hence, while not explicitly calling her sister a liar, Daphné philosophizes on the emotional mask which everyone wears, above all lovers, for the heart has secrets which it does not share with others. In fact, Daphné herself is captivated by Cléonte's (Bélise's) charms and quickly becomes her sister's rival.

As the play progresses, Amarillis' mask of false modesty
and reserve gradually falls and she gives full reign to her coquetry. At a given moment, Cléonte is about to make a declaration of love to her, but he contents himself with a simple sigh; Amarillis urges him on by saying:

Que Cléonte sçait bien feindre des passions.
O Dieu! comme il contraint toutes ses actions.
Que la franchise seulement est la vertu des hommes,
Sur tout l'art de tromper est frequent à la Cour;
Qui dit un Courtois, dit un fourbe en amour.
L'un pour se divertir se fait une Maitresse;
L'autre fait le galant pour montrer son adresse;
L'un par coutume agit, l'autre par interest;
Enfin tous sont Amans, et si pas un ne l'est. (III,3)\textsuperscript{12}

Amarillis' remarks represent an example of dramatic irony which stems from the fact that while she is referring to one level of feigning, the emotional in general and love in particular, the spectator is well aware that the disguise is on a physical one as well. Thus, for a brief moment, the delicate balance between disguise and illusion is disturbed, that is, between Cléonte's true identity and his mask.

Amarillis' utterance of truth is complemented by Cléonte's response, which constitutes a second example of dramatic irony:

\textit{Doutez si je vous aymé? ordonnez à mon ame}
De prouver à vos yeux cette immortelle flame.
Quel effet de valeur vous en peut asseurer?
Baiserye vos pas? vous fait-il adorer?
M'ouvriray-je le sein? savez-vous quelque signe
Qui prouvast mieux encor ma passion insigne? (IV,5)

With tongue in cheek, Cléonte makes a visual appeal to Amarillis to witness the sincerity of his love for her——de prouver à vos yeux; thus, the emotional mask is superimposed upon the physical one. In pronouncing the ironical statement,
m'ouvriray je le sein, Cléonte hints both at his (her) true identity and prepares the spectator for the unmasking coup de théâtre.

Cléonte soon realizes that the game has progressed to a dangerous degree, for he (she) finds himself threatened by two jealous rivals, Philidas who loves Amarillis, and Célidan who loves Daphné. Therefore, the time seems right for the unmasking. Cléonte arranges a rendez-vous with both Amarillis and Daphné for the same time and the same place, but he has Philidas and Célidan keep the appointment in his stead. When Amarillis encounters Philidas instead of Cléonte, she quickly denies that she had agreed to meet him and ironically states that Philidas has been deceived by both love and Cléonte:

L'Amour ne permet pas à vostre resverie
De discerner le vray d'avec la raillerie,
Cléonte vous gussoit. (V,6)

The irony is all the more dramatic in that she is the one who has been fooled by love and Cléonte, for she is not yet aware of Cléonte's true identity and sex. The unmasking scene is accomplished in an ingenious manner when Bélise still disguised as Cléonte declares her complete fidelity to Tyrène and punctuates her remarks by uncovering her bosom: "Jugez-le par ce sein." (V,7) The scene is repeated with Daphné and the play ends with a triple marriage: Tyrène/Bélise; Daphné/Célidan; Amarillis/Philidas.

In sum, Tristan, in typical baroque paradoxical fashion, establishes a relationship between disguise and illusion which he opposes to reality, for it is only through the circuitous
trompe-l'oeil technique that disguise and illusion can be identified as such. The poet first creates an illusion which he sustains both emotionally and physically for a while, and then shatters it. It will be noted that in each instance the physical unmasking is accompanied by an emotional unmasking. In this respect, the mask, both emotional and physical, becomes both a vehicle of deception and, paradoxically, of truth which the baroque dramatist employs, much like the baroque painter uses the trompe-l'oeil technique, to obtain a unique perspective on appearance and reality, the semblance of life, and life itself.
NOTES

CHAPTER VIII

1 See Yarrow, *Corneille*, p. 51.


3 See Buffum, *Studies*, p. 168.

4 For a discussion of the paradoxical personage, see Rousset, "De la Métamorphose à l'Illusion," *Anthologie*, I, 14.

5 Buffum, *Studies*, p. 167.

6 Other examples of Fripesauces' role as flatterer and parasite are to be found in I,3,78-82 and I,5,314,332,334-35.

7 "C'est le personnage qui est la personne; c'est le masque qui est la vérité. Dans le monde du trompe-l'oeil, il faut le détourn de la feinte pour atteindre la vérité," Rousset, *La Littérature*, p. 54.

8 Ibid., pp. 32-50.

9 The portrait is not uncommon in Tristan's lyric poetry. Cf. "Pour un portrait d'une belle Dame":
Que l'auteur de ce Portrait
A d'ignorance ou de malice!
On devroit le mettre en Justice,
Comme un Larron pris sur le fait,
Car son Pinceau n'exprimant pas,
Cette Merveille incomparable,
Luy dérobe beaucoup d'apés,
Dont le prix est inestimable
*Les Amours*, pp. 283-84.

10 The portrait appears on at least one other occasion in Tristan's theater, in *Panthée* when the heroine compares Cirus to the divine:
Pour voir le plus grand Roy que le Ciel ait fait maistre,
Il faut porter les yeux sur le Roy nostre maistre;
De tous ceux que l'on tient pour images des Dieux,
C'est le vivant portrait qui ressemble le mieux. (I,4)
Disguise is a frequent theme in Tristan's lyric poetry. Cf. "L'Amour travesti en habit de fille":
Que cet Amour me parut beau,
Qui vint sans arc et sans flambeau.
Faire éclat de sa bonne mine
Dans une fourure d'hermine!

Mais on pouvait fort aisément
Découvrir son déguisement,
Il estoit dans ce stratageme
Trahys par son mérite même.

Pour moi, je fus tout prêt à dire;
Scachant de quelle force il tire
Caché sous d'aimables traits;
Amour passe, gare les traits.

Les Amours, pp. 279-80. See also "La Belle en deuil":
Car vous voyant si belle, on pense à votre abord
Que par quelque gageure où Vénus s'intéresse,
L'Amour s'est desguisé sous l'habit de la Mort,
Les Amours, pp. 15-16.

Cf. La Folie du sage, Canope to Rosélie:
Madame, en mille effets qui trompent l'apparence
La crainte est abusée ainsi que l'espérance (II,2,397-98)
CHAPTER IX

CONCLUSION

In recapitulation, our study of Tristan's theater has focused attention on six baroque themes as they are "incarnated" in various groups of images--(1) Fate (Fortune/Amour/Astres; feu/flamme; glace/flamme; roses/épines, serpent/poison), (2) instability and metamorphosis (naufrage/port; tempête/bonace), (3) the supernatural (dreams and ghosts), (4) the spectacle of death and the macabre (sang, eau/sang; larmes/sang; serpent/poison; flamme/feu; poignard/fer), (5) the irrational (madness), and (6) disguise and illusion (masque/portrait). We stated in our introduction that Buffum's eight baroque categories and Dalla Valle's work would be the points of departure for this dissertation; we should like to return to these two points of reference in order to make some broad observations about the baroque in general and Tristan in particular.

It will be remembered that we have utilized Buffum's eight categories and reduced them to six, which correspond to the six main chapters of our work. We have modified his conception of the Fate motif and we have elaborated "horror" to include the spectacle of death and the macabre. Emphasis and exaggeration, incarnation, theatricality, and contrast could
best be treated, we said, in discussing and analyzing Tristan's imagery, since these categories relate more to stylistic devices. As for certain artistic attitudes (moral purpose, organic unity and acceptance of life), these are two categories which can be applied, in varying degrees, to nearly any literature of any period, and therefore seem to be outside the scope of the baroque proper; however, we have accorded some importance to Tristan's vers à maxime as an illustration of the didactic element (see Appendix II).

With the exception of these artistic attitudes, all of Buffum's categories apply, in varying degrees, to Tristan's theater. Particular attention, however, has been paid to the Fate motif, together with the themes of instability and metamorphosis, for they occupy a place of prime importance in Tristan's theater, and constitute, in our opinion, the leitmotiv of his dramatic poetry. On another level, it is precisely this preoccupation with Fate and metamorphosis which forms the "organic unity" in Tristan's theater, and, at the same time, accounts for the occasionally morbid strain of his poetry.

If we accept Buffum's criteria for judging a work baroque as being above all physical and paradoxical, that is, a work whose style is characterized by concrete, sensuous imagery, and whose themes illustrate the "one" and the "many," contrasts, surprises, disguises, and metamorphoses, then Tristan most definitely falls within the baroque tradition. We have seen how the poet makes very frequent use of antithesis
and paradox to incarnate various themes—Fortune/Providence; Fortune/Vertu, to mention but a few.

But as Buffum affirms, a work to be truly baroque must evidence a dichotomy, a reflection of the author's divided soul. Here one might underline the omnipresent conflict in Tristan's theater between the ever-changing forces within man, the microcosm, opposed to the ever-changing and sometimes hostile forces of the macrocosm, all of which receive their full expression in the Fate motif. Buffum further postulates that the baroque view of the world is a Catholic Christian view, that is, one which is essentially incarnational, physical, and imaginative.  

To a limited extent, Tristan falls within this interpretation, for we have noted and analyzed his concrete, metallic images as well as his occasional use of the merveilleux chrétien, not to mention his frequent allusions to the divine (Cieux, Dieux, see Appendix I) in connection with Fortune. We conclude, therefore, that since Tristan demonstrates frequent use of antithesis and paradox as well as a number of other stylistic devices usually accepted as baroque, together with a polarity between the microcosm and the macrocosm, he unequivocally can be classified as a baroque dramatist historically, thematically, and stylistically.

Dalla Valle's Il Teatro di Tristan L'Hermite serves as our second point of reference. Miss Dalla Valle contends his entire poetic originality lies in the themes of metaphysical solitude and incommunicability which his personages display. She claims that Tristan posits that metaphorical
solitude is the natural condition of man who is confronted with a Fate and a God whom he does not understand. Moreover, his personages attempt to communicate with each other but soon discover that they cannot be understood, since each is enclosed in his own little world, the microcosm. While we find Miss Dalla Valle's observations perceptive and valid, we believe, however, that they are corollaries of the far more important themes of Fate, instability, and metamorphosis, which Tristan himself summarizes in the terse statement—*nil solidum*. For that reason, we have accorded these two themes a role of prime importance in our discussion of Tristan's theater. Because man is a protean creature in an equally protean world, communication is indeed impossible, and the result is solitude and even perhaps a certain *angoisse*. Ostentation, on the other hand, which Dalla Valle affirms as stemming from a desire on the part of Tristan's personages to make known their *angoisse* manifests itself primarily, in our opinion, in the heroes' and heroines' expressions of unrequited love and sorrow.

A few words must be said about Tristan's language and style. Dalla Valle describes it as *concettismo metaforico*. While this is certainly true as we have seen, three general observations can be made. First, Tristan's language and style are characterized by concreteness and sensuousness. (The same could be said of his lyric poetry.) Secondly, it is impossible to appreciate Tristan's style without realizing his indebtedness to Marino; indeed, his Marinism accounts for
his frequent use of metaphorical antithesis. Thirdly, the critics have not fully stressed and appreciated Tristan's epic tone. His is for the most part a theater of visual, external action which coexists with the internal, psychological movements of the heart. In the course of this study, we have attempted to show, if only in passing, how the epic strain manifests itself particularly in Tristan's long descriptions of battle scenes, conflagrations, and the macabre. Without discussing the fine distinctions usually made between préciosité and baroque, suffice it to say that Tristan the dramatist is sometimes précieux, occasionally epic, and most of the time baroque.

Finally, it remains to be said just what position Tristan the dramatist occupies in the pre-classical period, (1580-1660). We have already noted that La Mariane, according to Bernardin, represents the first French tragedy based exclusively on love in the Racinian sense, that is, which has love as the internal psychological ressort of the plot. Along with the psychological development, Bernardin has identified other classical elements in Tristan's theater, which do not negate, however, the dramatist's baroque tendencies, shared by many of his contemporaries, including the young Corneille; for baroque and classical need not necessarily be mutually exclusive. Hitherto, Tristan has been considered a minor dramatist and a major lyric poet, but in light of this and future investigations, he may emerge as a major baroque dramatist as well, along with Rotrou and Corneille. To that end, we
hope our present work has contributed to a better understanding of Tristan's art and importance.
NOTES

CHAPTER IX

1 Buffum, Studies, p. 27. Buffum's eight baroque categories are in recapitulation: (1) moral purpose, (2) emphasis and exaggeration, (3) horror, (4) incarnation, (5) theatricality and illusion, (6) contrast and surprise, (7) movement and metamorphosis, and (8) organic unity and the acceptance of life.

2 Ibid., p. 244.

3 Ibid., "While no single one [stylistic device] is sufficient, and none an indispensable prerequisite, the presence of the majority of them in self-conscious juxtaposition, in a literary work composed between 1570 and 1650, is sure evidence of the baroque style," p. 241.


5 Ibid., p. 226.

6 Ibid., pp. 134-38.
APPENDIX I

RECURRENCE OF CERTAIN KEY WORDS

Table 1: La Mariane

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| naufrage                      | 1 | 1  |    |    |   | 2  |
| port                          | 1 | 1  |    |    |   | 2  |

| Chapter V                    |   |    |    |    | 15| 15  |
| apparition, songe, fantôme, vision | 15 |    |    |    |   |     |

| Chapter VI                   |   | I | I  | I  | I  | 15 | 38  |
| mort                         | 3 | 4 | 9  | 7  |    |    |     |
| eau, onde, flot              | 6 | 1 |    |    | 2  |    | 9   |
| sang, sanglant               | 5 | 3 | 3  | 3  | 7  | 21  |
| larmes, pleurs               | 3 | 3 | 2  | 4  | 5  | 17  |

| Chapter VII                  |   | I | I  |    |    | 3  | 9   |
| folie, furie, fureur, furieux| 3 | 1 | 2  |    |    |    |     |
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| naufrage            |   | 2  |     |    |   | 2    |
| port                |   | 1  |     |    |   | 1    |

| Chapter V            |   |    |     |    |   |     |
| apparition, songe, fantôme, vision |   | 6  | 1  | 1  |   | 8    |

| Chapter VI           |   |    |     |    |   |     |
| mort                |   | 3  | 8   | 6  | 3  | 9    |
| eau, onde, flot     |   | 1  | 1   | 1  |    | 3    |
| sang, sanglant     |   | 1  | 4   |    | 9  | 14   |
| larmes, pleurs     |   | 2  | 10  | 3  | 2  | 12   |

| Chapter VII          |   |    |     |    |   |     |
| folie, furie, fureur, furieux | 1 | 1  | 1   | 1  | 1  | 4    |
Table 3: *La Folie du sage*

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| tempête, orage                   |      |
| naufrage                         |      |
| port                             |      |

| Chapter V                        |      |
| songe, fantôme, apparition, vision |      |

| Chapter VI                       |      |
| mort                             |      |
| eau, onde, flot                  |      |
| sang, sanglant                   |      |
| larmes, pleurs                   |      |

| Chapter VII                      |      |
| folie, furie, fureur, furieux    |      |

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| tempête, orage | 3 | 1 | 1 | 3 | 1 | 9 |  

| Chapter V |  |  |  |  |  |  
|-------------|---|---|---|---|---|---|
| songe | 8 | 4 | 1 | 13 |  

| Chapter VI |  |  |  |  |  |  
|-------------|---|---|---|---|---|---|
| mort | 4 | 3 | 2 | 4 | 7 | 20 |  
| eau, onde, flot | 2 | 2 | 2 | 4 |  
| sang, sanglant | 5 | 3 | 3 | 2 | 5 | 18 |  
| larmes, pleurs | 1 | 2 | 5 | 4 | 3 | 15 |  

| Chapter VII |  |  |  |  |  |  
|-------------|---|---|---|---|---|---|
| folie, furie, fureur, furieux | 3 | 1 | 1 | 5 | 5 | 15 |  

Table 7: Amarillis

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| Destin(ée), Fortune, sort | 9 | 4 | 4 | 1 | 2 | 20 |  
| Vertu | 2 | 2 |  
| Ciel, Cieux | 4 | 4 | 1 | 2 | 11 |  
| Dieu, déité | 9 | 11 | 14 | 9 | 12 | 55 |  
| feu, flamme, flambeau | 6 | 3 | 2 | 8 | 2 | 22 |  

| Chapter IV |  |  |  |  |  |  
|-------------|---|---|---|---|---|---|---|
| constance, constant | 2 | 1 | 2 | 2 | 7 |  

| Chapter VI |  |  |  |  |  |  
|-------------|---|---|---|---|---|---|
| mort | 2 | 6 | 3 | 1 | 2 | 14 |  
| eau, onde, flot | 5 | 1 | 2 | 8 |  
| larmes, pleurs | 4 | 2 | 1 | 1 | 8 |  

| Chapter VIII |  |  |  |  |  |  
|---------------|---|---|---|---|---|---|
| déguiser, feindre, feinte | 3 | 1 | 3 | 2 | 7 | 16 |  

Table 8: *Le Parasite*

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| sang, sanglant       |   | 4  | 3   | 1  |    | 8     |

| Chapter VIII         |   |    |     |    |    |       |
| déguiser, feindre, feinte | 4 | 1  | 3   | 1  |    | 9     |
APPENDIX II

THE VERS A MAXIME IN TRISTAN'S THEATER

Rather than devote an entire chapter to a discussion of the moralistic and didactic import of Tristan's theater, we have chosen to illustrate Buffum's first baroque category, moral purpose, by listing all Tristan's vers à maxime. It will be remembered that we stated in the body of our dissertation that moral purpose, along with organic unity and acceptance of life, can be posited, in varying degrees, of nearly any literary work, and as such lies outside the scope of our study of the baroque proper. Moreover, in Tristan's case, it would be difficult and indeed unjust to attempt to superimpose a "propagandist spirit" which is not clearly evident in the dramatist's work.

However, this does not mean that Tristan's theater is devoid of any moral content. On the contrary, the very concept of the theater in the seventeenth century demanded that the dramatist "inspire virtue in his spectators" in the Senecan manner. Much of this "instruction" received its expression through the frequent use of maxims, interspersed throughout the text of a play and accorded special emphasis by the actor when he declaimed these lines. As a dramatist, Tristan shares in this didactic tradition, although maxims are not as
frequent in his theater as in Corneille's; they, nevertheless, form an impressive corpus of interesting reflections on a number of subjects. In fact, from all that we know about him, Tristan shared the predilection of his age for moralistic literature, and was undoubtedly familiar with the works of Seneca, as his play La Mort de Sénèque seems to reveal. 

In the following pages, we shall present a series of Tristan's maxims, or rather vers à maxime, for many of the entries are not maxims in the true sense of the word. Many are merely lines which have a sententious flavor, but form an integral part of the dialogue. We have grouped Tristan's vers à maxime around six major headings as they appear in each play: (1) love, beauty, and women; (2) fate, the divine, instability and misfortune; (3) virtue and constancy; (4) happiness; (5) death and suicide; (6) miscellaneous.

1. La Mariane:

a. Love, beauty, and women:

L'Amour est tellement fatal à la valeur,
Qu'il n'est point de Heros exempts de ce mal-heur.
(I,3,245-46)

La beauté toutefois doit estre desdaignée,
Qui de bon naturel n'est point accompagnée.
(I,3,279-80)

Mais on voit rarement des roses sans espines.
(I,3,292)

La tigresse qui voit enlever sa portée,
Est moins à redouter qu'une femme irritée. (II,5,693-94)

b. Fate, the divine, instability, and misfortune:

Ce qu'escrit le Destin ne peut estre effacé.
......
De ses pièges secrets on ne peut s'afanchir. (I,3,146,149)
L'homme à qui la Fortune a fait des avantages,
Est comme le vaisseau sauvé de cent orages;
Qui sujet toutefois aux caprices du sort,
Peut se perdre à la rade, ou périr dans le port.
(I,3,151-54)

c. Virtue and constancy:

L'âme d'un homme noble, encore qu'il repose,
Mesprise la Fortune, et l'Honneur se propose. 4
(I,2,67-68)

La vertu respirant parmy l'odeur du vice,
Esprouve le supplice,
Du vivant bouche à bouche attaché contre un mort.
(IV,2,1260-62)

d. Miscellaneous:

C'est un art excellent de sçavoir bien feindre (II,1,352)

Si dès lors qu'on offence on ne pardonne point,
Lorsqu'on est offencé l'on hait au dernier point;
Et sous quelque serment qu'on se reconcile,
L'affront demeure au coeur, jamais on ne l'oublie.
(IV,1,1201-1204)

L'innocence par tout peut avoir des tesmoins. (II,2,493)

Si les Grands s'arrestoient à tout ce qu'on leur dit,
L'imposture auprès d'eux auroit trop de crédit (I,3,325-26)

Lors que l'on veut choquer un puissant ennemy,
Il ne faut pas penser le destruire à demy. (IV,1,1197-98)

Mais les meilleurs esprits font des fautes extrêmes,
Et les Rois bien souvent sont esclaves d'eux-mêmes.
(V,3,1811-12)

2. Panthée:

a. Love, beauty, and women:

Amour, ce doux Tyran de tout ce qui respire,
Et qui ne cognoist rien de grand que son Empire. (III,6) 5

Comme les bruits confus accompagnent le jour,
Tousjours la jalouseie accompagne l'Amour. (IV,1)

Et sur tout la beauté semble avoir quelque amorce,
Pour se faire ravir par adresse ou par force. (IV,1)
Une Beauté parfaite est une tyrannie
Dont ne peut s'affranchir le plus ferme Genie. (III,1)

On ne peut sans peril approcher d'un Soleil. (I,4)

b. Fate, the divine, instability, and misfortune:

Car lors qu'à nos souhaits le Ciel n'est pas propice,
Cet obstacle ne vient que de notre injustice. (I,1)

L'homme foible et léger sans un secours divin,
S'enivre de faveur comme l'on fait de vin. (III,5)

Aussi lors qu'on se voit possesseur d'un grand bien
C'est l'estimer bien peu que de ne craindre rien. (IV,1)

La douleur retenuë acroît sa violence. (V,4)

c. Happiness:

Dans le bonheur, (je tiens que) la prudence
Doit mesler sagement la crainte à l'esperance. (I,1)

d. Miscellaneous:

Car puisqu'on doit aymer l'honneur plus que sa vie
Il faut donner sa vie à qui l'on doit l'honneur. (III,7)

Les plus sages du temps jamais ne se hazardent
A donner de l'esclat aux bruits qui les regardent:
Aymans mieux est ouffer leurs mescontentemens,
Que d'en faire à leur dam des esclaircissemens. (III,1)

Il faut que d'un bienfait une ame se ressente,
Ou qu'elle soit fort lasche et fort mescognoissante.6

Sire, quand le despit s'empare de nostre ame,
Nous mettons en oublî la louange et le blasme. (I,3)

Quelque raison qu'on ait, on est dans le mespris
Lors que l'on abandonne un party qu'on a pris. (I,3)

Lors qu'au mestier de Mars les jugemens s'égarent
Les fautes que l'on fait à peine se reparent. (V,4)

Si peu qu'un jeune Prince est ou vaillant, ou sage,
La Renommée en dit mille fois davantage;
Puis il faut qu'en parlant de son liberateur,
Le plus severe esprit devienne un peu flateur. (IV,1)7

On souffre pour long-temps les rigueurs de l'absence.

(II,2)
3. La Folie du sage:

a. Love, beauty, and women:

L'impression d'une première flamme
Est d'ordinaire un mal incurable de nostre ame. (V,3,1421-2)

En un coeur bien logé, l'amour cede au devoir. (V,2,1356)

b. Fate, the divine, instability, and misfortune:

Tout ce que tient enclos le cercle de la Lune
Est composé de biens sujets à la fortune.
Nostre coeur seulement est en nostre pouvoir,
Des Dieux mesmes sans nous ne le sçauroient avoir. (V,3,1441-44)

Il ne faut bien souvent qu'un soupir de la Terre
Pour changer dans le Ciel la route du Tonnerre. (II,2,412-13)

La foudre qui par fois menace les Nochers
Tombe le plus souvent sur le haut des rochers. (II,2,415-16)

C'est accroistre ses maux que de les pressentir,
Les plus sains pronostics peuvent parfois mentir. 8

(II,2,399-400)

c. Virtue and constancy:

On voit le plus souvent la vertu traversée. (II,2,425)

La constance est fort rare & non l'ambition (V,2,1388)

d. Happiness:

Nulle felicité ne dure en l'Univers,
Et la bonne fortune a tousjours ses revers. (II,2,371-72)

e. Suicide and death:

L'homme qui se destruit pour finir ses douleurs
T'emoigne sa foiblesse à porter ses malheurs,
Et celui qui sçait faire aux annuis resistance,
Brave encor la Fortune avecque sa constance. (I,2,195-98)

On traite en criminel avec juste raison
L'inconstant qui s’appliche à rompre sa prison. (I,2,187-88)

La Mort & le sommeil sont deux enfans bessons.
Rien ne doit faire peur à qui se la propose,
On les prend bien souvent pour une mesma chose (I,2,180-82)

Nous trouvons plus de maux que de biens dans la vie;
C'est par la seule mort qu'on les peut eviter.
Et qui sçoit bien mourir n'a rien à redouter. (I,2,173-76)
Toute industrie est vaine où l'orage est si fort,
Et c'est dans le tombeau qu'il faut chercher le port. 11

f. Miscellaneous:

Les Monarques bien nez où reluit la Justice.
Sçavent des envieux demeler l'artifice.  (I,1,81-82)

Tousjours le crime aporte des Alarmes (IV,3,1141)

Sire, la calomnie est un subtil poison
Dont la noire vapeur offusque la raison,
Et decevant les sens trahit la connoissance
Pour imposer le crime à la same innocence.  (I,1,75-78)

4. La Mort de Sénèque:

a. Love, beauty, and women:

Aussi toute l'Amour qu'il faut que l'on explique
Doit avoir pour objet la Liberté publique
C'est ce qui des grands coeurs eschauffe les désirs
  (II,3,549-51)

b. Fate, the divine, instability, and misfortune:

Jamais des grands dangers on ne sort sans danger.
  (IV,2,1186)

Par fois d'un desespoir accompagné de gloire,
Les vaincus, aux vainqueurs, ont osté la victoire.
  (IV,2,1187-88)

L'on ne doit jamais attendre au lendemain
Pour faire les apparets d'un deport incertain.
  (III,4,1013-14)

c. Virtue and constancy:

De toutes lâchetez les Ames sont capables
Qui tiennent à vertu ce qui les rend coupables.
  (II,3,521-22)

d. Happiness:

La vie est donc un bien dont nous devons user,
Sans l'exposer si fort, & sans le mespriser.
  (V,1,1485-86)

Le bon-heur abhorre l'opulence,
Et consiste au repos plustost qu'en abondance. 12
  (I,2,189-90)
Il faut laisser agir les Cieux & la Nature. \( (V,1,1487) \)

e. **Death and suicide:**

A tous les Animaux la mort est redoutable.

Par la philosophie on la rend plus traitable. \( (II,3,605-6) \)

La mort est le repos des travaux de la vie,
Et celuy qui desire en allonger le cours.
Ayme à gemir sans cesse, & souspirer toujouirs.

\( (V,1,1468-70) \)

Quand une mort certaine est preste de le prendre,
Le sage ... doit constamment l'attendre,
Puis que c'est un defaut que de s'inquieter
A l'approche d'un mal qu'on ne peut éviter. \( (V,1,1471-4) \)

f. **Miscellaneous:**

De quoy sert l'honneur, quand on n'est plus au monde?

\( (V,3,1680) \)

L'Usurier met à prix les heures & les jours,
Comme si du Soleil il dispensoit le cours. \( (III,3,989-90) \)

On ne peut observer l'ennemy que l'on craint
Sans tesmoigner du trouble & sans changer de teint.

\( (IV,2,1277-78) \)

Jamais un Empereur ne parle par surprise. \( (III,1,763) \)

(Cesar), pour affermir une grandeur naissante,
On ne doit point avoir de souffrance innocente. \( (I,1,33-34) \)

Aux voluptez la pente est fort glissante
A ceux dont la jeunesse est forte & florissante.

\( (I,2,293-94) \)

Il ne faut pas agir pour repatir aprēs. \( (I,1,140) \)

Qui ne sçait eslever à des grandeurs extrêmes
Que ceux qui de bon coeur en descendent d'eux-mêmes;
Et n'enrichit si fort, que ceux-là seulement.
Qui sçavent des grands Biens user moderément. \( (I,2,241-44) \)

On trouve aux gens de Mer peu de civilité. \( (II,3,540) \)

5. **La Mort de Chrispe:**

a. **Love, beauty, and women:**

Quand l'amour est honneste, aymer n'est pas un crime. \( (II,1) \)
Souvent des Criminels il fait des Malheureux. (I,3)

b. **Fate, the divine, instability and misfortune:**

De grands Rois tous les jours la Fortune se joue. (I,3)

La Source est à chercher plutost que les ruisseaux,
Il faut se prendre à l'arbre, et non pas auxramaeaux;
Sur tout, quand à nos yeux la Fortune se montre,
Il faut soudain tirer profit de sa rencontre:
Et qui n'est pas habile à la prendre aux cheveux,
Après l'occasion fait d'inutiles voeux. (IV,5)

Les Dieux sont bons, Madame, et sont pour leur puissance,
Moins crains et respectez, qu'aimez pour leur clemence. (I,3)

On apprehende tout estant dans le malheur. (II,3)15

c. **Virtue and constancy:**

La Vertu rend par fois les malheurs venerables. (IV,3)

d. **Death and suicide:**

La Mort ne deffait pas ce que l'Amour a joint. (V,4)

e. **Miscellaneous:**

Jamais la pieté ne peut accompagner
Un coeur preoccupé du dessein de regner
Car l'avidé désir de prendre une Couronne
Oste les sentimens que la Nature donne. (IV,1)

Qui vit sans bonté doit vivre sans pouvoir. (V,2)

Le plaisir de bien faire est un plaisir Celeste. (II,6)

Pardonner à demi, c'est ne pardonner pas (III,2)

Les vaincus aux vainqueurs ne sont pas comparables. (IV,3)

Seigneur, le plus souvent la premiere pensee,
Dans le meilleur esprit n'est pas la plus sensée. (III,2)

Toute l'horreur du crime a sa source dans l'ame. (II,1)

6. **Osman:**

a. **Fate, the divine, instability, and misfortune:**

La Foudre bien souvent met plus bas que les herbes,
Les Cedres qui la vont braver. (III,1)
Mais la fureur des vents, l'orgueil des flots mutins
Font souvent faire bris aux plus heureux destins. (IV,1)

b. **Happiness:**

Le bon-heur des plus grands dont on craint le pouvoir
Peut estre traversé par les plus misérables,
S'ils sont armez du desespoir. (III,1)

c. **Miscellaneous:**

Une belle action
Apporte à ses Autheurs bien peu d'affliction. (V,4)

Nous devons toujours reverer les propos
De ceux de qui l'esprit n'est jamais en repos. (II,2)

7. **Amarillis:**

a. **Love, beauty, and women:**

Qui dit un Courtisan, dit un fourbe en amour. (III,3)

Et qu'un Amant bien fait a peu d'invention
Quand il n'attire pas son inclination (IV,6)\(^1\)

C'est bien manquer, et meriter son mal
Que s'attendre en amour à son propre rival! (V,1)

Quiconque n'ayme pas aisément dissimule (II,3)

On ne sent pas l'Amour au point de sa naissance,
Et qui ne le sent pas, ne craint point sa puissance.* (II,2)

L'Amour est un Archer qui n'a jamais failli (II,2)*

Mais sur tout en amour la plus libre est secrète,
Et comme elle est aveugle, elle est aussi muette.
On ne s'ose fier à son meilleur ami,
Et le coeur le plus franc ne s'ouvre qu'à demi. (II,2)*

Qui voit le Soleil sent toujours la chaleur. (I,2)*

b. **Miscellaneous:**

On ne craint plus un mal alors qu'on la ressent.* (III,5)

Quelque si libre humeur dont un esprit puisse estre,
Il est bien malaisé qu'il fasse tout parestre.
Qu'un jaloux a de peine, il croit tout ce qu'il craint.

(III,5)

Le silence sied bien aux bouches peu disertes. (II,5)*18

Un bien que chacun fuit se conserve aisément. (I,5)*

Quiconque est riche enfin par tout peut estre gendre

(I,1)

Qui mesprise est enfin mesprisé (I,5)*

8. Le Parasite:

a. Love, beauty, and women:

Les sages sçavent bien que les femmes sont folles.

(V,7,1726)

b. Fate, the divine, instability, and misfortune:

Le repos suit la peine, & ne conserve rien
Des aigreurs du tourment dans la douceur du bien.

(IV,2,1113-14)

c. Happiness:

Comme après la tempeste il vient une bonnace
De mesme le bonheur succede à la disgrace. (IV,2,1111-12)

d. Miscellaneous:

O qu'une yvrogne est une chose estrange. (I,4,129)

Entre les bords du verre,
Et le nez du beuver, tout le vin tombe à terre.

(V,1,1405-1406)

L'avis est bien pressant, ou l'audace est bien grande.

(V,3,1470)

Il faut de la memoire à qui sçait bien mentir. (III,2,765)
NOTES

APPENDIX II


3 Cf. "L'Avanture d'un Pescheur":
Voyez l'erreur de nos Esprits!
L'homme propose et Dieu dispose;
Je pensois prendre, et je suis pris.
Les Amours, p. 222.

4 Cf. "Pour une Excellente Beauté qui jouoit aux Cartes."
Ce n'est pas tous les jours que l'on voit la Fortune
En bonne intelligence avecque la vertu.
Les Amours, p. 183.


6 Cf. "Les Vains Plaisirs."
Le bien n'est qu'un sujet d'ennuy
Pour les ames qui sont avares.
Les Amours, p. 72.

7 Cf. Seneca's Thyestes, Act II: "False flattery is a tribute paid only to the powerful," p. 97.

8 Cf. Seneca: "It is indeed foolish to be unhappy now because you may be unhappy at some future time, Ad Lucilium Epistulae Morales, trans. Richard Gummere (New York, 1917), I, XXIV, p. 167.


10 Cf. Seneca's Ad Lucilium: "He who dies just because he is in pain is a weakling, a coward; but he who lives..."
to brave out this pain is a fool. ... I shall not lay violent hands upon myself just because I am in pain; for death under such circumstances is defeat," I, LVIII, p. 408.

11Cf. "Misère de l'homme du monde":
C'est l'heureux sort de l'homme. 0 misérable sort!
Tous ces attachements sont-ils considérables,
Pour aimer tant la vie et craindre tant la mort.
Les Amours, p. 130.

12Cf. Hercules Furens, Act I: "... and he who seeks ambitiously to approach the dwellings of kings and to enter at doors difficult of access, will assuredly bid goodbye to sleep as his reward," p. 13.

13Cf. Ad Lucilium: "That man is happiest, and is secure in his own possession of himself, who can await the morrow without apprehension," I, XIII, p. 71.

14Cf. Le Page disgracié: "J'en usay assez noblement, et luy fis voir que j'avois esté mieux nourry que ces aares gens de Mar. ... p. 246.

15Ibid., "Les coeurs blessés en même endroit sont comme des luths qui sont accordés à même ton ... et cette émotion vient de ce ressort qu'on appelle amour de nous-même."
I, p. 249.

16Cf. Ad Lucilium: "But no wall can be erected against Fortune which she cannot take by storm," II, LXXIV, p. 127.

17Hereafter an asterisk near an entry from Amarillis will indicate that the same lines appear in Rotrou's La Célîmène (1633). See Jean Rotrou, Œuvres (Paris, 1820), II.

18Cf. La Célîmène: "Le silence sied mal aux bouches si discrètes," II, 4, p. 112.
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