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THE PHENOMENOLOGY OF DU BARTAS' LES SEPMAINES

by

WILLIAM NEWTON SHORT, JR.

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

DOCTOR OF PHILOSOPHY

APPROVED, THESIS COMMITTEE

Samuel M. Carrington, Associate Professor of French, Chairman

Deborah Nelson, Assistant Professor of French

Maria T. Leal de Martinez, Associate Professor of Portuguese and Spanish

HOUSTON, TEXAS

MAY 1979
ABSTRACT

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WILLIAM NEWTON SHORT, JR.

A Heideggerian critique of the creation poetry of Du Bartas reveals a basic respect for the "globe of Being" as a fundamental motivation for the writing of the Première and Seconde Sepmaine. This thesis has a wholistic approach to criticism that does not create artificial boundaries between author, text, aesthetic experience, and attempting to avoid a subject-object view of literature demonstrates this respect in the Sepmaines of Du Bartas. The creation poetry of Du Bartas is thus examined primarily in two ways: in its "workly being," and in its "originative" significance.

A summary of the function and significance of creation myths from a phenomenological point of view lays the foundation for a study of the ontology expressed in the limited and awkward phenomenology of Les Sepmaines. The phenomenology found in Les Sepmaines is not in any way systematic or complete, but is rather the result of a poetic, sometimes intuitive description of the phenomena that constitute Dasein's world. In Les Sepmaines there is an abundance of simple description with only slight hermeneutics; and a distressing amount of literalism negates many of the significant insights that Du Bartas seems to have gained from a wide variety of scholarly readings.

The mixture of mannerist and baroque styles that can be found in Les Sepmaines lends itself to the sometimes questing spirit of the poet, especially when he is struggling to express the inexpressible. Experiential signifiers in the poetry of Du Bartas show the poet's mood
to be one of "energetic hopefulness," and the "thrown mode of Dasein"
in this epic poetry to be one of "joy and coming home" rather than one
of dread.

The temporality of Dasein is a continuing theme in Les Sepmaines,
which is evident in the title, in the treatment of time, matter, soul,
mind, and God. Humanity is seen as a temporal phenomenon of nature;
therefore Dasein has a right and the privilege to study the physical
universe as a source of wisdom. All wisdom is divine, even that which
is gained from nature, because there is no boundary between nature and
God. Dasein's temporality is couched in a becoming and a sustaining
that determines phenomenological relationships, boundaries, and
significance.

In Heideggerian terms the "workly being" of Les Sepmaines shows
the poet as prophet, creating a world for Dasein that can relieve his
lostness brought about by the spiritual crisis of the late French
Renaissance. The "originative" significance of Du Bartas' creation
poetry is the attempt to interpret time and being by amassing descriptive
experiences of phenomena, to provide insights into those things which
seem to "ec-sist," and to unveil the history of Dasein in a way that
contributes to an anticipatory resoluteness and an authentic projection
toward non-being.
FOREWORD

It will be the purpose of this thesis to approach the poetry in *Les Sepmaines* as a phenomenon in itself and to analyse it existentially in the form of an ontological dialogue between poetry and critic. I shall speak from the point of view of a participator in the poetry, rather than as a subject reading an object. It will not be my purpose to make separations, classifications, and aesthetic judgments, but to answer the poem in a spirit and language of Being. The type of literary criticism which I shall try to avoid was described by Heidegger in *Being and Time*:

*Binding and separating may be formalized still further to a "relating". The judgment gets dissolved logistically into a system in which things are "co-ordinated" with one another; it becomes the object of a "calculus"; but it does not become a theme for ontological interpretation.*

Ontological interpretation, according to Heidegger, transcends the subject-object dichotomy of world, and always tries to operate in an ontological sphere which comprehends both self and the work to be interpreted. Therefore my critical method will aim at "meaning" rather than "scientific validity," and will be based on a view of *Dasein* as an entity whose authentic existence depends on comprehension of Being. In that I shall not objectively categorize or remove myself or the poet from the text, I shall not be scientific, but as Paul Ricoeur says, "existential and philosophical."

The ontological dialogue with *Les Sepmaines* which we propose should fall into the spirit of Heidegger's "hermeneutic circle" which
he considered an integral part of comprehension in authentic Dasein. This circle is composed of foreknowledge and observation. Heidegger points out that we cannot grasp anything without some kind of foreknowledge which both builds a bridge to the unknown and colors our understanding of it. He says that this circle is so inevitable in human understanding that to try to avoid it shows a total misunderstanding of understanding.\(^4\) Therefore, "What is decisive is not to get out of the circle but to come into it the right way."\(^5\) This is achieved by a deliberate process of determining the fore-structure. When the fore-structure has been determined in openness to Being the circle is defined as the potential for meaningful interpretation, and in it can be discovered new dimensions of knowing reaching into the primordial.\(^6\) Thus it can be seen that "When Heidegger's notion of poetic discourse is taken as a center, poetics and ontology participate in Sein und Zeit in a circle of reciprocal disclosure."\(^7\) How can the hermeneutic circle disclose?

Heidegger's hermeneutic circle, however, is not a vicious circle, not closed. It is a circle which in its proximation of closure allows the text to become fully disclosed though such an ideal disclosure would also lead to a disappearance or effacement of the text as a fore-structure. Thus the hermeneutic circle, though inescapable, is liberating. It embraces the limitations of the "existential constitution of Dasein".\(^8\)

Therefore, a Heideggerian study of poetry should illuminate not only the text but Being in general. This is possible because the work of many poets, and especially of creation poets, is a microcosm of the poets' macrocosm. The poet in his microcosm can thus be sought and encountered by audience or reader and an I-thou relationship established. The effort to experience poetry at this level should constitute openness to Being and should avoid the dehumanization of art, but it cannot lead
to perfect comprehension of the text or of Being in general, nor should it be expected to. Phenomenological interpretation, whether Husserlian or hermeneutical, admits a priori a deferred conclusion, so that the ideal commentary is deliberately denied.

The above project should not lead to the practice of thinking too much into the poem. This would destroy the poetry and falsify its intellectual content. On the other hand a phenomenological encounter with a poem must by definition take into consideration the thought of the poem as being a part of the critic's thought also.

Poetry and thought, each needs the other in its neighborhood, each in its fashion, when it comes to ultimates. In what region the neighborhood itself has its domain, each of them, thought and poetry will define differently, but always so that they will find themselves within the same domain.9

The process of this criticism then will not be explication or structural analysis, though respect for the text will be maintained, but will be a phenomenological articulation of the ontology of the poet's microcosm found in the poetization of his macrocosm. It will thus be a dialogic evaluation contributed to by the thematic commitments of the poet, the experiential signifiers to be found in his verbal systems, and the perspective of the critic. Such a dialogic study should illuminate the ontic grounding of the poetry as well as generate ontologico-existential knowledge, which Heidegger believed to be fundamentally constitutive of authentic Dasein.

This study is motivated by empathy as opposed to abstraction, by a search for vitality rather than for structures that are geometric, by an interest in the meaning of beauty rather than simply in aesthetics.
Authentic critical openness, I submit, necessitates the kind of dialogic evaluative process that I have been trying to suggest. Besides reading to understand the content or to take pleasure in the form or to understand and take pleasure in the form-content of a literary work, the critic must become, indeed is driven by the very temporal nature of literature to become simultaneously engaged in dialogue with its ontological-metaphysical commitment. He owes this to the writer, whose work invariably has its source in encounter with rather than disinterested contemplation of the world. And he owes it, as I have tried to suggest, to other men, who are always at the mercy of views they do not understand and, more important perhaps, their all too human self-deceptive impulse to objectify their dreadful uncertainties in order to make them easier to deal with.10

To apply the above critical theory, it would be important to study not so much what the poet borrowed from classical mythology, or the Bible, but how. How are the basic metaphors that constantly reappear and thus illuminate the experience and motivation projected into the poetry? How do style and key words or expressions affect the borrowed ideas? How does the poetry establish its unique hermeneutics and its view of Dasein? For example one sees repeatedly and quite obviously the spirit of observation in Les Septaines through the high incidence of such expressions as "Quand je remarque," "Quand je vois"...etc. This attitude on the part of the poet is important because of the subject matter (the universe), and the commitment (calvinism) of the poet. The spirit of observation serves to draw Du Bartas, to a certain extent, out of the rules of orthodox calvinism and into the experiencing of the phenomena of Being. Du Bartas is not trying to impose his doctrine by authority alone upon the reader, but to open up doors and windows that allow sight of hitherto unknown phenomena. It is the observation of a kaleidoscope of phenomena that is to produce faith, and not simply the instruction of the poet. The faith is to be in what is perceived and
not in what is thought—a distinction of prime importance for phenomenologists, a distinction which becomes apparent through an ontological dialogue with the poetry.

The Phenomenologist first describes the semantic level (including, of course, experiential patterns which constitute a deep semantic.) Only when this task is accomplished does he examine the grammatical level, and, by matching morphological form to the deep semantic already discovered, expose experiential patterns operative in the morphology. Because the structuralist considers semantic dependent on morphology (and not the other way around), he normally begins at the phonemic and grammatical levels, and extrapolates from these morphological features to semantic.\(^{11}\)

Magliola has described four distinct types of phenomenological criticism: descriptive phenomenology (Husserl), hermeneutical phenomenology (Heidegger), the Geneva School, and the "Heideggerians."\(^{12}\) All of these have two points in common. Their critical theory includes an epistemology of mutual implication (as opposed to pure objectivism or pure subjectivism), and they see Being or beings in experience (rather than in ideas). This study will base its self on these two points, and will also attempt to achieve the status of a hermeneutical phenomenology in its criticism. According to Heidegger, to criticize phenomenologically is to demonstrate experientially the "workly being" of the literary piece in question.\(^{13}\) The "workly being" then of Les Septmaines must be demonstrated.

The question immediately arises, "Is the author present in the text"; an examination of literary criticism written by Heidegger shows a continual acknowledgment of the author in the text. Heidegger sees the author as in his "life-world" of which the text is a part, and which is greatly illuminated by the text. Additionally, biographical information, correspondence, other works, are all part of the author's "lebenswelt."
What is more, the whole timbre of criticism bespeaks a theory of immanence, Heidegger behaves as if Hölderlin, Rilke, and the other sayers are still present and speaking, speaking from out of the text.\textsuperscript{14}

It is important to make a distinction between the authors' speaking out of the text, and the author's being the text. The phenomenologist does not confuse author and text, neither does he completely separate them, but rather the author's immanence is accepted as a phenomenon to be experienced and described. The immanence of the author in the text and the text itself work together to produce an aesthetic experience in the reader. Again, the aesthetic experience is not to be confused with author or text, being a phenomenon in itself, but is also to be experienced and described. The aesthetic experience is a link between author, text, and perceiver and it is what the perceiver uses to evaluate and interpret author and text. The perceiver cannot separate himself from the aesthetic experience, just as the author is immanent in the text. There is a refusal to draw lines in phenomenological criticism which admits a complicated reciprocity of relationships and meanings.\textsuperscript{15}

Thus the life-world of the author contributes to the comprehension of text, analysis of the text sheds light on not only its structure, but also the author, his life-world, and the aesthetic experience of the perceiver, and the aesthetic experience of the perceiver helps him to understand himself better at the same time as it illuminates the significance of the text. This type of thinking is of necessity circular, but in the legitimate Heideggerian hermeneutical sense of the \textit{Zirkel im Verstehen}.\textsuperscript{16}

A second basic aspect of this study is that it will see the literary work (and its component works) as "originative." The literary
work does not point to an ontology like a sign, but brings forth an ontology and presents it as a symbol of Being in itself. This is extremely important in the analysis of Les Sepmaines because of the temptation to see the work as a sign pointing to Calvinism, rather than discovering the ontology that is inherent in the Sepmaines. There is an expressivity in Les Sepmaines which is unique (as in any truly literary text), which is a result of the author's immanence in the text.

Summarizing the critical method to be used in this thesis, it can be said that the attitude will be dialogic, the structure analytical, and the evaluation phenomenological. The author and the text will not be confused as being identical, nor will they be separated artificially, but will be studied on the bases of their phenomenological connectedness. The reading of Les Sepmaines and the resulting aesthetic experience will serve as a means of discovering the ontology projected into the text with attention being given to experiential signifiers as clues to that ontology.
FOOTNOTES


3Ibid.

4Being and Time, p. 194.

5Ibid., p. 195.

6Ibid.


11Magliola, p. 55.

12Ibid., p. 63.

13Ibid., p. 77.

14Ibid., p. 74.

15Ibid., pp. 174-191.

16Being and Time, pp. 194-195.
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CHAPTER I. INTRODUCTION

Both Du Bartas, a Calvinist of the late sixteenth century, and Heidegger, a philosopher of the twentieth century who rejected Christianity, were captivated by the intellectual task of observing phenomena. While the two men had completely different methods of thinking and while Heidegger's concept of phenomena had overtones geared to philosophical systems far more advanced than those of the age of Du Bartas, they both believed that their study of phenomena would lead to a better understanding of truth and that their writing would illuminate the mind of the reader. Du Bartas said, "Vraiment, c'est univers est une docteschole";¹ Heidegger maintained that man's most important intellectual challenge was the examination and reporting of the phenomena that constitute "Being."²

Heidegger and Du Bartas are, therefore, relevant to each other under the aegis of "Phenomenology" in its most elementary meaning—the "study of phenomena"—and Heidegger's thought, with its emphasis on primordial thinking, seems admirably suited as a vehicle for the criticism of a literary work as closely related to myth as is Les Sepmaines, a two volume epic poem describing the creation of the universe and the history of man.

Guillaume de Salluste Sieur Du Bartas was born in 1544 at Montfort, near Auch, the old capital of Gascony. He remained a Protestant and a provincial all his life, which disqualified him as an author of
merit for many Parisian Catholics. Du Bartas, however, was not narrow in his tastes or literary fellowship, for in spite of his geographical distance from Paris he was an ardent disciple of the Pléiade, and his Judit, published in 1574, was an eager response to the appeal of Du Bellay in La Défense et illustration de la langue française for someone to write the first great epic poetry in French. In the 1574 volume, which contains Judit, Du Bartas published two more poems in the heroic vein entitled Uranie, and Triomphe de la foi, the entire volume bearing the title La Muse Chrestiennne. 3

These first works showed the poet's growing determination to fill what he considered to be a void in French poetry. After a diligent reading of the sources available to him he published in 1578 La Sepmaine ou la Création du Monde, a religious epic describing the beginning of the world and universe in 5,416 alexandrins. 4 With a blend of encyclopedic information, reformist fervor, enlightened tolerance, sincere humanism, and occasional descriptive poetic power, Du Bartas stirred considerable interest in contemporary Europe. His serious and earnest tone, his avoidance of schismatic dogmatism, and the apparent breadth of his learning won favor even with a large number of Catholics. In the reader's mind his tone often contrasted favorably with the irresponsible literary antics of the poets of libertinage popular at the court of Henry III.

In 1584 Du Bartas began publishing the Seconde Sepmaine, ou l'Enfance du Monde, which was to be a vast poetic narrative on the history of man and his world from the Garden of Eden to the author's time. Unfortunately the poet died in 1590 with the fourth day of the second week uncompleted. In 1611 a folio edition of his complete works was published
in Paris, which seemed to mark his fall into oblivion, as it was the last edition of his works published in Paris. In translation, however, Du Bartas found more lasting fame. In England a translation by Joshua Sylvester was widely read until the Restoration.\(^5\) Nine translations in Latin appeared in various parts of Europe, eight in Dutch or Flemish, two in Italian, six in German, and single translations in Spanish, Swedish, Danish, and Polish.\(^6\) Milton read and was influenced by the Sylvester translation,\(^7\) and Anne Bradstreet, in America, wrote enthusiastically of Du Bartas.\(^8\) Although the poet did not complete his self-assigned task he died knowing that he was widely read and appreciated.

The question immediately arises: What are the conditions that produce a creation poem like that of Du Bartas and a society interested in such a poem? Without attempting to answer the question categorically or exhaustively, it seems accurate to say that a spiritual crisis existed in Europe during the time of the Religious Wars in France (1560-1592). Many of the energetic and erudite idealists of the Renaissance had lived to see the burning of Tyndale and other reformers of great moral stature; they were faced with the horrors of the Inquisition and with the cruelties and avarice of the Conquistadores, hence there tended to be a growing disillusionment with the highest hopes of Neo-Platonism. During a period when the exterior world was being acknowledged and explored more thoroughly than ever before, an epoch which rivaled the adventure and science of the classical Greeks, interest was still intense in the interior worlds of mind and faith. The popularity of Hexameral literature--the literary classification into which \textit{Les Sepmaines} can be placed--seems to indicate that a need existed to find a new dimension of religious commitment tied to both the realities of natural existence and to the
moral sensitivities that could provide a respectable ethic. The call for a solid basis for faith and the intense interest in the physical world were wedded by Humanism into a renewed genre of poetry: the hexameral.9

Whereas Du Bartas was a champion of the revival of creation poetry Heidegger was a leader in a revival of pre-Socratic thinking. The purpose in both cases of the exhuming of ancient intellectual accomplishments was to gain a fresh perspective in the continuing struggle to think through man's situation. Before introducing a sketch of the Heideggerian philosophy it would be appropriate to provide some biographical information.

Martin Heidegger was born at Messkirch, Baden, in 1889. For a short period he studied in a Jesuit seminary, but he abruptly decided that his vocation was to be that of an independent thinker and consequently abandoned his religious studies. He studied philosophy at the University of Freiburg under the tutelage of Edmund Husserl from whom he learned the phenomenological method of thinking. At the age of eighteen, while reading Von der mannigfachen Bedeutung des Seienden bei Aristotles, he became permanently interested in applying phenomenology to the study of "being."10 While a professor of philosophy at the University of Marburg Heidegger published Sein und Zeit (1927),11 and won thereby immediate recognition as a leading philosopher. In 1928 he returned to Freiburg and became rector of the university after Hitler gained power. Finding himself unable to cooperate with the Nazi regime, he resigned his university position and lived thereafter a rather quiet life in his cottage in the Black Forest. No additional works of the philosophical magnitude of Sein und Zeit ever came from his pen.
By returning to the earthiness of a remote life in the Black Forest, Heidegger regained contact with the roots of his early existence. Born to a farming family in a rural community, he never lost his love for rural ways. Although poetry played an ever increasing role in the thought of Heidegger, his was an earthy, independent poetry, which showed his philosophy to be "down-to-earth" even if it was, at times, hard to understand.\textsuperscript{12}

The publication of Sein und Zeit marked a phase in the thinking of Heidegger which is characterized by the analytic of Dasein. A second phase began more or less with the appearance of Vom Wesen der Wahrheit (1943) where he increasingly turned to pre-Socratic philosophy for inspiration and guidance and emphasized more and more the importance of poetic meaning. He never denied, however, his earlier statements, nor recanted his original analytic produced in Sein und Zeit. Neither did he completely reject Plato, Aristotle, Kant, and Nietzsche. One Heidegger enthusiast has written of his later thought: "Although not logical, in no wise is it irrational or orderless thinking. . . . it is an answer to the call of Being."\textsuperscript{13}

Heidegger's phenomenology has been adapted to practical fields such as psychology (Binswanger), to theoretical disciplines such as philosophy (Merleau-Ponty, Paul Ricoeur), literary criticism (the Geneva School), and is carefully read by theologians, poets, and political scientists on a scale verified by the sale of his books. Wallace Stevens is in the process of creating a new poetry which has found much of its inspiration in phenomenology of the Heideggerian interpretation.

Heidegger never formally completed the task he set himself in undertaking Sein und Zeit. The published work was "Part One," while
"Part Two" never appeared. In this frustrated undertaking of a monumental intellectual task he reminds one of Du Bartas, whose vision also was so vast at an inspired moment in his life that the rest of his days were not sufficient to fulfill the envisioned work. Some say that new developments in Heidegger's thinking turned his creativity in a direction even more meaningful than would have been a formal extension of Sein und Zeit, and that when he died in 1976 his thought was supremely defined and expressed in the series of essays that had succeeded the early major work.\(^\text{14}\)

A preliminary investigation seemed to show important similarities in both purpose and scope of the works of Du Bartas and Heidegger. For example, both writers tried to encompass the widest possible range of "phenomenological" thought in their intellectual undertakings.\(^\text{15}\) They both believed in the importance of seeing and describing phenomena of the physical world and the phenomena's relatedness to the realities of on-going existence. They both looked for truth and tolerance above the petty disagreements of nations and ideologues and thought to have found such in the observance and description of Being. Both men believed that poetry is a fundamental way of man's communicating holy essentials. They saw the poet as a prophet.

In spite, however, of their many points in common, they were different—one would even say opposed—in certain basic postures. For instance, Du Bartas had a great interest in appearing to conform to a certain amount of orthodoxy while Heidegger openly wished to topple all the metaphysics of western man due to his distrust of the basic assumptions of occidental thinking from Plato's time to his own.
Heidegger was a philosopher who loved poetry. Du Bartas was a poet who loved philosophy. They both loved language and linguistic intricacies, so that both men were notoriously given to coining new words and to using fresh associations in order to convey new meanings. Du Bartas was in this way trying to charm his readers poetically, and to move them emotionally and intellectually toward Christian faith, while Heidegger was supporting by his iconoclastic verbal systems a kind of Dionysian phenomenological metaphorical philosophy. Perhaps the greatest contrast between the two writers, and possibly the one most unfortunate to Du Bartas' reputation, is that Du Bartas seemed to accept a great expanse of intellectual terrain without question while Heidegger appeared to put everything to the test of the human perspective guided by phenomenological thinking.

The relevant points of comparison between Heidegger and Du Bartas call for a study which relates the Renaissance poet to the modern philosopher. However, because of the disparate dates of the two authors, and because of their sharply different backgrounds this thesis will not attempt to make a comparative study of the two writers; instead it will concentrate on the "phenomenology" of Du Bartas as interpreted from a Heideggerian point of view. Heidegger's ideas will serve as the critical point of departure; the *Sepmaines* of Du Bartas will be the object of study. Naturally some preliminary comments will be made on Heideggerian phenomenology, but no attempt will be made to provide a thorough grounding in Heideggerian philosophy, although it will be necessary to state a basic understanding of the phenomenology developed by Heidegger.
FOOTNOTES


2. Martin Heidegger, Being and Time, trans. John Macquarrie, Edward Robinson (New York: Harper and Row, 1962), p. 21. This translation of Sein und Zeit (1927), is the text to which references will be made unless otherwise noted.


8. Ashton, p. 79:

But when my wandering eyes and envious heart
Great Bartas' sugared lines do but read o'er
Fool! I do grudge the Muses did not part
'Twixt him and me their over-fluent store.
A Bartas can do what a Bartas will
But simple I, according to my skill. (1) (Ashton's footnote)

An extremely informative and scholarly treatment, from both historical and linguistic points of view, of Hexameral Literature from Philo to the French Renaissance is Frank E. Robbin's The Hexameral Literature (Chicago: University of Chicago Press, 1912). The following paragraph is particularly helpful in establishing a historical context for Les Septaines:

The Première semaine of Du Bartas [sic], the first chapters of Sir Walter Raleigh's History of the World, Tasso's Le sette giornate del mondo creato, and the seventh book of Milton's Paradise Lost may be taken as representative Hexaemera of this final period of the history of the tradition. In general they conform to the mediaeval standards outlined above, and this is especially true of Raleigh; the allegorical interpretations of Augustine, however, are entirely foreign to them, and they are more apt to cite and draw upon Basil and the authors influenced by him. In the case of Du Bartas, Pisides* furnished most of the material, an important part of which is the anecdotes from the Physiologus. Raleigh cites Basil, Augustine, Philo, Lactantius, Beda, and many mediaeval authors. Tasso seems to have used Basil, and, as Pellissier notes (1) the Première semaine of Du Bartas [sic]. Milton used Du Bartas [sic] and other material drawn from his extensive reading.


*Pisides was a hexameral poet of seventh century Byzantium, (Robbins pp. 57, 89, 101).


11 This major work of Heidegger will be referred to as Being and Time, with all references being made to the Macquarrie Robinson translation mentioned in footnote 2.

12 In this regard, two great demonstrations of the synthesis of poetic practicality and philosophical theory are Holzwege (1950), and Der Feldweg (1956).


14 Vycinas, pp. 8-20.

15 The word "phenomenological" is used here in its most basic meaning, 'the study of phenomena," and has no implied affinities with any school of philosophy. A distinction will be made below between Heideggerian (or hermeneutical) phenomenology and Husserlian phenomenology.
CHAPTER II. HEIDEGGER'S PHENOMENOLOGY AND CREATION MYTHS

1. Heideggerian Phenomenology

In *Poetry, Language, Thought*, published in 1975, Heidegger states that man is now living in a destitute age, destitute because of the departure of Herakles, Dionysos, and Christ.¹ One perceives immediately that the philosopher is not speaking in a literal sense, that from a Cartesian point of view what he is saying is not logical, and that an allusion is being made to the paltriness of the modern gods. Immediately, the reader is seized by a foreboding that hints at the insufficiency of the modern mind's concept of god, indeed of modern words, and that points to Heidegger's excursion into realms which are suggested by words but which are not clearly definable extending as they do beyond the saying power of language. In other words, Heidegger's philosophy at its most mature and developed stage invited poetry into its meaning, and without poetic insight on the part of the reader, or without a willingness to venture into non-conceptual thinking, much of Heidegger's work may appear to have no meaning at all. This basic aspect of Heidegger's thought should be kept in mind even as an overview must begin with the step by step logic of his early work. It is the eventual direction taken by Heidegger that brings him into proximity with the spiritual task assumed by Du Bartas, a direction that has overtones suggesting the study of Creation literature. "If we reach and enter that course, it will lead thinking into a dialogue with poetry, a dialogue that is of the history of Being."² In fact, Heidegger is concerned with much more sophisticated
a task than simply explaining the origin of material beings, but, as will be seen, such is also the case with Du Bartas. It is helpful in understanding the significance of Heidegger's main thrust to realize the philosophical context that engendered his exploration into phenomenology.

Believing that from Plato to Nietzsche western thought had become so entrapped in "idea" that Being had been forgotten, and that man separated from his true world by an artificial world of ideas that discolor, distort, and deceive, would have to learn again to think, Heidegger advocated that old handy categorizations should be discarded. Familiar labels, signs and cliches had to be avoided, and new, more accurate means of expression had to be found. Man was designated as Dasein (Being-there), emphasizing his ontological centrality, and in his existential analytic in Sein und Zeit Heidegger limited himself to mapping out the constitutives of Dasein. Sein und Zeit is a methodic answer to a simple though very important question: "What constitutes Being-there?" The simplicity of the question was not accidental but was the result of a thorough search by Heidegger for the most primordial questions, and a paring off of assumptions that left in existential questions would pre-determine the answer, such as "What is man's proof of existence?"

As Heidegger passed from that phase of his thinking explained by Sein und Zeit he was no longer thinking step by rigorous step; he was then describing subjectively what he felt, saw, heard, and understood on any level, and often what he loved. He was in a dialogue, often quasi-poetic, with the phenomena he encountered under the guise of Dasein. He remained open to the experiencing of "new" phenomena and to a continually full encounter with Being, leading to an on-going phenomenological exploration rather than a fixed philosophical dogma. For Heidegger, then,
an inquiry into Being was an examination of the world, not just of the
world of ideas or of the material world, but the world of many worlds.
It was an inquiry that questioned everything and held nothing to be
beyond the need of investigation.

As expressed by Heidegger late in his life, "To think Being means
to respond to the appeal of its presencing. The response stems from the
appeal and releases itself toward that appeal."\(^4\) Rejecting the Husserlian
distinction between reality and the phenomena of existence, Heidegger
believed that it was foolish to see everything as simply objects faced
by man.\(^5\) Heidegger spoke of phenomenology as "the idea of grasping and
explicating phenomena in a way which is 'original' and 'intuitive'. . ."\(^6\),
but he attempted to transcend the objectifying of the universe by seeing
entities as assembled within the realm of Being, thereby giving Dasein
a world. An insight into his motivation for so doing can be seen in Sein
und Zeit: "We have translated world as that referential totality which
constitutes significance."\(^7\)

Although Heidegger did not fall back into a search for causes,
he did feel that he could not ignore the references that phenomena make
to each other and the significance thus established. (It is interesting
to note that the relatedness of phenomena is one of the most important
motifs of Les Sepmaines). Significance is in itself a phenomenon of ex-
treme importance, Heidegger felt, and in his precision of the roles of
significance and phenomena he saw in "care" a primary constitutive of
Dasein.\(^8\) As a binding force in the relationship of an individual Dasein
to others and in its relationship to things, it is through care that
Dasein has the opportunity to become authentic and to open up to a phenom-
enological view of Being, while avoiding a merely instrumental understanding of life, entities, and experiences.

Since Dasein is disclosed to itself in two primordial ways—by affective states or moods and by understanding—Dasein's understanding itself involves projections and interpretations.

Thus to give a phenomenological description of the "world" will mean to exhibit the Being of those entities which are present-at-hand within the world, and to fix it in concepts which are categorical. Now the entities within the world are Things—Things of nature, and Things "invested with value". Their Thinghood becomes a problem; and to the extent that the Thinghood of Things "invested with value" is based upon the Thinghood of Nature, our primary theme is the Being of Things of Nature—nature as such.9

It should be noted that Heidegger is not speaking of "naming things" in a superficially modern sense, such as label-giving, but in the primordial sense of naming, which is to describe essential being. Such naming often includes the act of poetizing, and always takes for granted the phenomenon of world, that is, of the significant relatedness of phenomena.10 Heidegger goes on to make a distinction, however, which both clarifies his own phenomenological method and points up a basic weakness in the ontology of Du Bartas. "Neither the ontical depiction of entities within the world nor the ontological interpretation of their Being is such to reach the phenomenon of the 'world', because 'world' is presupposed."11

It becomes quickly evident then in a discussion of Being that the state of mind of the observer will largely decide the phenomenal aspects of existence from the point of view of that particular observer. Heidegger takes note of this in pointing out that there are varying modes of Dasein and that a Dasein which is open to the world "is constituted existentially by the attunement of a state-of-mind."12 In this way the world, Dasein, and existence are 'equiprimordially disclosed.'13 The last chapters in
Being and Time are given to explaining Time as the horizon upon which Being stands out or is disclosed. However, the existential constitutive of Dasein which reveals his temporality is "care." The disclosedness brought about by the temporality of care shows Dasein's structure in four modes: disclosedness, thrownness, projection, and falling. Disclosedness reveals existence; thrownness makes Dasein distinct from other entities; projection relates Dasein to world; and falling is a continuous tendency of Dasein toward inauthenticity. In fallenness Dasein is tranquillized through lack of responsibility and lack of anxiety; it is alienated through loss of self and ontological world. As a consequence it becomes its world view because it is closed or partially closed to Being.

From this point in the process of his thought the task still remained for Heidegger of rethinking questions which, together with their answers, had been assumed too long to be self-evident. It was in pre-Socratic thinking that he found a proto-type of the observation of phenomena as a philosophical method, which would replace the method of attempting to prove postulates in the thinking of Heidegger. Therefore he rejected Descartes' "Cogito ergo sum" and said that, for "cogito" to have validity, it must be preceded by "sum." "Sum ergo cogito" becomes then a part of an existential analytic of Dasein, not as proof of anything, but simply as a phenomenon that has been examined and described. This analytic necessarily excludes the construction of a system of thought such as that of Descartes; its sole purpose is to think Being, to experience what authentically exists, and to make a report on it.

The rediscovery of the meaning of physis provided Heidegger with a key to the mysteries of logos and ethos as they relate to the analytic
of Dasein and his world. Heidegger found that the Greek word physis in pre-Socratic thinking included both nature and Being, and included the ontology of nomos and ethos. ¹⁶ (Nomos is roughly the concept of laws, and ethos ethics and morals). Both of these phenomena have their basis in care. Through care temporality becomes an ontological foundation of the modes of Dasein as expressed in ethos and nomos, and gives significance to the world of Dasein. Heidegger believed that the dual presencing of temporality and care is so primordial to man's history that it predates most other literally reflected phenomena and has always involved ethos and nomos. To support this thesis Heidegger cited a very old Latin fable whose point is that "care" is that to which man belongs. ¹⁷ Man appropriates care and begins to learn ethos and nomos through openness to the phenomena of time and temporality. Continued openness to time also produces resoluteness, which is part of authenticity. It is authentic Dasein which can set phenomenologically the boundaries necessary for ethos and nomos, thus "naming gods" and "forming world" in an authentic way.

Why is Heidegger interested in the term and idea of "gods"? What relevance can phenomenology have to religion? The answer to these questions is that Heidegger's philosophy "is not a conceptual, intellectual occupation of the subject—man with that which is called the world of objects, but an experience of the totality by which the whole of man is moved." ¹⁸ As a result Heidegger is not only unafraid of questioning any idea, no matter how prestigious, he is also not fearful of investigating and describing phenomena, no matter how unfashionable they might be as matters of intellectual concern. In addition to his interest in the phenomenon of gods, Heidegger believed that existence has meaning. In
Chapter V of Part II of *Being and Time*, entitled "Temporality and Historicity," Heidegger related the understanding of Being to meaning and to the historicality of Dasein under the heading, "Existential-ontological Exposition of the Problem of History:"

All our efforts in the existential analytic serve the one aim of finding a possibility of answering the question of the meaning of Being in general. To work out this question, we need to delimit that very phenomenon in which something like Being becomes accessible—the phenomenon of the understanding of Being.  

It becomes finally evident that the phenomenon which gives Dasein the resoluteness required for understanding Being in an authentic way is Death. Death confronts Dasein and forces him, if he tends toward authenticity, to look at himself: "When one has an understanding of Being—towards-death—towards death as one's ownmost possibility—one's potentiality—for-Being becomes authentic and wholly transparent. Once authentic being as Dasein is seen the next step in an ontological investigation is the questioning of truth.

Heidegger's investigation acknowledges truth as a phenomenon, not being afraid to admit its being, and also questions the nature of the Being of truth. The result is a distinction made between truth as "aletheia" (unveiling that which is or can be) and scientific truth, which are both distinct from truth as correctness. "Yet a fully adequate existential interpretation of science cannot be carried out until the meaning of Being and the 'connection' between Being and truth have been clarified in terms of the temporality of existence."  

That which gives Death its influence is therefore the temporality of Dasein, temporality here including very importantly the awareness of death. Further, the temporality of Dasein as Being—toward-death and as speaking Being
establishes *logos*. *Logos* is the road created, not artificially, as something constructed ahead of time, but authentically, and which leads *Dasein* to the phenomenon of gods. Just as many travellers are what make a road (and not its surface quality), so the temporality of human sayings makes *logos*, and not intellectual structures. In order to see the relevance of gods to world, which is the assemblage of phenomena related to *Dasein*, "assembling" or "thinging", which are important aspects of Heidegger's late thought, must be understood. As an example of assembling, Heidegger discusses a bridge. Because the bridge brings roads, people, cities, products, origins, and therefore even earth and sky together, it is an assembler; a house, a tool, a work of art, are also assemblers; an assembler does not however have to be created by man. It can be a tree, a rock, a spring of water, but whatever the assembler is, it creates world by assembling things significant to *Dasein*. Things "thing" through their phenomenological nature. For example, a jug "jugs" because of its shape and boundaries; without the emptiness inside, it could not "jug" as a jug, even if it looked and felt like a jug. Its thingness is its jugness. It might serve as a hammer for a while, but it does not thereby gain hammerness, for it will always retain its jugness. Once having experienced phenomenologically the thinging of things one sees their assemblage into world. "That which is in the highest degree essential" to a world is a god. Heidegger is not saying that a world *ought* to have a god because it is essential; he is saying that "that which is in the highest degree essential" is by definition a god. It is then not for the poet or thinker to decide if a god exists or not; instead, his role is to discover the god that the world brings into phenomenological being and to name it. The naming of a god establishes the holy and is an in-
herent part of the meaning of Being. That which is holy transcends the temporality inherent in Dasein and establishes its power through the continual being of logos: "Holiness brings itself to openness or to the world by availing itself of the immortality of gods and the mortality of men."\textsuperscript{24}

Temporality, care, logos, world, and authenticity are all basic components of what Heidegger calls "dwelling." Dwelling means living in openness to Being, to conscience, to death, to world, and to gods. All these are not separate objects, but often the same thing or mingled into a continuity of Being. Care is temporality; care is conscience. Logos is the transcendent saying of temporal conscience, and these are all dwelling. In \textit{Being and Time} Heidegger says, "The call of conscience—that is, conscience itself—has its ontological possibility in the fact that Dasein, in the very basis of its Being, is care, so we need not resort to powers with a character other than that of Dasein."\textsuperscript{25} The strong implication is that conscience, care, and gods are bound together in Dasein and its world in such a way as to make the study of one the study of all three and their related constitutives. It is important to note, however, that a god is not simply an anthropomorphic projection of Dasein as Dasein finds itself, "but it is an answer to the attestation of Dasein's potential-for-Being, the attestation which is conscience."

Thus conscience manifests itself as an attestation which belongs to Dasein's Being—an attestation in which conscience calls Dasein itself face to face with its own-most-potentiality-for-Being.\textsuperscript{26}

Thinking in such a way as to be open to the phenomena of Being, especially to such important ones as gods and world, requires "primordial" or "primary" thinking.\textsuperscript{27} Such thinking occurs when Dasein is an "echo
to the word of the soundless voice of Being." This thinking which is an echo to the voice of Being is the thinking reflected in genuine logos. In his essay, Humanismus, Heidegger states: "To think against 'logic' does not mean to break a lance for the illogical, but it merely means to think logos and its essence, which appear in the dawn of thought." Thus Heidegger takes us back to the beginning of thought to establish a reauthentication of man's existence by thinking Being, or logos, or physis. Such thinking is essentially an examination and description of the world, and does not shun the appraisal of and openness to the holy. Such thinking is authentic, and is characteristic of dwelling Dasein. It is guided by nomos and ethos as they comprise logos. Man can be thus authentic Dasein, as described above—continually learning from and about his world—or inauthentic, fallen, calculating Dasein. Calculating Dasein sees everything from a subject-object point of view and the universe as related primarily to himself. His world is not Being and its related entities but ideas, calculations, prejudices, and false securities. He has let himself be forced by nature into ontological blindness. It is possible to struggle free and to begin responding to the voice of Being, but such a struggle brings pain and loneliness as Dasein finds itself, for a time, worldless and unprotected. According to Heidegger's adaptation of pre-Socratic Greek thinking, "Whoever has wrestled himself from the coercion of nature has also lost its motherly protection; and only the strong spirit of a god can help him persevere and remain in the light." The above principle partially explains the existence and function of creation myths and also the popularity of hexameral literature during the late Renaissance. Something has already been said concerning the
spiritual crisis in Europe at the time of Du Bartas, and it can now be added from a Heideggerian point of view that Dasein, in a struggle toward authenticity, was painfully finding itself without world as it emerged from the illusions of the middle ages and from the disillusionments of the Renaissance. Speaking again from the Heideggerian standpoint, Renaissance hexameral literature with its new knowledge of man and natural science was an attempt to provide a new mythos as a supportive basis for the accepted logos, an attempt motivated by a threatening feeling of lostness due to the absence of a basis for ethos and nomos. An insight provided by Heideggerian phenomenology into the most profound motivations of poets such as Du Bartas, Tasso, Milton, and other "mythos writers" is to see their poetizing of creation and man's history as an effort to free Dasein from religious or atheistic bondage into the liberty of mythos.

A nation as determined by mythos is not a nation without freedom. Mythos frees a nation to itself by granting to it its world. . . . For man to be curbed by human laws is to be "insisting", to exist inauthentically. To be curbed by the higher laws is to be fully man, to exist authentically. 31 Heidegger then quotes a popular ancient Greek aphorism: "Let no man live uncurbed by laws, and curbed by tyranny." 32 Heidegger's teaching that, that which is in the highest degree essential is in fact a god, implies strongly that a primordial literature such as the hexameral is of extreme importance in providing necessary logos.

Creation poetry, then, should establish mythos, which is physis and logos bound together in man's awareness. Mythos assembles the things that are beyond the temporality of Dasein; aletheia unveils their Being; and logos speaks the holy in the language of Dasein. Without mythos Dasein
is worldless; without aletheia Dasein is blind; and without logos it cannot communicate authentically. Being open to these phenomena can lift Dasein out of "everydayness" which is inauthenticity.

Heidegger says that poetry is primarily the naming of the gods. Du Bartas identifies his phenomenological god by the themes and language of his poetry, under such terms as "l'Archetype", "l'Architecte", "l'essence triple-une", "l'Eternel", "l'Ouvrier", and in such concepts as the infinite, the good, the sustainer. Each creation myth names its gods in a way that expresses the spiritual direction to be taken by a people. Dasein here speaks logos; logos through poetry names gods, and the song of the poet is an attempt to respond to the standards of the gods:

Dwelling can only take place because of poetry. Poetry gives standards, grants things in their essences and thus enables men to be open to whatever is and to become at home in this world.

"Poetizing, as the proper measuring of the dimension for dwelling, is the foremost building." From this analytic, creation myths can be seen readily as a poetic genre of real significance to phenomenological studies. The poet of creation literature is a prophet; he is a prophet as a phenomenon, not by claim, not by law, nor by arbitrary religious dictum, but by the essential being of his saying. The workly character of his literature reveals his saying to be mythos, so that the call of Being to Dasein can be heard by the people. They do not believe his words because they should but because they hear the call with a primordial, perhaps with even an unconscious understanding. Such was the high and sacred calling to which Du Bartas dedicated himself, and nature of the tradition of religious literature in which he found himself working. It would be foolish to maintain that Du Bartas had a full phenomenological awareness
of his task as a poet, but his obvious seriousness of purpose and deep commitment correspond well with the later Heideggerian analytic.

Since a world is opened by response to mythos, a word of gods, and the responder is the name of gods and narrator of their life, and since such narrating and naming is cult—the poet for the Greeks, as well as for Hölderlin, is a prophet.37

2. The Function and Significance of Creation Myths

Creation myths are for the purpose of producing understanding of world. During the time of Du Bartas scientific knowledge was beginning to rival mythos in relative importance to its world, and so there was an attempt in Les Sepmaines to combine encyclopedic knowledge with the poetry of mythos. The result is a good example of how Dasein in trying to understand can often misunderstand, because the phenomenology potentially in creation poetry is often obscured rather than illuminated by the available, though often inaccurate, scientific knowledge. It is the spiritual attitude and linguistic approach and not the scientific knowledge of Du Bartas that bring him most often to an encounter with Being, and thus to phenomenology. As with the case of Dasein in general, Du Bartas establishes the importance of understanding both by what he illuminates and what he misunderstands.38 It will be observed as the study proceeds that Du Bartas is, to a certain extent, engaged in a genuine effort to contribute to the understanding of Dasein in the sense of existence and that the poetry of Les Sepmaines is a probing into the saying of logos in the Heideggerian sense of the word. A comparison of the formal undertaking of Du Bartas to the meaning and function of creation poetry in general will illuminate at this point the relevance of a Heideggerian phenomenological hermeneutic to an interpretation of Les Sepmaines.
On the surface Du Bartas is answering a double call. Du Bellay and the Pléiade had expressed the lack of epic poetry in French literature and Du Bartas wished to fill this void. He also wished to produce faith in his readers and to lead them toward his own Calvinistic belief. Spiritual conditions existed which produced not only literature of a content of spiritual searching, but also styles that lent themselves to questing and exploring, such as baroque and mannerism. From such a general intellectual quest came hexameral poetry, not only in the sixteenth century, but throughout history, for people of all ages have had to combat the feeling of lostness, as is evidenced by the existence of creation poetry in most cultures of history, and of the theme of triumph over chaos which is so integral to most creation myths. One sees in these myths how man's escape from chaos is created as a poem and how the poem itself becomes "creation" so that meaning is projected upon the universe by the believing Dasein. ³⁹

As a result of observing the function of creation poetry one can see a unifying of purpose in Du Bartas' wish to write epic poetry and to lead his readers to faith at the same time. Octavio Paz has expressed what appears to be the calling and purpose of Du Bartas in modern phenomenological terms:

The poetic word and the religious word are confused throughout history. But the religious revelation does not constitute—at least in so far as it is word—the original act but rather its interpretation. On the other hand, poetry is the revelation of our condition and, for that very reason, the creation of man by means of the image. The revelation is creation.

Poetical language reveals man's paradoxical condition, his "otherness" and thus leads him to realize that which he is. It is not the sacred writings of religion that establish man, because they lean on the poetic word. The act by which man grounds and reveals himself is poetry. In sum, the
religious experience and the poetic one have a common
origin. . . both are experiences of our constitutive
"otherness."40

Creation myths are, on the surface, very primitive in theme and
style. However, the phenomenology expressed in them can be quite sophis-
ticated in its significance, if not always in its expression. The avoidance
of calculating thinking, of inauthenticity, and of the everyday closed-
ness to Being can be seen in the theoretical myth-sayers described by
Jung: "The archetype does not proceed from physical facts; it describes
how the psyche experiences the physical fact. . . ."41 and:

The primitive mentality does not invent myths, it experiences
them. . . . Not only do they represent, they are the mental
life of the primitive tribe, which immediately falls to
pieces and decays when it loses its mythological heritage,
like a man who has lost his soul. A tribe's mythology is its
living religion, whose loss is always and everywhere, even
among the civilized a moral catastrophe. But religion is a
vital link with psychic processes independent and beyond con-
sciousness, in the dark hinterland of the psyche.42

Further explanation of the spiritual function of creation liter-
ature, particularly of the encyclopedic hexameral literature of Du Bartas,
can be seen in the direction of thinking pointed out by the Neo-Platonist,
Plotinus: "According to Plotinus we seek god by enlarging ourselves to
unity with all that he brings into being and find him and leave all else
for him only after and because of that enlargement."43 Les Septmaines
afforded the reader of the time an opportunity to enlarge himself into
the universe, because this poetry was not only a spatially informative
description of the universe but also an exploration into the meaning of
time, temporality, and ontology. Considering the above comment in rela-
tion to the quotation from Jung, one sees that Plotinus is saying theo-
logically what Jung says psychologically, and Heidegger phenomenologically--
that man needs a world, a deliverance from nothingness. Creation myths are a fundamental beginning to providing this world.  

To summarize in Heideggerian terms, creation myths are poetic assemblers of a primary order, in that the things they assemble are thinking and doing. As the "thingness" of thinking and doing are granted "world" by the assembling done in the myth, Being enters the mentality and behavior of Dasein. A response to mythos is, according to Fink and Heidegger a cult, and, as one recalls, the ultimate purpose of a cult is the naming of a god. Gods come close to men through logos, which is established by mythos, and rescue them from "everydayness" if they listen. "Man has to relinquish everything finite in order to become the prey of the gods." 

When Heidegger said, "To poetize is to take measures for the dwelling of man," he was speaking of poetry in general, not specifically of creation poetry. It is to be hoped that the preceding explication has brought the two into phenomenological proximity, but one can also find specific reference in Heidegger to the primordial significance of mythos in his treatment of legein: "In the legein of the poet physis and mythos are talking." By physis Heidegger means Being, and mythos is the speaking Being according to the experiential understanding of Dasein. Thus it can be understood what is meant by the quotation earlier of "the song of a poet is an attempt to respond to the standards of the gods." 

By giving this response, by examining the phenomena of the universe available to him, and thereby attempting to know God, Du Bartas is approaching a phenomenological spirit, albeit greatly limited by "proximal" or "circumspective" thinking. A cursory examination of hexameral liter-
nature shows that he is not original in his quasi-phenomenological attitude but is simply continuing in the spirit of a very old genre of literature.

In very general terms hexameral literature shows a poetic dialogue between human understanding and the physical universe. There is also a continual looking back in time to speak with something that will answer the future in such a way as to give it meaning. The phenomenology then of hexameral literature in general and of Du Bartas in particular is that of "Being" and "Time" in their most fundamental sense and relevance to man. Sometimes people think of religious poetry as "hermetic", as meaningful only to the initiated, but creation poetry transcends hermeticism and is, in its best forms, orphic, as Rosenfeld has well said:

... Orphic, after Orpheus, the primordial singer whose sphere of activity is governed by a mythical or ideal unity of word and being, and whose power therefore extends beyond the formation of a work toward the creation of a world.  

The world of the poet is a world of community, and since the effective creation poet names his god and brings logos back to men, he is the priest of the community. And why do members of a community listen to a poet, particularly to a creation poet such as Du Bartas?

Avec sa propre identité l'homme découvre aussitôt, ou presque aussitôt, le fait qu'il est placé dans le temps et dans l'espace. À la conscience de son être propre [sic] il ajoute, par une deuxième opération de l'esprit, celle de l'univers qui l'entoure. ... la pensée se définit dans un cogito.

Again we see both the inevitable mystification and the frustrating elliptical nature of the ideas and themes of creation poetry. It is so because the "connectedness of life" must be felt and expressed. Somehow the pieces must be put together, and yet they are never arranged satisfactorily to the thinker, and they satisfy much too easily "everyday"
man. In the Heideggerian way of thinking the continuous effort to transcend the old inadequate explanation of origins and connectedness saves man from "calculating" thinking—which leads to exploitation and abuse of mankind—and points the way toward true mythos, the assembling of authentic world or world where dwelling is possible. Mythos makes man man at his relative best. Such is definitely not the existential result of man's emotive imagination, but as Otto has said in Gestalt: "Mythos does not mean...a play of dreamy imagination but the highest solemnity, sacred knowledge, and with that the standard for the direction and rightness of all thinking and doing."\(^{52}\) The poet of creation is dealing simultaneously with the most banal of categories and most exalted, for he is speaking of dust and of gods, of pebbles and of transcendent realities. It is important in discussing the phenomenology of hexameral literature to realize the relatedness of the banal to the exalted, which is of the earth to the gods.

The dialectic of the part and the whole towards understanding has been mentioned in other terms, as has the description going from the particular to the general of man's being. Now progressing farther with an examination of the phenomenology of creation literature, one finds a contiguity and continuity in essence of earth and gods that accentuate the importance of "rightness and wrongness." It is in naming a god and describing the holy that "rightness" is marked out. However, the rightness has to be a phenomenon for the poet to succeed; it cannot be arbitrarily imposed or artificially accepted by the public and retain its poeticity. If the poet's rightness is not experienced by his readers or hearers, he has failed, and the fire of the gods has not appeared to him.
FOOTNOTES


2 Ibid., p. 96.

3 This question, according to the principles of Heidegger, begs the existential question of man's ontology and therefore is not meaningful. For Heidegger's formal treatment of the formulation of the question of Being, see Martin Heidegger, Being and Time, trans. John Macquarrie, Edward Robinson (New York: Harper and Row, 1962), pp. 21-35.


5 Husserl was the friend and master of Heidegger, who introduced to Heidegger and to the western world the study of phenomena as a philosophical system. Husserl taught that the normal process of description is inadequate and leads us to forget reality and experience through pre-occupation with "how" and "why." Because he believed that concentration on "what" would revalidate description, Husserlian phenomenology made a distinction between what is real (objective) and what is phenomenal (apparent). This phenomenology was primarily an effort to shed the accumulated false assumptions of centuries of civilization, and to get back to simple, accurate descriptions of everyday experiences, while refamiliarizing ourselves as beings with our on-going experiences. With no causalities or relationships having to be proved, Husserlian phenomenology referred consequently to the objects of experience as they were experienced.

6 Being and Time, p. 61.

7 Ibid., p. 160.

8 Ibid., p. 237. Heidegger makes a distinction between "concern" (besorgen) and "care" (sorge) which shows care to be more primordially constitutive than concern, but which does not separate the two terms in their significance.

9 Ibid., p. 91. The above question shows that the study of nature is a fundamental element of the phenomenology of Heidegger; at the same time it points, as will be discussed later, to an affinity with the poetry of Du Bartas and the poetic task undertaken by him. It was in the exploring of worlds of understanding that Heidegger went far beyond Husserlian phenomenology, even to the point of establishing a new science.
of hermeneutical phenomenology, which includes literary criticism. See, for example, Ludwig Binswanger, *Drei Formen missglückten Daseins* (Tübingen: Niemeyer, 1956); Aron Gurwitsch, *Phenomenology and the Theory of Science* (Evanston: Northwestern University Press, 1974); Robert R. Magliola, *Phenomenology and Literature* (West Lafayette: Purdue University Press, 1977); and many prominent theologians such as Barth, Bultmann, and Tillich.

10. Du Bartas was greatly concerned with the "things" of nature, though his idea of nature is not at all identical with that of Heidegger, and it will be seen later how Du Bartas was not content only to label these things, or to deal with their supposed causes, but attempted also to describe their relatedness as phenomena, and their essential ontology as entities in a world.


12. Ibid., p. 176.

13. Ibid.


15. Ibid., p. 254.


18. Vycinas, p. 82.


20. Ibid., p. 354.

21. Ibid., p. 408.

22. Vycinas, p. 87.

23. Ibid., p. 218.


26. Ibid., p. 334.

27. Vycinas, p. 77.


32. Aeschylus, Eumenides, quoted in Vycinas, p. 296.


34. Du Bartas, Premiere septime, "Le Premier jour", vv. 75, 112, 194; "Le Sixiesme jour", vv. 449, 708, 1013; "Le Septiesme jour", vv. 185, 229; Eden, v. 365, to mention only a few of the many examples. Premiere septime, "Premier" and "Septiesme jour" are especially rich in conceptual references to the being of God. (Hereinafter Premiere septime will be referred to as P.S., and the "jours" will be identified by Roman numerals).

35. Vycinas, p. 275.


37. Vycinas, p. 223.

38. Heidegger explains how this is possible as he describes the phenomenology of understanding in its instability:

"Understanding is the Being of such potentiality-for-Being, which is never something still outstanding as not yet present-at-hand, but which, as something which is essentially never present-at-hand, is with the Being of Dasein, in the sense of existence."

Being and Time, pp. 183-4.

39. It should be noted for clarification that the meaning of "chaos" in creation myths is not necessarily "disorder," but may be, or include, the explicit idea of "nothingness." Vycinas, pp. 210-17.


42. Quoted in Freund, p. 94.


44. Ibid.
45. Vycinas, p. 280.

46. Ibid.


49. Ibid., p. 280.


CHAPTER III.

DEGREES AND LEVELS OF PHENOMENOLOGICAL ONTOLOGY IN LES SEPMAINES

In order to encounter the poetry of Les Sepmaines in a phenomenological dialogue, the manner in which the poetry projects Dasein ontologically has to be discovered and the modes of projection studied. In Les Sepmaines Du Bartas is quite limited in his authentic poetic projection of Dasein, as evidenced by the abundance of undigested borrowings from a wide variety of sources; however, he is undeniably struggling toward a phenomenological ontology in poetic form.

1. Limitations to the Phenomenology of Du Bartas

Not blind to his limitations, Du Bartas expresses in the Premiere Sepmaine, IV, vv. 35-40 the hope that someone will come after him who can take his subject and handle it more skilfully:

Mes vers conçus en peine, en liesse enfantez
Ne désirent se voir par nos neveux vantez.
Ils seront satisfaits moyennant que la France
Produise à l'advenir quelque docte semence
Qui, suivant pas à pas mon louable projet
Plus dextremement que moy manie ce sujet.

This unsureness of the poet reflects the difficulty he was experiencing in breaking new ground, and it underscores the fact that he was attempting a certain originality, even though his genre had a long history and his work is full of imitation.

What, then, were the specific limitations which vexed Du Bartas and limited his poetry, and how can they be expressed phenomenologically?
From a phenomenological point of view, one can say that he had little sense of hermeneutics. Too often he abandoned the interpretation of Being through poetry for description and moral anecdotes. His method thus cut him off from an originality which might have motivated a more authentic projection of Dasein. He tried desperately to be original in style and in the breadth of his content, but found it simpler to be original in describing than in creating. To be fair to the poet it should be noted that he was dutifully following a path laid out by the acknowledged leaders of primordial poetry as described by Ronsard himself in the _Abbrége de l'art poétique_ (1565): "Car la Poésie n'estoit au premier age qu'une Theologie allegoricque, pour faire entrer au cerveau des hommes grossiers par fables plaisantes & colorées les secretz qu'ilz ne pouvoient comprendre, quand trop ouvertement on leur descouvoit la verité."¹

While fulfilling the poetic mission of the creation poet, Du Bartas was trying also to expand poetry into a means of expression that remained faithful to the Christian idea, that was a benefit to contemporary Frenchmen, but that still remained an aesthetic accomplishment. In describing his _Sejmaines_ he wrote:

... _ma Seconde Semaine_ n'est (aussi peu que la _Première_) une œuvre purement épique, ou héroïque, ains en partie héroïque, en partie panegyrique, en partie prophétique, en partie didascalique. Ici je narre simplement l'histoire, là j'empoie les affections; ici j'invoque Dieu, là je luy en ren graces; ici je luy chante un hymme, et là je vomis un satire contre les vices de mon age; ici j'instruis les hommes en les vices de mon âge; ici j'instruis les hommes en bonnes meurs, là en pieté; ici je discours des choses naturelles, et là je loue les bons esprits. Que donques en une si grande nouveauté de sujet poétique, une nouvelle et bisarre (puis qu'ils le veulent ainsi nommer) méthode me soit permise.²
Another factor in the thinking of Du Bartas which limited the phenomenological perceptivity of his poetry can be understood through the Heideggerian critique of metaphysics. Whereas Du Bartas accepted metaphysics by borrowing ideas and appropriating explanations, the modern phenomenologist thinks through them, for metaphysics cannot be transcended by rejection or acceptance but rather by penetration and understanding. An example of an appropriation by Du Bartas of a representation of reality which is not on an intellectual level with the general tone of many of the sources of Les Sepmaines and which impedes the transcending of metaphysics in his poetry can be seen in the Seconde Sepmaine. In Décadence, vv. 527-38, the angel of the Lord defends Hezekiah against Sennecharib:

Icy d'un glaive tel que la lame sacree
Qui brillante defend du bel Eden l'entree
Il Taille, il estocade, et d'un coup seulement
Va fauchant quelquesfois tout un grand regiment,
Et comme d'un canon la tonnereuse boule,
Battant un pan de mur, le proche pan escroule,
Et donnant dans un ost renverse bien souvenir
Les soldats acharnez par l'effort du seul venir,
Les esclairs vont sifflans de cette large aspee,
Blessent d'un coup mortel la bande non frappee
Icy de ses mains il estrangle a la fois
Une entiere phalange.

The literalism in the passage quoted is in the spirit of accepting proximally the Biblical story. The poet takes a representation of an event so proximally that his imagination is stirred to produce details not found even in the Bible, details which impede the poet from making a phenomenological interpretation of the event. Thus, he not only fails to think through the metaphysics of angelology but is totally trapped in a literalistic viewpoint.

Unfortunately Du Bartas is hindered greatly by an overly zealous application of the Renaissance doctrine of imitating the ancients, as
well as perhaps by a simple lack of intellectual depth. The Heideggerian view of poetry maintains that "Poetry, the fundamental mode of dwelling, does not receive the standards from an already framed-in world, but takes these standards as though from nothing."\(^5\) Du Bartas, in effect, received his standards from a number of "framed-in" worlds, such as Calvinism, Platonism, Augustinianism, and Catholicism.

The modes of Being which constitute existence in a "framed-in" world are distantiality, averageness, and levelling-down.\(^6\) "Framed-in" worlds transferred to the poetry of Du Bartas through literary borrowings restrict then the authenticity of the Dasein created in the thought and thrust of his poetry, causing his Dasein to be too average, too existentially distant from Being, and thus not able to "ec-sist" or "stand out from the horizon of Being." This inability to "stand out" from Being is the same thing as "not getting to the heart of the matter."\(^7\)

A poet who has a natural or, in Heideggerian terms, an unheimlich ability to "get to the heart of the matter" is a true poet, able to create, to remember Being, and thus to use language as logos and to unveil or speak truth (aletheia).\(^8\) On the other hand, there are "functionary" poets who are representative of a large segment of the thinking of their time\(^9\) (and therefore popular), but who do not for the most part name the holy, unveil Being, or teach dwelling. As Octavio Paz has said, they are "high ranking employees of a cultural front."\(^10\) Du Bartas is often limited by this functional averageness, as in his treatment of the God who is to bring the great flood:

Je sçay bien, Dieu mercy, que ce cercle parfait
Dont le centre est par tout, et sur tout son rond trait,
Que Caluy qui seul est ne sent dans son courage
De mille passions un tempestueux orage,
Qu'immuable il meut tout, et que d'un seul penser
Il peut bastir le ciel et le ciel renverser.
Je sçay qu'il a son trosme au milieu d'une flame
Inaccessible a nous, que nostre ame est sans ame,
Nostre esprit sans esprit, lors qu'il veut concevoir
Dans son cercle fini son infini pouvoir.
Je sçay certes, je sçay que sa face estoilee
Est du flambant cerceau des Cherubins voilee,
Qu'on ne voit point le Saint, le Grand, le Toutpuissant,
Si ce n'est par le dos, et c'est mesme en passant.

(Arche, vv. 151-64)

The portrayal of God as a perfect circle, having no emotion and
living in a continual and literal flame, was a popular concept of the
Renaissance (persisting today in such groups as the Rephidim), which in
no way coincided with the concept of the God described in the Old Testa-
ment, who experiences great emotion, sends the flood through chagrin,
the prophets in desperate hope of bringing back a lost people, chooses
his own nation to love, asks for sacrifices in his honor, and pleads with
a broken heart for righteousness on the part of his people. The cultural
"front" of the Renaissance obviously was not satisfied with the Old
Testament concept of God, and Du Bartas was a representative of this
front, even as he was greatly influenced by his reading in the Old
Testament.

Perhaps a more blatant example of the "averageness" of Du Bartas
in which he represents a thinking front and is a speaker of "publicness" is
his infamous comparison of northern man to southern man:

L'homme du Nort est beau, celuy du Midy laid;
L'un blanc, l'autre tanné; l'un fort, l'autre foiblet;
L'un a le poil menu, l'autre gros, frizé, rude;
L'un aime le labeur, l'autre cherit l'estude;
L'un est chaud et humide, et l'autre sec et chaud;
L'un gay, l'autre chagrin; l'un entonne bien haut,
L'autre a gresele la voix; l'un est bon et facil,
L'autre double et malin; l'un lourd, et l'autre habile;
L'un d'un esprit leger change souvent d'avis,
Et l'autre ne demord jamais ce qu'il a pris;
L'un trinque nuict et jour, l'autre aime l'abstinence... 

(Les Colonies, vv. 551-61)
An example of distantiality as well as of another limitation to the phenomenology of Du Bartas' thinking is the proximal presence of the universe in Les Sepmaines. This type of presence, which leads to spiritual bondage through existential distance, is betrayed by literalistic interpretations of poetic aletheia; it is best seen as Du Bartas upholds a literal understanding of the story of the Garden of Eden:

Poètes des Payens qui, hardis, faites gloire
D'obscourcir par vos vers l'éternelle mémoire
Des ouvrages de Dieus, n'allez plus louanger
D'un discours fabuleux d'Elise le verger
Que vous avez tiré sur un si beau modèle
Pour en avoir appris quelque sourde nouvelle
Venant de père en fils; car l'Ouvrier trois-fois-saint
A mieux fait son jardin que vous le vostre feint.

(Eden, vv. 49-56)

In this passage Du Bartas is speaking of a literal garden in which a specific "Adam" lived, assuming that the first man thus spoke Hebrew and had a Hebrew name. As the above passage illustrates, the poet shows an inability to maintain the high level of insight, as reflected in his titles "First" and "Second Week," in his interpretation of history. As a consequence he fails as an authentic speaker of Being or, in Jungian terms, as a myth-maker. He is too "average" to overcome distantiality and thus fails in achieving the level of mythos in what he terms holy. 13

Once accepted, the "framed-in" worlds produce a mentality given to distantiality, with the ultimate result being a world view of "levelling-down." A poet stricken with the mode of levelling-down may feel helpless as he struggles to break free and to reach toward an authentic expression of Being:

Je bronche, je me pers, je tombe quelquefois;
Et comme vil mortier colle la galaspite,
Le porphire, le jaspe, et le marbre, et l'ophite
Pour lier mes discours bien souvent j'entretems
Des vers lasches, clochans, rudes, et mal-limez.

(Magnificence, vv. 34-8)
The result of this levelling-down in Du Bartas is the unevenness of his phenomenological perceptivity. As has already been remarked by V. K. Whitaker,

With regard to Du Bartas, at any rate, several things are plain. In the first place, he picks up bits as he finds them, with little or no regard for their consistency with the general pattern of his ideas. As a result his cosmological system is a mere hodgepodge. From Genesis he takes the account of the creation of the world; from current science he borrows the four Empedoclian elements to be the basis of his physical structure...and from Lucretius...the doctrine of the conservation of matter.

The confusion in levels of awareness that is characteristic of the poetry of Les Sepmaines is by itself enough to condemn the aesthetics of Du Bartas by classicists; however, from a Heideggerian point of view, confusion may be seen sometimes as beneficial, if it is a state of Being in which Dasein is struggling to break free from everyday thinking. Genuine confusion in the midst of a search is closer to truth for Heidegger than an imposed orderliness which is artificially derived and which does not arise from openness to Being.

Du Bartas, for example, is confused by the available scholarship on the heavenly fires. He asks himself which is the best explanation, and seeks an answer with Aristotle; problems present themselves:

Mais de quelle matiere, o maistre ingenieux,
Formeray-je apres toy les corbeures des cieux?
Je ressemble, incertain, a la feuille inconstante
Qui sur le faiste aigu d'un haut clocher s'evante,
Qui n'est point a soy-mesme, ains change aussi souvent
De place et de seigneur, que l'air change de vent.
(P.S., II, vv. 887-92)

The poet believes that the paths of the heavenly bodies seem to indicate an undeniable evidence of eternal motions, which does not fit the theory of Aristotle. Further, the polaric nature of the elements, with their stress and counterstress, seems to argue for the temporal nature of the
heavenly bodies, if like Plato one assumes they partake of earthly essences. However, Du Bartas insists that here must be a distinctive quality about what is not earthly, such as lacking weight, not wandering into constant collision, and being, for lack of a better word, "celestes." It is the willingness of the creation poet, who is supposed to know all the answers according to everyday thinking, to express his puzzlement in his poetry that is of interest to the modern phenomenologist. It shows that Du Bartas is limited in his logos, but it underscores the phenomenological foundation of his existential thinking, as evidenced in *Premiere Semaine*, II, vv. 929-38:

Non que je face esgaux les corps dont je compose  
Ce corps, qui de son rond embrasse toute chose,  
A ces lourds elemens qu'ici bas les humains  
Et voient de leurs yeux et touchent de leurs mains.  
Ils sont tous beaux, tous purs; une sainte harmonie  
D'un eternel lien tient leur substance unie.  
L'air est prive de cours, le feu d'embrasement,  
De pesanteur la terre, et l'eau d'escoulement.  
Ils ne sont tant soit peu l'un a l'autre funestes,  
Et pour le dire court, ils sont du tout celestes.

The primordial poetic representation that can speak from nothingness does not come to the rescue of the poet, and he finds himself limited in his phenomenology by unsureness of scientific causalities. To poetize the heavenly fires in a phenomenologically meaningful way would not require scientific accuracy but rather primordial awareness, the ability to remember what he has never privately or proximally experienced. It is this being overly concerned with public opinions on the questions at hand which has confused him and made him a prisoner, at this point, of everyday thinking. Such confusion can very easily be seen as a limitation to both the aesthetic harmony and intellectual mastery of *Les Sepmaines*, but the spirit of exploring, of not taking for granted the
traditional authorities is an attitude that Heidegger calls authentic and which shows Dasein resolutely projected into his "thrown" state.\textsuperscript{15}

Ironically, it is rather in some of the more assured and lyrically powerful lines of \textit{Les Septaines} that much of the phenomenological limitation to the poetry of Du Bartas can be seen. In his lines on the beauty and order of the universe there is no confusion or hesitation; yet, poetic value is of a surface nature:

\begin{quote}
C'est ainsi que ce jour les mains du Tout-puissant,
Du huictiesme rideau les toiles retissant,
D'un art sans art brocha ses pantes azurees
De mille millions de platines dorees,
\textit{(P. S., IV, vv. 277-280)}
\end{quote}

The poetic fervor and the technical skill cannot be denied in these lines; their being which is simply derived from the Ptolemaic system and their having no meaning other than the ontical undermine any significance which they might have for readers after the sixteenth century. Those readers contemporaneous with Du Bartas who read and believed the above passage were already becoming scientifically out-of-date, and those who might have been inclined to read skeptically could gain nothing from the attitude or verbal structures found there to contribute to their ontological understanding. The poet was basing his thought on scientific theory, with the resulting belief that the result of his intellectual structure would be a poetic portrayal of new aspects of the universe and its realities and, phenomenologically speaking, of Being. One sees an acceptance on the part of the poet of a popular interpretation (which happens to be a scientific one), a publicness, which undermined the intellectual exploration desired by the poet, leaving it as simply an expression of everyday thinking or circumspective reasoning, of levelling-down. In the same vein the poet would have doubted the Copernican
observations on the universe, which he mentions in P. S., IV, vv 155-60, while praising astrology (P. S., IV, vv. 405-16). By rejecting the scientific discovery that was not yet popularly accepted, the poet was most definitely in expression of everyday inauthenticity and a "functionary" rather than a true poet at this point in his work.

One of the most severely debilitating limitations to the phenomenological ontology expressed in Les Septaines is the shallow understanding of the Neo-Platonism which Du Bartas relies upon as the alambic of his Christian thought. Too often the poet is so caught up in the Platonic Idea that he forgets Being itself. Frequently, the Idea is seen as all of reality instead of as a means of exploring Being. Therefore the poet is too concerned at times with logic and not enough with "remembering" and creating. He tries to "reason out" the creation of man, using man's world and talents, which keeps him from becoming "one with the universe" through primordial awareness, as genuine Neo-Platonism would have led him to be. Too often the authentic exploration implied in the writing of a poem about creation and all history breaks down into a simplistic classifying, sorting, and cataloguing. A better understanding of Neo-Platonism would have prevented this to a large extent: "Néoplatonisme pose a priori qu'entre le Principe et ses dérivations aucune déduction, aucun processus logique n'est concevable, parce que le Bien n'est plus idée."17

Admittedly Du Bartas could only use the means of expression that had come to him from his world, but his poetry, through semiology and the "chemistry" of ideas, style, signifiers, and symbols, may not be limited to his world and may have a better ontological base than his surface intellectual constructions seem to indicate. For example, what could
appear to be more ridiculous than his likening of the manna to Christ—
"Elle est ronde, et Christ rond. . . ." (La Loy, v. 785)—or of the
symbolic importance of circumcision expressed in Capitaines, vv. 149-56
as the cutting off of the "sales voluptez"? However, the understanding
of such comparisons is not through logic or aesthetics but in the inter-
pretation of symbols, which is a form of ontology and forms an important
means of codifying experiential signifiers during the Renaissance:

La Renaissance n'a pas ignoré l'expression symbolique.
Encore faut-il distinguer trois attitudes à son égard:
le premier humanisme lui est hostile; l'humanisme chré-
tien en fait un usage prudent et limité, tantôt avec une
valeur ornamentale et rhétorique, tantôt dans la plénitude
de sa fonction épistémologique; Néoplatoniciens, kabbalistes
chrétiens et occultistes lui conservent sa fonction de
reconnaissance ontologique. Un facteur commun les rassemble:
le symbole a valeur conceptuelle.18

Writing often in a symbolic vein, though sometimes scientifically
or religiously, Du Bartas finds it difficult to maintain a definite
intellectual direction. His spirit and attitude may be constant in their
commitment, but the abundance of his borrowings without sufficient "di-
gestion" pulls him in many directions at once. As a result, his symbols
do not reveal a systematic uncovering of Being, thereby leaving him far
short of the aletheia of logos.

A further limitation to the poetic phenomenology of Du Bartas is
historiological in nature. First of all, Du Bartas did not have available
to him the historical knowledge which would often have redeemed him in
the eyes of posterity and poetic philosophers. Secondly, he did not
have a sense of historiography which might have saved him from errors in
judgment. For example, in poetizing the world of law, which in itself
is a poetic undertaking with historiological and historiographical impli-
cations, he is not aware that the law of Moses evolved and changed like other laws, and he ridicules other laws for having changed. 19

It has been observed, then, that in general the limitations of Du Bartas arise naturally from a certain shallowness in his usage of profound concepts, as well as from the intellectual limits of his framed-in worlds. Such limitations are expressed in his poetry in modes of thinking and saying that are existentially distanced, phenomenologically proximal, thereby reducing the consistency and breadth of phenomenological awareness produced in the reader. Further limitations arise from the very difficulties inherent in the poet's enterprise. His desire to poetize the Creation and all history serves to draw him out of his space and time; yet his thinking and expression are products of and limited to his space and time, and in most respects the poet is therefore unable to transcend the metaphysics impressed upon him. His limitations thus are points of identification which locate and describe his position in the geography of poetics and in the intellectual development of man. He is one of several who took a hesitant step away from calculating Dasein toward dwelling, building, and thanksgiving through poetized exploration of Being and its aletheia.

2. The Style Suited to Phenomenology in "Les Sepmaines"

During the Renaissance occidental man's mind once more rose from the plow and the sword and, finding wings, soared high above the quotidian toil and strife of human existence. Once more the intellectual task of the west, as in the days of classical antiquity, was to understand the world from a vastly broadened perspective and to find adequate expression of this new awareness. As a part of the Age of Humanism scientific and
technological discoveries began to shape peoples' thinking and to cause them to be skeptical of or to question older ideas and world views; a clash developed between metaphor and metonymy, between mimesis and empiricism, which would become a death-struggle in the following centuries, with metonymy choking the life from metaphor as the rococo emerged. This battle began to divide minds into two distinctly different streams during the Renaissance: those who tried to escape from reality, often doing the fiercest battle with other escapists, and those who tried to become ever more acquainted with and knowledgeable of reality, doing battle sometimes with realists of different convictions. Both sides used the baroque and mannerist styles, some to try to understand and express the world, others to create a world of fantasy; each side often accepted classicism in an effort to enlist logic on its behalf.

Du Bartas demonstrated by his subject matter that he was of those who tried to understand the world and the universe. In addition, his style is indicative of his questing, open spirit, and one discerns certain characteristics that point out his interest in the phenomena of Being. What some have termed pleonism and bombast can also be seen as lively invention, imaginative description, and an exploration of complex interplays of aspects of Being. For example, Du Bartas used metaphors freely and with great daring. They are in fact significant as signifiers of his experience of the Being of entities.

"La Querelle de la métaphore," which took place at the turn of the century, about a decade after the death of Du Bartas, is an indication of the different world views that were manifesting themselves in written style. Classicism wished to control strictly the use of the
metaphor, while baroque and mannerism felt as free with it as with lines and columns in their multiplicity and curved tension.

The younger writers, who had not been so thoroughly immersed in Neo-Platonism, lost sight of the metaphorical qualities of the Greek myths and began to see these old stories as mere fantasy. Quotations taken from them or references made to them did not have a spiritual basis of understanding. What had at one time been a way of expressing felt realities became simply adornment to literature:

Quoi de plus commode aussi, pour un rimeur, que ces expressions greco-latines, dont le sens "païen" a disparu, et qui ne représentent à la pensée que des tours de langage élégants et conventionnels? Des métonymies, elles étaient plus que cela pour Ronsard, mais elles le sont rigoureusement pour beaucoup de ses imitateurs.  

Du Bartas must be classed among those imitators of Ronsard who were losing touch with the universality of the metaphors of antiquity, if he is to be taken literally in his claims that his quotations from classical antiquity are only metonymy. Conversely, on the basis of his acceptance of the Platonic doctrine of microcosm and macrocosm, one must allow him a place among those who understood the metaphor. Rousset's quotation of the classicist Galileo's criticism of Tasso is relevant to the style of Du Bartas: "una confusa e inordinata mescolanza di linee e di colori."  

Du Bartas piles colors, shapes, lines, and multiple metaphors into his poetry in much the same manner as that of Tasso. Rousset says concerning this technique: "L'hostilité de la nouvelle science à la métaphore n'a du reste rien qui doive surprendre, puisqu'elle refuse le système de l'analogie universelle et des correspondances entre microcosme et macrocosme, qui constituent le fondament ontologique de la métaphore."
The ontology of the metaphor is correspondance, and such ontology rests in the mystery of poetic expression. Wanting either logical evidence or scientific proof, the classicist must of necessity look with great suspicion on an accumulation of metaphors as a means of expressing truth. Du Bartas tried, at times, to present logical and physical proof, but he as often lapsed into metaphorical description of phenomena, and it is in such description that the real power of his poetry is found:

...ces métaphores jouent aussi un rôle déterminant sur le plan de la structure. Dans le poème baroque, en effet, la métaphore va rarement seule. Comme le constate Roussel, elle est presque toujours multiple. ... Par la succession caractéristique au sein du poème, la métaphore baroque contribue donc aussi, en dernier lieu, à l'effet recherché de mouvement et d'expansion.23

The importance of motion in the expression of Renaissance thought, and in the poetry of Du Bartas, cannot be overemphasized. Man's thought had taken wing under the impetus of revived ancient learning; new discoveries had been made in physical and intellectual domains, particularly the discovery of the infinite motions of earth and universe; but the Renaissance mind must have found that the new realities produced a certain vertigo which came to artistic expression in a dynamics unequaled in the history of aesthetics. The farther Galileo and Copernicus penetrated into the universe, the more power and motion they found. Paralleling the phenomenology of stellar dynamics is the ontological expression through style in the baroque and mannerist aesthetics:

Un style de ce genre est nécessairement accidenté. Tous les poèmes plus ou moins tangents à l'idée du maniérisme livrent à foison des exemples de figures dites de construction, ellipses, anacoluthes, corrections, inversions, ou hyperbates ("inversion"),... les coupes, cassures ou prolongements de la phrase, rejets, enjambements, interrogations, exclamations,
et une variété de structures d'ensemble--leit-motifs
de l'étrange, le dangereux. (par exemple, le "sonnet
rapporté").

The following passages will partially illustrate the application of such
a generalization to Les Sepmaines:

Les profanes soudarts les suyvent à la trace,
L'onde attend, patiente, et renforce sa glace,
. . . . . . . . . . . . . . . . . . . . . . .
La mer que va roulant moins d'ondes que de morts
Enselevit sa coche, et sa coche son corps.
L'autre, emporté des flots, dans le gosier il tombe
D'un priste, et gist vivant dans une vive tombe.
L'autre, voyant qu'un gouffre abysme son germain,
Du chariot avant lui va tendre la main;
Ceste main de deux mains son cher besson lui serre,
Et de son moité poid l'attire contre terre.
Ils sont couverts soudain du vagueux element,
Et comme ensemble-nez meurent ensemble.

(LOY, vv. 637-64)

The style of these verses has elements of both baroque force and motion
and mannerist distortion and isolation. The force is felt in the sea,
and the compartmentalization with distortion is seen in the description
of the particulars of the death of individual soldiers under incongruous
circumstances.

The first general impression given by Les Sepmaines is that the
poet will give traditional treatment to a very traditional topic, in
spite of his opening statement that he wishes to learn about God from
poetizing the universe. However, the style itself soon indicates the
poet's search for truth by circumlocutions, repetitions and redundancies
that are an indication of puzzlement on the part of the author or perhaps
of inability to verbalize, by whatever means, everything that he has
internalized or is aware of. For example, in speaking of the chaos that
preceded creation, Du Bartas writes:
What began as an apparently traditional description of Chaos becomes
transformed by circular expression into a groping, questing description
which pretends no comprehensiveness and which by its deliberately con-
 fused simplicity poses profound questions as to the nature of pre-matter.
An indescribable phenomenon is subjected not to a futilely genuine attempt
to be "factually" scientific, but to an ersatz likening to something which
does not exist, a description which moves around a center, around an
unknown, never coming close to it, but identifying it partially by the
repeated circles. Keller likens this stylistic circular quest for phe-
nomenological truth to the Biblical statement: "I know Him who is," and
demonstrates that the phenomenological result of this style is a "...pré-
sence ou apparition souvent foudroyante de tout un univers." Buffum
also has caught the significance of this kind of style: "In many cases
a single adjective, noun, or verb would be sufficient to convey the mean-
ing, but the 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 facade."  

Because of the mannerist elements seen in Du Bartas by such
critics as Reichenberger and because of the simultaneously obvious ele-
ments of baroque, the question arises concerning the phenomenological
similarities and differences between mannerism and baroque. For the
purposes of this study, the similarities are more important than the differences, because both styles are expressions of a questing spirit, and they reflect a sense of the organic unity of the universe, which recalls both phenomenology and Neo-Platonism, while classicism reflects a subject-object posture in which logic is the chief means of expressing truth, and the universe must be broken down into usually inorganic categories and classifications that ignore Being's unity. However, there are certain key differences that show the work of Du Bartas to contain both baroque and mannerist passages. The baroque is broad, sweeping, universal, not focused on anything in particular, except perhaps its liturgical sweep upward, while mannerism has a specific point of intense focus in each work. For example, the point of focus in Michel Angelo's mannerist painting on the ceiling in the Saint Peter's Sistine Chapel is the near contact of the two outstretched hands. The mannerist work has power and motion similar to the baroque, but it is often individualized sharply in compartments. The mannerist cosmology is not actually categorized, but its thrusts are specific and immediately identifiable.

An example of a mannerist passage in Du Bartas would be that of the Egyptian army in the Red Sea, which has already been cited. In this passage each dying Egyptian soldier in the word pictures is made the object of intense attention (Loy, vv. 637-64). In this passage generality in the poetic approach does not obscure the compartmentalization of death. For examples of baroque passages one could point to certain parts of the description of the beginning of the universe, where general expression is exceedingly appropriate, and there are no sharply compartmentalized foci:
La palpable noirceur des ombres memphitiques,
L'air tristement espais des brouillars cimmeriques,
La grossière vapeur de l'infernral manoir,
(Et si rien s'imagine au monde de plus noir,)
De ce profond abisme emmanteloit la face.
Le desordre regnoit haut et bas dans la masse,
Tout estoit en brouillis, et ce tas mutiné
Se fist, sediteux, soy mesme ruiné
..........................................................
Le vagueux ocean, le ciel, la terre, et l'air
Qui ça et là choquant l'un l'autre, à l'aventure,
Taschoient faire mourir la naissante nature.

(P. S., I, vv. 275-88)

While Reichenberger sees Du Bartas as a "Kulminationspunkt" of
mannerism in France, Stegmann sees Du Bartas as significant in the his-
tory of the baroque:

La vogue de Du Bartas, éclairé par son savant
commentateur S. Gouard, vénècula rapidement
l'orientation nouvelle. Du Bartas est bien à la
charnière de l'avènement du baroque, encore que, tout
impregné des tendances nouvelles et esthétiques de la
Renaissance tardive, il soit difficile de reconnaître
en lui un pur baroque.

The style of Du Bartas reflects the turmoil and unsureness in
the intellect of the late Renaissance. The thought that took wing in the
early Renaissance still moves with power and passion, but it is searching
for a firm resting place and is not sure where the resting place will
be. Past disillusionments have produced wariness and skepticism but not
complete demoralization. Man's mind is not yet in flight from thought
as it will be in the twentieth century, and the search is becoming more
varied and more sophisticated. The style of Du Bartas is well-suited to
his effort to learn from observing and describing the universe, which is
his purpose as stated in the first lines of the *Premiere Sepmaine*.

3. **Intellectual Trends Contributing to Du Bartas' Interest in and Awareness of Phenomena**

Two great streams of intellectual and emotional interpretations of
Being that converge in Du Bartas are Platonism and Judaism, while the
great Christian theme of Christ the suffering servant is virtually absent.
Of course the Platonism is tinged with Neo-Platonism and Aristotelianism,
and the Judaism is colored by Calvin's views of the Old and New Testa-
ments, but it is the Old Testament and Plato which form the foundation
of Du Bartas' thought. Both Platonism and Judaism in their essential
views are open to Being in many respects, although some of their specific
or derived doctrines are essentialistic or ideational.

For example, the allegory of Plato's cavern can be seen as a
schematizing of Dasein's progress toward authenticity and summarizes
Plato's concept of learning awareness of phenomenological reality. The
story of Moses and the burning bush is a different perspective of the same
lesson. Instead of finding the light by emerging in stages from the
cavern, Moses saw the bush (which represented man) and the fire (which
was God) and concluded that because of the presence of God the bush was
indestructible. God then identified himself as "I am" or "I am that I
am" or, as translated in the Septuagint, eimi on, "I am being" (Exodus
3:14). On the spiritual basis of the leadership of the God who is, "I
am," Being and the spirit of Being were given to the nation of Israel,
and subsequently laws were developed which protected and contributed to
their primitive but meaningful grasp of the ontology of the logoi
spermatakoi, "I am."

In both Judaism and Platonism the great cosmic struggle between
good and evil is a central dynamic. It is both a setting for human moti-
vation and a source of creative forces. The doctrine of cosmic opposition
and resulting creativity is extremely important in Les Septmaines, but it
should not be taken to mean that a dichotomy exists in the nature of
those things that are. The differences and the conflicts are caused rather by polarity, for there is one great power moving everything:

Il a pour ses commis tous ces esprits ailez
Dont le pié foule l'or des cercles estoilez,
Et Satan assisté de l'infernale bande
Execute soudain tout ce qu'il lui commande.
Bref, c'est un bon Ouvrier, qui s'aide dextrement
Aussi bien d’un mauvais que d'un bon instrument,
Qui fait pour donner cours a sa haute justice
Contre nous-meme armer nostre propre malice:
Qui fait pour le dessein des meschans empescher,
Ses plus grans ennemis à sa solde marcher.
(P. S., VII, vv. 181-90)

More or less in accord with the reference cited above concerning the all-pervasive influence of God is Plato's doctrine of the World Soul, so often referred to by Du Bartas. The simple belief that there is a world soul would interest the believer in concrete experiences of the world around him; however, it is the particular belief that the soul cannot perceive itself save in the mirror of its own effects that contributed to the focusing of the poet's attention on concrete experiences:

Nostre ame tout ainsi se contemple a peu pres
Dans le luisant miroir de ses effects sacrez.
(P. S., VI, vv. 741-2)

Another ramification of the World Soul doctrine that lit up the phenomena of Being for the poet was the belief that man was patterned after the unique archetype. The imminent qualities of the archetype are by definition the origin of phenomena, because it is in the experiencing of the beauty of the universe that the soul can make its progress to unity with the absolute idea of beauty, goodness, and truth:

O doux ravissement, sainct vol, amour extreme,
Que fais que nous baisons les levres d'Amour meme!
O Noce que confite et de manne et de miel,
Maries pour un temps la terre avec le ciel!
Feu qui dans l'alambic des pensees divines
Sublimes nos desirs, nostre terre raffinee,
Et nous portant au ciel sans bouger de ce lieu,
L'homme en moins d'un moment quint'essences en Dieu!
(Eden, vv. 381-8)
Of minor importance in direct influence on the poet, perhaps, but contributing to the power of some of his metaphors is the pythagorean doctrine of **metempsychosis**:

> Pourroit-il éviter les cruautéz rusees  
> De ces maux obstinez, par qui sont abusees  
> Les mecedines mains, et qui bannis d'un cors,  
> Rentrent sous autre nom dans ses membres mi-mortes?  
> Ou plustost escliers de la metempsychose  
> Du docte Samien, l'un se metamorphose  
> En autrre pire mal: soit pour l'affinité  
> Ou de l'humeur peccante, ou du membre affecté:  
> Soit par l'indocte abus, ou l'avare malice  
> De ceux qui d'Apolion pratiquent l'exercice:  
> Dans un esprit chagrin la manie se met:  
> L'Avertin se transforme au mal de Mahomet,  
> La mauvaise habitude en froide Hydropsie,  
> Et la morne stupeur se fait Paralysie.  
> Bref, Adam semble un cerf qui, dans le coin d'un bois  
> S'enfonceant dans la buage, est au derniers abois,  
> *(Furies, vv. 517-532)*

Pythagoras might not have endorsed such an application of his doctrine, but the power in such a portrayal of the desperation of Adam is undeniable and comments favorably on the psychological graphicness of the style of Du Bartas. In contrast to the slight influence of Pythagoras and its doubtful application is the guidance accepted from St. Augustine.

St. Augustine's influence on Du Bartas is obvious and freely acknowledged by the Renaissance poet.\textsuperscript{33} St. Augustine’s concept of time is seen in the title, *Sepmaines*, which Du Bartas says he took from *De Civitate Dei*.\textsuperscript{34} Those acquainted with the Augustinian writings know how direct they are in facing the problems of existence. In the reference cited above Du Bartas says that the idea of the general content of the *Seconde Sepmaine* also came from Saint Augustine.

Lucretius and his *De Rerum Natura* had a guiding hand in the direction of not only Du Bartas' poetry but probably also in most hexameral poetry after Lucretius. Holmes says:
Strange to relate, the epic of Creation, as distinct from sermon and commentary in prose, had another literary model in the De rerum natura of Lucretius (c. 97-53 B. C.), from whom we date the Golden Age of Latin language and literature. Lucretius was an enthusiastic Epicurean who, on several points, may have gone his master one better. His beautiful didactic poem was undertaken to prove the mortality of the soul and the illogicality of all worship and religion. In the process of opening human minds to the "truth," Lucretius rose to an exalted eloquence that has seldom, if ever, been surpassed. Employing the "atomistic" system of Epicurus he discussed the constitution of the world and the nature and destiny of Man [emphasis mine]. . . . the eloquence of Lucretius inspired Dracontius and—we shall see—Du Bartas, to give Christianity as fine a story of Creation as the great Pagan had given to the materialistic doctrine of Epicurus.  

Simon Goulart said that Du Bartas made reference to Lucretius in Les Septmaines, and it is common knowledge that Lucretius popularized the practice of drawing moral lessons from the behaviour of animals, a favorite device of Du Bartas. For Du Bartas' directly expressed opinion of Lucretius we turn to the Premiere Septaine, III, vv. 825-31:

Mais Lucrece, dy-moy, quelle vertu cachee
Tourne toujours vers l'Ourse une aiguille touchee
Par l'eymant tire-fer? Vraiment si tu le peux,
D'un laurier toujours verd je ceindray tes cheveux,
Te confessant plus docte es secrets de nature
Et que ton Empedocle et que ton Epicur.

In addition to influences or sources directly attributable to specific writers, the general spirit of investigation and openness of mind of the Renaissance can be seen in Les Septmaines. At first glance, the treatment of God may be thought of as an ordinary Christian statement of Faith in the Trinity. However, it should be noted that the choice of words and their order have important philosophical implications. Of particular interest is the use of the word "essence," which in Du Bartas implies a whole study of nature and natural qualities:

Ceste longue largeur, ceste hauteur profonde,
Cest infiny finy, ce grand monde sans monde,
Ce lourd, dy-je, Chaos, qui, dans soy mutiné,
Se vid en un moment dans le Rien d'un rien né,
Estoit le corps fecond d'où le celeste essence
Et les quatre elemens devoient prendre naissance.
(P. S., II, vv. 41-46)

and:

Il n'estoit solitaire, avecques luy vivoyent
Son Fils et son Esprit, qui par tout le suivoyent.
Car sans commencement, sans semence et sans mere,
De ce grand univers il engendre le pere,
Je dy son Fils, sa voix, son conseil eternel,
De qui l'estre est egal a l'estre paternel:
De ces deux proceda leur commune puissance,
Leur esprit, leur amour, non divers en essence,
Ains divers en personne, et dont la deite
Subsistre heureusement de toute eternite,
Et fait des trois ensemble une essence triple-une.
(P. S., I, vv. 65-75)

The "essence triple-une," sometimes simply "triple-une" is a recurrent concept in Les Sepmaines; it is not only significant in describing God but in the poet's concept of man as well. Man is the "roy des animaux" on the one hand (P. S., VI, v. 481), but he also partakes of God's nature (Eden, v. 388). This coalescence is achieved in him by the combining of two essences, the divine and the animal (P. S., VI, 471-6). The essence concepts are quite medieval in their first application, but Du Bartas takes the development into Neo-Platonic oneness with the universe and God.

The question of how man partakes of God's nature is important in the poet's mind, especially in understanding the relationship idealized in the Garden of Eden. Although Du Bartas explicitly states a literal interpretation of the Eden story, he is strangely open to a spiritually derived meaning. To answer the problem of man's communicating with God, the poet attempts to describe the process which makes man a prophet. The manner in which Du Bartas examines the question is thoughtful and challenging because of his being open to unorthodox expressing or understanding of Christian ideas:
Car fait tout sainct, tout-beau
Il reçoit du Trin'un l'inimitable seau;
Il voit dans le miroir de l'Archetype unique
Les mystères du ciel, et la gloire angelique;
Il devient plus qu'esprit. Hier, demain, ce jourd'hui,
Tousjours presens, ne sont qu'un seul temps devant luy,
Et le transport fini, bien qu'il soit dissemblable
A celuy de devant, il se monstre admirable
Aux hommes plus divins, et parmy nous reluit
Comme un astre à travers les ombres de la nuit.

... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ...
O doux ravissement, sainct vol, amour extreme,
Qui fais que nous baisons les levres d'Amour mesme!
O noce qui confite et de manne et de miel,
Maries pour un temps la terre avec le ciel!
Feu qui dans l'alambic des pensees divines
Sublimes nos desirs, nostre terre r'affines,
Et nous portant au ciel sans bouger de ce lieu,
L'homme en moins d'un moment quint'essences en Dieu!

(Eden, vv. 363–88)

There is a linking of God's nature to man, thereby making man partially
or potentially God-like. There is linking of the Trinity with the Platonic
archetype, lending philosophical depth to a Christian postulate, and there
is the implication that it is in understanding the significance of the
Platonic archetype that mysteries of heaven are revealed. Therefore the
wording chosen by the poet in his treatment of the Trinity arouses curi-
osity and stimulates or suggests careful investigation of the relationship
of Christian doctrine to thought on a wider scale.

It should be immediately noted, however, that even though the
poet's openness to investigation of reality seems to exist, he does not
believe that the concept of the Trinity can be satisfactorily explained
by philosophy. While discussing the nature of Christ he says:

Tout beau, Muse, tout beau, d'un si profond Neptune
Ne sonde point le fond; garde-toy d'approcher
Ce Charybde glouton, ce Capharé rocher
Où mainte nef, suivant la raison pour son Ourse,
A fait triste naufrage au milieu de sa course.
Qui voudra seurement par ce gouffre ramer,
Sage, n'aille jamais cingler en haute mer;
Ains costoye la rive, ayant la Foy pour voile,  
L'Esprit saint pour nocher, la Bible pour estoile.  
Combien d'esprits subtils ont le monde abusé,  
Pour avoir cest Esprit pour patron refusé,  
Et quittant le sainct fil d'une vierge loyale,  
Se sont, perdans autruy, perdus dans ce daedale?  
(P. S., I, vv. 76-88)

The poet's Christian faith in the Bible and the Holy Spirit is undeniable, but keeping his balance intellectually, he proposes the Spirit for a patron rather than a dictator. He advocates trust in the Bible, but he holds on to independent thinking as a means of exploring reality.

An important example of the poet's openness to the investigation of reality is his willingness to admit the development of man from a primitive state:

O bouche, c'est par toy que nos ayeux sauvages,  
Qui, vagabons, vivoient durant les premiers ages  
Sous les cambrez rochers, ou sous les feuilleux bois,  
Sans regle, sans amour, sans commerce, sans lois,  
S'unissans en un corps ont habité les villes,  
Et porté, non forcez, le joug des loix civiles.  
(P. S., VI, vv. 573-8)

This passage is notable because of its contrast to the contemporary Christian idea of static man, an idea that had arisen from medieval society and its structures. The medieval concept of early man was of his living in immediate contact with the controlling word of God, whereas Du Bartas says "Sans regle." Rather than assuming as so many did that the communities described in the Bible were the first condition of man, Du Bartas pictures man as being scattered in cave dwellings, having no society. Du Bartas indicates that, by means of communication, agreement, debate, planning, and other similar functions made possible by the mouth, man developed laws and complex society.

The intellectual currents mentioned above combined in the poet's mind to produce an interest in the make-up of the physical world as seen
from a concrete, experiential point of view rather than from an abstract, arbitrary, artificial, or doctrinaire point of view. Observations on the phenomena of concrete reality and of experienced Being are for the most part on two levels in Les Sepmaines: that is, the poet is attempting to understand the cosmos by two different methods, which are close-at-hand observations and conjecture from a physical distance. The close-at-hand observations are comprised of what the poet has personally seen, and conjecture from a distance is an effort to see in the mind's eye what is far-off in space or time. Du Bartas does not see history or the far-off as having a different Being from the close-at-hand. For him, history has the same essence as that part of the universe which he has personally investigated or felt, and he is thus able to understand and describe the far-off as being on the same plane of Being as the close-at-hand. The understanding of the poet seeks to penetrate and lay bare three qualities of the entities in the universe: their normal action, function, or way of being; their power, that is their significance in terms of relatedness to and influence on other phenomena; and their essence, that is to say their nature or Being:

Je sçay bien que les clous qui brillent dans les cieux
Fuyent si vistement et nos mains et nos yeux
Que le mortel ne peut parfaitement coignoistre
Leur chemin, leur pouvoir, et moins encore leur estre.
Mais, si l'esprit humain par conjecture peut
Ataindre à ce grand corps, qui se mouvant, tout meut...

(P. S., IV, vv. 55-60)

Even though the poet wishes in the above passage to probe the celestial entities by "conjecture," he falls back promptly to the visual "close-at-hand" examination which is typical of much of his poetry, as evidenced in P. S., IV, vv. 83-112, where can be found the words "Je remarque... je dy... je ne pense point... je me ny de ces forgeurs
de fables... je ne voy point... je remarque au contraire... je ne voy point... ."
In the 29 lines referred to above, there are nine personal judgments with je as the subject, followed by an important "Doncques," after which conjecture and personal observation are combined in an interpretation of the celestial movements which, although unscientific, are honest opinions based on what the poet has experienced himself. The presence or absence of scientific truth in Du Bartas' work is not of determining importance in a discussion from a phenomenological point of view, because it is rather the authenticity of the observation which is under discussion, for the essential meaning of the poet's Being in his writing, and the poem's own particular Being, are expressed in this authenticity. In order to attempt to explicate this degree of authenticity in terms of existential phenomenology, one must search for the modes of the poet's presence in his poetry, not forgetting the poem's separate existence as an entity, and explain them as they relate to literary creation.

Braunrot has noted five modes of the author's presence in Les Sepmaines. First of all, there is direct intervention, most often through visual sign, as in "Mon Jourdain, je te voy" ("Je voy," or "Je te voy" occurs frequently in Les Sepmaines). When the poet is not satisfied with simply "seeing," he presents an argument and becomes present through this argument, hoping to make present for the reader the phenomenon in question. Most often Du Bartas is present through lyric description, often waxing encomic. When his vision, his arguments, and his lyric descriptions do not seem adequate, Du Bartas turns to his sources, drawing from a wide selection of classical, ecclesiastical, and contemporary writers.
In all these modes of presence, however, as Braunrot points out, there is a predominant concreteness in the poet's expression which, despite his Platonism, his Calvinistic faith, and his occasional distrust of human reason, keeps in focus the importance of the human perspective. The confidence in the human perspective is brought about by a belief in poetry. Du Bartas honestly believes that his poetic efforts will bring enlightenment and pleasure to the reader:

D'avantage, puisqu'il est ainsi que la poésie est une parleante peinture, et que l'office d'un ingénieux escrivain est de marier le plaisir au profit, que trouvera étrange si j'ay rendu le paysage de ce tableau aussi divers que la nature même et si, pour faire mieux avaler les salutaires bréuvages que la sainte Parole presente aux esprits malades et fastidieux de ce temps, j'y ay mêlé le miel et le sucre des lettres humaines.  

Thus is it obvious that the poet's purpose is so extremely broad in its scope that the description of the experience of nature is included along with traditional epic matter and several other modes of awareness. Not only the purpose but also the stated method of Du Bartas envisaged an aesthetic experiencing of life and its entire context through poetry. As Erickson states:

Poetic language is a piece with existential uses of terms and folk sayings in this regard. It reveals features of human agency and awareness which are basic to the continued existence of man as we know him or could conceive of him on the basis of what we do know. In short, poetic language often reveals perspicuously prelinguistic meaning, the phenomena of phenomenology.

In Uranie Du Bartas expresses his belief that the poet is a sacred servant. Heidegger said that the poet approaches divine truth best because of his respect for mysteries, and the real poet is religious, for religion is the source of all poetry; however, the poet is not infallible. In a long work, even the most attentive poets may occasionally go to
sleep. Du Bartas himself was struggling with the additional difficulty of writing in a second language (his native tongue was Gascon). Finally, those poets who like Du Bartas are exploring a new path or attempting to give new meaning to an old way must expect to make some false turns and sometimes to lose their way. Even in the acknowledgements of the fallibility of the poet can be seen fresh and frank appreciation of the human perspective.

Du Bartas had enough confidence in the human perspective that he believed his search for appropriate poetic expression was worthwhile and would be rewarded with a certain measure of success:

Quant à la description des mathématiques que j'ay introduites au dernier chant, livre, ou traité, qu'ils sachent que le simple récit de Moïse ne me fournissant assez de matière pour en faire, suivant le général dessein de mon oeuvre, la quatrième partie de mon second Jour, j'ay esté contraint de recourir à la libéralité de Joseph, aux labours duquel toute l'antiquité a donné à bon droit un des premiers rangs après les livres canoniques et hagiographiques. Bref, je ne présente point ici une confession de foi, ains un poème, que je pare autant qu'il le peut parer des plus esquis joyaux que je butine sur toutes sciences et professions. Et de vray je ne rougiray point en me vantant, que je n'ay pas remploi ceste crevasse de blocage ou de grossier tuf, ains des plus riches marbres qui se peuvent tirer ès carrières de la mathématique; 44

The interest of the poet in the human perspective went even to the choice and formation of words. Du Bartas has been severely criticized for his onomatopoeia and his neologisms, but he had a very definite purpose and method in his use of language which shows a phenomenological appreciation of poetry's language. As explained in his "Brief Advertissement au lecteur" in the 1584 edition of Les Sepmaines, he was trying to use words innovatively to express poetic and spiritual meaning. It is in creating a new chemistry of words that a poet can transcend temporality or space,
and he makes phenomena appear or show themselves as transparent through poetizing them, thus taking the reader with him on a voyage through the universe and pointing out along the way the items of beauty that adorn the Creation. Lest there be any doubt as to the importance of phenomenological experience in Les Sepmaines, the poet states:

Celuy n'a point de sens qui sans rougir dement
De ses sens non blecez le certain jugement,
Et celuy qui combat contre l'expérience
N'est digne du discours d'UNE haute science.
(P. S., IV, 417-20)

La Premiere Sepmaine is a song of the beginning of physical Being; La Seconde Sepmaine is a song of the Being Dasein. Heidegger said that "Temporality is the meaning of Dasein," and we may deduce that Les Sepmaines are a poetry of temporality. The openness of the poet to temporality projects him into time and calls forth the historicality of Being. The transcendence of time is often authentic in Les Sepmaines, but there is no great solution to problems or explaining of great mysteries. The mysteries are seen, praised, and guarded. The problem of human existence is acknowledged, but it is poetized rather than explained, that is, its mystery is guarded as it is spoken of. This technique happens to be in accord with Heideggerian hermeneutics:

But there is no straightforward or simple path that leads to a solution of the problem. One must first come at it from the side of man's existence and from his firsthand understanding of what it means to be in the world; but then one must come back to look afresh at human existence in the light of whatever understanding can be gained of the wider Being within the context of which our human existence is set.45

4. Levels of Phenomenological Ontology in Les Sepmaines

Ontology is the study of Being, and phenomenology, the study of
phenomena. According to Heidegger, ontology must be phenomenological, which means it must face the entities of existence. The study of entities is, however, only a preliminary step in the existential analytic, and it is a study that is merely ontical. The difference between what is ontological and that which is ontical is the difference between the study of Being itself and the consideration of entities that make up Being. Naturally, there are several progressive levels between ontical and ontological thinking. A fundamental level of ontology, very close to ontical speaking, is a mode of speaking Being which is "bare mood":

Indeed, from the ontological point of view we must as a general principle leave the primary discovery of the world to "bare mood." The distinctiveness and primordiality of poetic discourse are based on the fact that its truth is the truth of moods as it can be communicated by a mood.

"Bare mood" is important in the construction and style of Les Sepmaines. In the case of Du Bartas the mood is more difficult to define than in, for example, the case of D'Aubigné where anguish, anger, and the spirit of judgment can clearly be seen. In Les Sepmaines anguish and violent anger are hardly present; on the contrary there is a kind of energetic hopefulness which shows itself in curiosity and tolerance and which motivates the poet toward long and enthusiastic efforts to be creative in writing. Such energetic hopefulness is perhaps best illustrated by his poetic excursion into the aquatic universe by which he hopes to present to the reader the myriad beauties which exist there as effectively as he does those more visible phenomena found on land:

O Roy des champs flotans! O Roy des champs herbeux,
Qui du vent de ta bouche esbranles, quand tu veux,
Le fondement des monts, et les vagues salees
Pousses contre l'azur des voutes estoilles,
Fay que, docte arpenteur, je borne justement
Dans le cours de ce jour l'un et l'autre element;  
Fay que d'un vers disert je chante la nature  
Du liquide ocean, et de la terre dure,  
Que d'un stile fleury je descrive les fleurs  
Qui peindront ce jourd'huy les champs de leurs couleurs!

(P. S., III, vv. 11-20)

Such energetic hopefulness may not be rewarded with the literary and religious treasures hoped for, but to a certain degree, Being is evoked, and the world is revealed in the plethora of ontic descriptions through the mood in which they are assembled in the poem. In contrast to such relative success, Du Bartas judged according to modern philosophical standards falls quite short of determining Dasein in an explicit way, sinking almost constantly into "everydayness." Heidegger describes his investigation in a way that points up the weaknesses of the treatment of Dasein and its nature by Du Bartas: "Our investigation set out to describe Being-in-the-world, so that from the beginning we could secure an adequate phenomenological horizon as opposed to those inappropriate and mostly inexplicit ways in which the nature of Dasein has been determined beforehand ontologically."50

A second level of ontology seen in Les Sepeaines is interpreting, which in any poetry is colored greatly by mood, for mood determines the nature of ontology and affects the authenticity of understanding. As has been pointed out previously, Du Bartas interprets, for the most part, proximally, that is to say not ontologically. The colors, shapes, and dimensions of the universe are given significance by Du Bartas according to his understanding of Plato and of the Bible. Too often he does not look for the significance in their essence and relatedness, or "remember" the significance "primordially" but gives an "everyday" interpretation. His strength ontologically is in his efforts to be original and innovative
in description, which often result in a new interpretation ontically. For example, the list of accomplishments of fire produces a quasi-phenomenological interpretation of the sun's significance in Dasein's world:

Le feu donne-clarté, porte-chaud, jette-flamme,  
Source de mouvement, chasse-ordure, donne-ame,  
Alchimiste, soldat, forgeron, cuisinier,  
Chirurgien, fondeur, orfevre, canonnier,  
Qui peut tout, qui fait tout, et dont la source embrasse  
Dessous les bras du ciel le rond de ceste masse.  
(P. S., II, vv. 857-62)

A third level of ontology is understanding. In this regard Du Bartas is patently deficient. When he makes an effort to understand in the deep and most real sense, he loses his way or admits that he has bogged down: "Je bronche, je me pers, je tombe quelquefois." The fact that he sometimes gets lost is not surprising in view of his feeling that many received doctrines are not adequate and need therefore poetic reexamination.

A fourth level of ontology is unveiling or the speaking of *aletheia*, which is a Greek word for truth and which means "unveiling" or "disclosing." Ontologically the disclosing of Being is a difficult task, never perfectly accomplished by any writer and only attained to certain degrees of effectiveness by the very best. *Aletheia* is scant and difficult to define in its application in *Les Septmaines*. In his ontology Du Bartas relies on some of the existential outlooks found in primitive form in Plato and the Bible, but he does not establish his own authentic application in a coherent way. Nor does he progress far beyond or build a great amount on the ontology he has received. He does try to establish an identity and a world for Dasein. To his credit, Du Bartas does not fall into the trap which caught Descartes, that of identifying
man as primarily "thinking" and therefore "being." Man is simply there; as in the philosophy of Heidegger, he is Dasein. Du Bartas does not downplay thinking; on the contrary, he exalts it. However, thinking is always an attribute of Dasein, not a primary existential in Les Sepmaines. Thinking is a constitutive on a secondary level, but it is not synonymous with stasis or aletheia. Du Bartas and Heidegger both see man first of all as "being there" and only secondarily as thinking:

We have now pointed out how those modes of Being-in-the-world which are constitutive for knowing the world are interconnected in their foundations; this makes it plain that in knowing, Dasein achieves a new status of Being (Seinsstand) towards a world which has already been discovered in Dasein itself. This new possibility of Being can develop itself autonomously; it can become a task to be accomplished, and as scientific knowledge it can take over the guidance for Being-in-the-world. But a 'commercium' of the subject with a world does not get created for the first time by knowing, nor does it arise from some way in which the world acts upon a subject. Knowing is a mode of Dasein founded upon Being-in-the-world. Thus Being-in-the-world, as a basic state, must be Interpreted beforehand.53

For Du Bartas man is in existence first, after which he begins to think and to investigate knowingly by the influence of the world soul:

Ainsi l'amé du monde insiprant dans nostre ame
Les eternels effects d'une eternelle flame,
Puis l'amé comme forme insiprant dans le cors
Et ses nombres sans nombre et ses divins accors,
Eust paré sa beaute d'une beaute supreme,
Et l'eust rendu non moins immortel qu'elle-mesme.
(Eden, vv. 677-82)

Heidegger has identified levels of existential ontology in Dasein, ranging from the highest which is Logos to calculative which is the mere manipulation of words and things to fit preconceived ideas. Between the aletheia of logos at the top of the scale and the artificiality of calculating thinking are poeticity, which is the approach to logos and, leading in the contrary direction, everydayness which is the articulation
of fallen or inauthentic Dasein. In Les Sepraines one finds primarily everydayness, with a certain amount of poeticy on one side and calculation on the other. When poeticy is achieved—when thinking is authentic and open—there is a contribution toward the finding and speaking of logos. Heidegger's detailed analysis of poeticy is helpful in understanding how certain aspects of Les Sepraines are phenomenological, or contribute to the unveiling of logos.

It is clear at every turn in the writings of Heidegger that usefulness and poetry are related, with "equipment" being as important in understanding and describing entities as abstract expression. In fact, when Heidegger chooses to express his aesthetic theories in detail, he picks Van Gogh's painting of a farmer's shoes because "equipment," "world," and "thing" reveal themselves in the "workliness" of the shoes. The foundational ontology of equipment and poetry is "nature" or "essences." Heidegger says in Being and Time (p. 100) that "Hammer, tongs, and needle refer in themselves to steel, iron, metal, mineral, wood, in that they consist of these. In equipment that is used, 'Nature' is discovered along with it by that use—the 'Nature' we find in natural products" and in Poetry, Language, Thought that "In the heading 'the setting-into-work of truth,' in which it remains undecided but decidable who does the setting, or in what way it occurs, there is concealed the relation of Being and human being, a relation which is unsuitably conceived even in this version." Part of the source of the power of poetry is therefore the importance to Dasein of the workliness of truth through relating human Being to primordial Being. It is basic to the search for this truth to find and describe the "nature" of things or the "essences" of phenomena.
Everyday language has a way of describing these essences as if they are uniform in the mind of the reader or speaker, with fixed and absolute attributes. Authentic language looks at each phenomenon individually, and while not denying the relatedness of Being, it experiences the phenomenon for what it is at that particular moment and then describes its nature or essence in fresh, authentic language. The avoidance of conventional names and labels of everyday descriptions is a step toward disclosing Being through observing phenomena. In this regard Du Bartas can be seen to have made an effort through style and vocabulary to unveil the entities of the universe in a poetic and authentic manner. In order to disclose essences, he used, as has been seen in part already, neologisms:

Un bel esprit, conduit d'heure et de jugement,
Peut donner passe-port aux mots, qui fraisement
Sortent de sa boutique: adopter les estranges,
Enter les sauvageons, rendant par ses meslanges
Son oraison plus riche; et d'un email divers
Riolant sa parole, ou sa prose, ou ses vers.
(Babylone, vv. 479-484)

metonymy:

Or le Roy trois-fois-grand de la voute estoilee

L'Eternel vouloit bien que sans peine et tourment
Il vesquist en Eden, mais non oisivement.
(Eden, vv. 253-64)55

circumlocutions:

Il me plaist de voir Dieu, mais comme revestu
Du manteau de ce Tout tesmoin de sa vertu.
Car si les raiz aigus, que le clair soleil darde,
Esblouissent celuy qui, constant, les regarde,
Qui pourra soustenir sur les cieux les plus clers
Du visage de Dieu les foudroyans esclers?

Dieu, qui ne peut tomber es lourds sens des humains,
Se rend comme visible es oeuvres de ses mains,
Fait toucher à nos doigts, flairer à nos narines,
Gouster à nos palais ses vertus plus divines;
Parle à nous à toute heure, ayant pour truchemens
Des pavillons astrez les reglez mouvements.

(P. S., I, vv. 121–34)\textsuperscript{56}

and alliteration:

Ainsi que les pasteurs, qui du long d'une croupe
Voyant descendre un loup vers la leineuse troupe,
Crient Au loup, au loup! Le haut mont coup sur coup,
Coup sur coup la forest respond Au loup, au loup.

(Capitaines, vv. 831–34)

Comme le feu caché dans la vapeur espaïsse
Marmotonne, grondant, la nue qui le presse,
Canonne, tonne, estonne: et d'un long roulement
Ire fait retentir le venteux element...

(Furies, vv. 221–4)

Le champ plat bat, abat, destrape, grappe, attrape.

(Artifices, v. 398)

French criticism has censured Du Bartas heavily because of his alliteration—Malherbians termed such practice "cacaphonie."\textsuperscript{57} Du Bartas tried to justify his word choice in a way that arouses the interest of the phenomenologist:

(Muse, pardonne-moy, si je pein de grotesques
Un si riche tableau, si de mots barbaresques
Je souille mon discours, veu qu'en cest argument
Il faut pour bien parler, parler barbarement.)

(Colomnes, vv. 605–8)

In effect, he is saying that the words should be chosen not only for their grace, beauty, or descriptive power but also for their ability to give a genuine grasp of the essence of the phenomena under discussion.

In the same spirit, with perhaps a different understanding of metonymy from ours, he explains the use of mythology in a Christian poem:

"Quand j'en use c'est par métonymie, ou faisant quelque allusion à leurs fables."\textsuperscript{58} Metonymy and circumlocutions work together, in his poetry, by painting the newness and the beauty of the created worlds. They serve to reveal essences and thus avoid staleness of expression or jadedness
in presenting phenomena whose existence is known, and they create the appropriate atmosphere for a song of the birth of the universe. Word choice adds to the poetic effect when Du Bartas uses adverbs of time in such a way as to produce a certain vertigo: "The frequency of adverbs such as 'ores...ores, maintenant, puis ça, puis là' awakens the idea of quasi-simultaneity in space, and accentuates the general impression of piling up." 59

The above considerations illucidate the "workliness" of the phenomenological approach of Du Bartas as he attempts to describe the essences of entities and, in Heideggerian terms, the thinging of things that world—the assembling of phenomena that form worlds, and their relatedness. However, Du Bartas approaches the phenomena of Being from his own particular mode of presence in the poetry, which is "energetic hopefulness." He is hopeful that his poetry will inspire faith, bring enjoyment, and inform the reader, and he is energized by the beauty of the universe and by the grandness of his enterprise. It might be helpful in understanding the mode of the poet's presence to make a comparison of his ontology with that of Lucretius. Lucretius is singing the death of the gods, while Du Bartas is singing the birth of the worlds and of man. For Lucretius the nature of the being of gods is no longer a matter to be studied seriously. For Du Bartas, in contrast, his subject matter is awesome in its relevance and power: the beginning and the sustaining of all Being. Undeniably Du Bartas owes much to Lucretius, but such a consideration would be an entire study in itself. That which is pertinent to the ontological phenomenology of Du Bartas and to the study of the levels of ontology and modes of the poet's projection in Les
Sepmaines is the manner in which Du Bartas often avoids conventional labels in his descriptions, or uses familiar words in an unusual way, creating a descriptive poetic language which "unveils" or discloses the "workly being" or the "nature" or "essence" of the phenomenon under discussion.

For example, the sun is called "le flambeau delien,"\textsuperscript{60} calling to mind the way in which it liberates or unties the germ of life in the earth and brings it into the air. The use of the unpoetic word "syringuant" has been greatly criticized and is a standard example of the supposedly poor word choice sometimes exercised by Du Bartas. From a point of view that prizes phenomenological disclosing above convention the word does not appear ridiculous at all but rather expressive of the poet's private and authentic experience of the phenomenon which he is describing in seeing the earth's absorption of moisture.\textsuperscript{61} A further illustration of the same operation of verbal exploring can be seen in the description of the causes of rain.\textsuperscript{62} First, the poet passes on the theories of the causes of rain found in Lucretius and Pliny, but he adds his own experientially derived description by likening the process to the working of a wine-press. In the same vein he continues to describe the operations of the heavens on the basis of the scientific explanations he knows, explanations spiced with subjective comparisons that demonstrate his personal interest and his poetic projection into the essence of the process of rain.\textsuperscript{63}

In the comparisons, similes, and metaphors used by Du Bartas to reveal essences of the things of nature can be seen some possible contributions to phenomenological thinking. These aspects of his style are in fact important as experiential signifiers. Primarily he may well
have contributed to the rethinking of the nature of Dasein's world and the phenomena that constitute it by assembling them in a poem laced with exploratory descriptions. If he has accomplished this, it is by taking his direction from the "workly Being" of the phenomena in question, as demonstrated above in regards to the sun and to rain. Typically the workly being of a phenomenon in Les Septaines is seen largely in terms of relationships, forces, and counter-forces.

The correct balance of the complicated interplay of relationships and forces results, in his eyes, in a harmonious and mostly beautiful creation—the universe as it was meant to be. An imbalance causes destruction, ugliness, sickness, and suffering:

Ainsi le trop d'humeur qu'à la longue le foye
Mal propre à digérer, dessus la chair envoyé,
Bouffit le corps malade, estoupe les conduis
Des moites excremens, bousche et rebousche l'huis
A la pantoise haleine, et, lentement cruelle,
Fait qu'au milieu de l'eau sa soif soit éternelle,
Ne laissant l'homme en paix, jusqu'à tant que ses os
Par le gelé tombeau soient tenus en depos.
Ainsi le sec excès cause une fièvre lente,
(P.S., II, vv. 113-21)

The above citation is part of Du Bartas' argument that an imbalance of the elements causes sickness, and he believes that his illustration drawn from the humours of the body is sufficient to prove and demonstrate his point. The concept of the balance of the bodily humours is not, of course, original with Du Bartas, but he relies upon the universal acceptance of such an idea to substantiate his main thesis concerning the evils of imbalance. The basic assumption that the universe is sustained by the balance of its constituent parts is again not original with Du Bartas, but it is important in Les Septaines as a basic guiding assumption which reveals the poet as being concerned with demonstrating the
connectedness of the universe, the contiguity of Being. The thinking of connectedness and contiguity leads away from abuses of Aristotelian categorizations and discourages artificially absolute or divisional thinking. It could lead ultimately to rethinking time, man, and his gods, although these extensions are only hinted at by Du Bartas.

It does not then seem unreasonable to say that Du Bartas made some slight progress in transcending metaphysics, but it must also be admitted that the ontological mode in which he writes is too bound up in metaphysics to be able to actually break free or to transcend in a coherent and thorough explication. The poetic, theological, and philosophical task which Du Bartas set for himself is described by Heidegger in a way which verbalizes what Du Bartas was able only to vaguely imply:

All ontic experience of entities—both circumspective calculation of the ready-to-hand, and positive scientific cognition of the present-at-hand—is based upon projections of the Being of the corresponding entities—projections which in every case are more or less transparent. But in these projections there lies hidden the "upon-which" of the projection; and on this, as it were, the understanding of Being nourishes itself.\textsuperscript{64}

On the other hand, the reason for the narrowness and shortness, of the phenomenological vision of Du Bartas and his resulting lack of existential penetration of metaphysics can be seen in another selection from Being and Time: "Circumspection presupposes the knowledge of the whole, the totality, within which these implements are what they are. The knowledge of the implemental totality is necessary for the discovery of the implements. This totality is surroundings, the inauthentic world."\textsuperscript{65} Too much of what Du Bartas thinks he sees is the everyday, circumspective, inauthentic way of representing reality, and it thus leads him away from Being and into an existential trap: that is, Du Bartas relies too much
on the "scientific" explanations known to him, and these explanations, 
though the most modern and believable at the time, are passing repre-
sentations of realities not authentic in their existential ontology.

Like so many believers at any given stage or generation of scien-
tific progress Du Bartas imagines that the contemporary scientific explana-
tion is accurate and without doubt the best that will ever be put forward.
The trap is merciless towards such an uninformed existential investigation 
because the investigation is constructed on Dasein's understanding and 
use of science as a means of interpretation of reality, an understanding 
which always takes too much for granted in the very nature of reality as 
a system of references. The best exploration of Being approaches each 
phenomenon without taking facets of reality for granted. As Heidegger 
has said, science is "the thematizing of entities within-the-world," and 
it "presupposes Being-in-the-world as the basic state of Dasein."66 Du 
Bartas, like the vast majority of writers, failed to view science as 
merely the thematizing of entities, thinking it could suffice in the 
explanation of phenomena. Phenomena have to be experienced in order to 
be described meaningfully, and the experiencing of life is as much poetry 
as factual investigation.

Describing Being through experience and poetry is poeticity, and 
poeticity transcends science, metaphysics, and religious orthodoxy by 
expressing what the poet has seen and felt of realities not definable by 
such systems. The poet goes beyond rules, definitions, doctrines, and 
theories, and he waits in openness to the higher experiencing of Being. 
In this regard Lucretius and Milton are much more effective than Du 
Bartas because of the intense authenticity of their experience and the 
rich expression of what they experienced. However, Du Bartas is attempting
to write in a state of mind very comparable to that achieved by them, and did in fact contribute to the making of Paradise Lost. 67

A higher level of ontological investigation than the circumspective and a part of the contribution of Du Bartas to the refinement of thought are a result of his basic assumption of connectedness and his mode of seeing the connectedness of Being, for the result of studying relationships and forces in Les Septaines is a disclosure of "significance." Significance as a phenomenon is disclosed by revealing essences and realities tied to one another. For example, the beginning of everything is in nothing. This "Nothing" is the fecund source of the "celeste essence" and the four basic elements, which originate in the "essence":

Ceste longue largeur, ceste hauteur profonde,
Cest infiny finy, ce grand monde sans monde,
Ce lourd, dy-je, Chaos, qui, dans soy mutiné,
Se vid en un moment dans le Rien d'un rien né,
Estoit le corps fecond d'ou la celeste essence
Et les quatre elemens devoient prendre naissance.
   (P. S., II, vv. 41-6)

At the same time, this "Nothing" is a "grande monde sans monde," because there are no relationships and boundaries, no identifying essences. Relationships produce an order of being, a workable system:

Non que chaque element en main porte tout-jour
D'un mesme corps le sceptre; ains regnant à son tour,
Il fait que le sujet dessous sa loy se range,
Et que changeant de roy, de naturel il change,
Comme, sans respecter ni richesses ni sang,
Chaque bon citoyen commande et sert de rang
Dans la libre cite, qui semble, en peu d'espace
Changeant de magistrat, changer aussi de face.
   (P. S., II, vv. 75-83)

This essential state of being involving relationships applies not only to material elements but also to human affairs. 68 The relationships of forms of matter which produce order, health, and beauty are sacred and fruitful, but those which are destructive are guilty of "divorce cruel":
Donques, puis que le noed du sacré mariage
Qui joint les elements, enfande d'aage en aage
Les fils de l'univers, et puis qu'ils font mourir
D'un divorce cruel tout ce qu'on voit perir,
Et changeant seulement et de rang et de place,
Produisent, inconstans, les formes dont la face
Du monde s'embellit, comme quatre ou cinq tons,
Qui diversement joints font cent genres de sons
Qui, par le charme doux de leur douce merveille,

(P. S., II, vv. 245-54)

In establishing of boundaries one keeps change healthy and prevents Chaos from reasserting itself:

Ce n'est point sans raison, qu'avec telle industrie
L'Eternel partagea leur commune patrie,
Assignant à chacun un siege limite
Propre à leur quantité, propre à leur qualité.

(P. S., II, 261-4)

It is the establishing of significance that produces world, according to Heidegger, and in Les Sepmaines such is the case as it is understood a priori. Heidegger says:

Circumspective concern includes the understanding of a totality of involvements, and this understanding is based on a prior understanding of the relationships of the "in-order-to," the "towards-this," and the "for-the-sake-of." The interconnection of these relationships has been exhibited earlier as "significance." Their unity makes up what we call the "world." The question arises of how anything like the world in its unity with Dasein is ontologically possible. In what way must the world be, if Dasein is to be able to exist as Being-in-the-World?65

Both the ontology of significance and the question it raises of the possibility of man's existence in a world are matters of concern in Les Sepmaines, although certainly not developed to a Heideggerian level of disclosure. Heidegger is speaking in the above passage of the existential world rather than of the physical world as such, while Du Bartas through Platonic and Neo-Platonic influences is only vaguely aware of the possibility of such a distinction, but the importance of relationships
in establishing significance is present in the work of both writers. For example, Heidegger asks in the above passage: "In what way must the world be, if Dasein is to be able to exist as Being-in-the-world?" His is a rhetorical question, which he proceeds to answer, as we have seen, philosophically. Du Bartas asks a poetic question:

Où suis-je transporté? Je ne suis plus au monde.
La terre que je fraye, et la cambreure ronde
Qui, r'amenant les jours et reguidant les nuis,
Colère contre moy, reconduit mes ennuis.
L'air qu'a long traits je hume, et la mer ou je nage
N'est des jours premier-nez le magnifique ouvrage.
Ceste triste rondeur n'est le riche univers
Que l'Eternel para d'ornemens si divers;
Ce n'est qu'une prison, une averne effroyable,
Et du monde premier le tombeau miserable.

(Les Furies, vv. 1-10)

The answer which follows may not always seem very convincing to the modern or skeptical reader, but the means of expressing the answer suggests the value of further investigation. In that way Les Sepmaines are intellectually stimulating and contribute to a certain progress toward authentic thinking, somewhat like the book of Job, a collection of cosmological and religious poetry which left so many unanswered questions.

In Les Sepmaines the "thingness" of entities is shown through poetic descriptions of their essences as well as through an attempt to avoid merely conventional labels and descriptions; the resulting picture of the whole establishes significance. The "picture of the whole" which can be seen by the reading of Les Sepmaines suggests some profound ontological insights, even though these insights are not well developed.

A further ontological level is the temporality of Being. According to cosmological circumstances, time is transcended and seen as relative or as being of a different essence at different points. Evidence of this transcendence of time is seen in the title, Les Sepmaines, with the second
week including the history of all of man's earthly existence. Du Bartas may have been attempting to avoid religious persecution from both strict Catholics and Calvinists when he took such pains to defend himself on the basis of patristic authority:

.. . . . je pourroii alléguer, que ceux qui sont acus-
tumez au langage du S. Esprit peuvent tesmoigner,
que les journées mystiques et semaines prophétiques,
ne sont mesurées par le cours ordinaire du soleil,
ains qu'elles comprennent souvent plusieurs années
et siècles. Mais, pour toute réplique, je les renvoie,
au dernier chapitre de la Cité de Dieu de S.-Augustin,
duquel j'ay pris et le titre, et l'argument, et la
division de ce livre.70

The specific application of this approach is restated in the P. S., I, vv. 415-22:

Car du vent de sa bouche ayant fait dans le vide
Un tas confusement froid, ardent, sec, humide,
Par temps, du monde bas Dieu separe le haut,
Met à part peu à peu le chaud avec le chaut,
Renvoie le solide avecques le solide,
Le froid avec le froid, l'humide avec l'humide,
Autant qu'il est besoin, et forme, ingenieux,
En six jours tous les corps de la terre et des cieux.

Although it would be easy to take the above reference to the six days of creation as meaning literal, twenty-four hour days, Du Bartas has already told us that such is not his intent and that he is speaking spiritually, hoping thereby to be understood spiritually.

A final aspect of the ontology of Les Sepmaines which coincides with Heidegger's phenomenology is the implication of the continuity between physical spiritual existence. With Du Bartas, as with Heidegger, there is no dichotomy between two supposedly real worlds but rather an acceptance of phenomena in a unified sense, although the philosophical bases for such unity are very different in the thought of each writer, with Du Bartas accepting a supernatural dimension that Heidegger avoids.
An example of the continuity between the physical and the spiritual worlds in *Les Sepmaines* can be found in Du Bartas' very concept of matter.\textsuperscript{71} He believes that it is spirit from God that makes matter dynamic. In *Eden*, vv. 360-3 he speaks of how the spirit can leave the body, showing that he also believes spirit can be a part of the body. In *Eden*, vv. 127-8 he speaks of flowers as having their own spirits as part of their nature. In the *P. S.*, I, v. 570 he makes the statement, "Car l'enfer est partout, ou l'Eternel n'est pas." This spiritual statement on the nature of hell precludes any geographical location, implying a spiritualized view of the matter of the cosmos. Du Bartas sees no contradiction in accepting the Biblical account of an incident and simultaneously accepting a positivistic concept of the evolution of phenomena in history. For him, the development of customs and language are positivistic phenomena\textsuperscript{72} which are also divinely guided.\textsuperscript{73}

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The purpose of directly confronting the issue of the limitations of Du Bartas in phenomenological insight at the beginning of this chapter was to establish clearly that this thesis is not attempting to represent Du Bartas as a hitherto undiscovered precursor of Heideggerian philosophy and lyric insight. It is in fact obvious from the lack of hermeneutics in *Les Sepmaines*, from the facile acceptance of intellectual sources, from the literalism that so often seems unabashed, from the proximal thinking, and from the publicness of Du Bartas that he failed signally to break free from the tyranny of framed-in worlds, thereby leaving most of his poetry in a state of levelling-down.

On the other hand, Du Bartas is not smug in his difficiencies but
actually feels acutely the lack of poetic expression in his work. He admits at times that he is confused and unable to find the right word. Even though he sometimes feels frustrated, the poet continues his effort to tell the story of Being, and his poetic projection takes definite form in his style, which is suited to quest and deliberate uncertainty; in his being influenced by the Platonic and Judaic ontologies; and in his constant high regard for personal, concrete experiences. Therefore the levels of ontology in his poetry often approach phenomenological disclosure, especially in his descriptive words and innovative style, which are experiential signifiers, in reaction to the need to reveal essences of specific entities.

As the meaning of entities and their relationships unfolds in *Les Septaines*, one sees the uncovering of truth as if nature were a palimpsest:

*L'approche du cosmos, que Ronsard dans les Hymnes, Belleau dans les Pierres précieuses, Lefèvre de la Boderie dans la Galliade, Du Bartas dans la Semaine cherchaient à concevoir est désormais perçu. Peu important les spéculations sur la matière, la hiérarchie des êtres, le monde est essentiellement un palimpsest à déchiffrer.*

This idea of uncovering the truth of phenomena is very similar to the Heideggerian understanding of *aletheia*, that is, unveiling which will be taken up in the following chapter. In point of fact, there was in the sixteenth century a vogue of combining symbolism and scientific discoveries into a humanistic search for the sub-surface realities of the cosmos. As a result, Du Bartas is often trying to do more than represent entities and experiences literally, and does this by means of symbolism, the meaning of which is largely lost to modern scholars. It will be seen
that the *Sepmaines* as a whole are an effort to recall the creation and
the history of man and his world and to respond in a way which elevates
the poet and the reader to greater holiness on a level beyond literalism.
This serious effort corresponds closely to Heidegger's "authentic"
thinking: "The first step toward vigilance that opens 'is the step back
from the thinking that merely represents--that is, that explains, to
the thinking that responds and recalls.'" 76

It would seem that Du Bartas makes a gigantic effort toward
accomplishing this step by the choice of subject, the structure, and the
tone of his work.
FOOTNOTES


4 For other examples, see Trophées, vv. 621-33; P. S., VI, vv. 499-509.

5 Vycinas, p. 281.


7 Vycinas, pp. 280-88.

8 See Chapter II, pp. 20-21 of this thesis.


10 Ibid.


12 For other examples of distantiality in Les Sepmaines, see P. S., VII, vv. 111-6; Capitaines, vv. 481-92.
13. "The mythmaker, like the artist, may be better able than most of his fellow men to tap the 'collective unconscious,' but to fashion a work of art or a popularly accepted legend he must also have a degree of conscious skill and intellectual mastery. The primitive mythmaker must have not only the most 'archaic' mind in the tribe, but also the most subtle and advanced: he must combine all those qualities in one." Philip Freund, *Myths of Creation* (New York: Washington Square Press, 1965), p. 286.


15. The "thrown" state of Dasein is an important part of Heidegger's existential analysis. See *Being and Time*, pp. 219-24.

16. Today's "scientific" thinker might be inclined to ridicule the faith of Du Bartas in astrology, but the manner in which he expresses his faith is very important from a phenomenological point of view, for he approaches astrology on the basis of his own experience of the meaning of entities in the cosmos. He is not here quoting one of his favorite authorities, he is not representing a popular opinion that he has failed to think through himself, but rather from his experience of the thinking of, for example, pebbles. The probably dynamic relationship of flower, pebble, and star is a promising area of poetizing Being, but unfortunately Du Bartas does not develop verbally the ontological intuition which he feels and hints at in this regard.


22. Ibid.


25. P.S., I, vv. 7-12.


28. By mannerism we mean here that style of artistic expression which reflected an unresolved inner tension by means of compartmentalized dynamics within a loose motif, or sequence. An example would be the ensemble of sculpture in the tomb area below the Medici chapel in Florence. (The chapel itself is pure Renaissance). By baroque we intend to refer to that artistic expression which arose out of the Renaissance style whereby dynamics are expressed through sweeping lines and grand themes which completely dominate the component parts of the work, with very little or no compartmentalization typical of mannerism, but rather a harmonizing of tension and detail into a statement of transcendent power. An example would be the Tragiques of D'Aubigné.


31. "Ideational" is a term used to indicate the type of thinking which sees reality as based entirely on idea as, for example, in Plato. Heidegger explains the philosophical basis for his rejection of ideational thinking in Being and Time, pp. 41-9.

32. Related to and contributing to the polaric effect in Les Sepmaines and in modern metaphysics is the Stoics' teaching that good and bad are in all things.


34. Ibid., p. 120.

35. Ibid., p. 116.

36. Ibid., p. 122.

37. This passage reveals Du Bartas at his worst. There is little redeeming poetic value in this petty ridicule of a great poet of antiquity. Certainly Du Bartas had every right to disagree with the Roman, but his disagreement should have reflected his own poetic insight, if it seemed to him superior to that of Lucretius, rather than inauthentic poetic complicity with an unthinking public.

38. P.S., IV, vv. 67-82.
40. "Brief Advertissement sur sa premiere et seconde Sepmaine (1584)," quoted in Homes, p. 220.
44. Holmes, p. 221.
46. Being and Time, p. 34.
47. Ibid.
48. Ibid., p. 177.
49. Ibid.
50. Ibid., p. 383.
51. Magnificence, vv. 34-8.
52. For examples see Holmes, Lyons, Linker, ed., Vol. 2, La Muse Chrestien, vv. 49-56; P. S., I, vv. 93-96; 135-42; II, 31-40; IV, 35-40; VII, 99-142; vol. 3, Eden, 683-710.
53. Being and Time, p. 90.
55. This passage contains two examples of the poet's use of terms which describe the part in order to indicate the whole; God is not merely the king of the sky, nor is he simply the eternal one.
56. A key word in understanding the circular approach of the preceding verses is "comme." God is not claimed to be visible, but "comme visible." He cannot be grasped by human senses, yet the poet draws verbal circles in order to come as close as possible to the expression of the inexpressible.
57 Rousset, p. 63.

58 Holmes, p. 119.

59 Raymond, p. 33. Raymond here makes a comparison of this literary device with the artistic style demonstrated in the painting of the Galery of Ulysses, by Michelangelo.

60 P. S., III, v. 200.


64 Being and Time, p. 371.

65 Vycinas, p. 119.

66 Being and Time, p. 415.


69 Being and Time, p. 415.

70 Holmes, p. 219.

71 See, for example, P. S., I, 271-4.

72 Babylone, vv. 293-6.

73 Ibid., vv. 317-21.

74 Stegmann, p. 126.

75 For a detailed and extremely informative treatment of symbols and their interpretation during the Renaissance, see Stegmann, p. 125.

76 Poetry, Language, Thought, p. 181.
CHAPTER IV. DASEIN'S STRUCTURE AND IDENTITY

The inconsistency of the ontological phenomenology expressed in 
Les Sepmaines has been demonstrated. It has been seen, however, that there is a cumulative effect brought about by reliance on sources of an intellectually high order and by the sometimes open attitude of the poet toward Being and the nature of entities. It is an effect contributed to by elements of baroque and mannerist style which produce a certain phenomenological awareness, if not an epistemologically constructed cosmology. The lack of coherence decides the poem's treatment of man. There are few original insights concerning the human condition, but there is an accumulation of ideas which represents a significant, if not organized attitude toward man as a phenomenon of nature. Man is worthy of study—a part of Nature that is beautiful and, in a certain sense, holy.

It will be the purpose of this chapter to examine "man" in Les Sepmaines. He will often be referred to as "Dasein," the Heideggerian term used to emphasize an ontological point of view. There is no intent to maintain that Du Bartas had an awareness of man equal to Heidegger's presentation of him as Dasein, but rather the effort will be made to train the term Dasein onto the thought of Du Bartas in such a way as to illuminate aspects of his phenomenological awareness.

Very simply, Du Bartas sees man as a phenomenon, as a being who can be studied, understood, and poetically revealed—a non-essentialistic
view of man which may be a result of the influence of Lucretius. There are two important theories that Whitaker sees taken from Lucretius and woven into the *Premiere Sepmaine*: the conservation of matter and the slow rise of man from savagery.¹

Belief in the conservation of matter implies a concept of continuous Being with infinite variations and mixtures. Such a concept is diametrically opposed to a medieval or aristotelian or "essentialist" viewpoint, where entities coming into Being are subject to annihilation according to certain eternal and absolute rules which themselves never vary. Part of the purpose of *Les Sepmaines* is to try to answer a question like that of Parmenides: "What can we say of that one being which simply is, or in later language, whose essence is its existence."²

First of all, Du Bartas shows man as having a beginning, a purpose, and a world. Man is seen and explained by exploring the wider context of time and Being which surrounds him. In *Les Sepmaines* man is never seen as complete but as always becoming something "better" or "worse," and he is studied not alone as what he should be but also as he is or can be. All of the above aspects are in the spirit of hermeneutical phenomenology. *Dasein*’s awareness of beginning, of significance, and of becoming give him "identity" and make him aware of his temporality. In Being-toward-Death, or in being resolutely open to his temporality, *Dasein* is authentic and characterized by Care and Concern. "The history of the signification of the ontical concept of 'care' permits us to see...basic structures of Dasein."³

In Heidegger's hermeneutical phenomenology there is a distinction between elements in the structure of *Dasein* which are "Existeniell"
and "Existential," a distinction which hardly figures in the Du Bartas view of man in an explicit way. According to Heidegger an "Existentiell" reflects Dasein's awareness of its own being in its surroundings, while "Existential" is an element of the structure of Dasein and at the same time of the structure of the world. Almost all of the thoughts on man in Les Sepmaines are in the nature of "Existential" because of the density of the circumspective thinking of Du Bartas. There is one important "Existentiell" in Les Sepmaines which is the "factual" existence of the poet as he writes poetry that attempts to show man's awareness of his own being in his surroundings. However, the proximal nature of the poet's thinking so obscures the vision and confuses his search that only the attempt is an "existentiell" producing no real "existentiell" results:

Only in some definite mode of its own Being-in-the-world can Dasein discover entities as Nature. This manner of knowing them has the character of depriv-ing the world of its worldhood in a definite way. "Nature", as the categorical aggregate of those structures of being which a definite entity encoun-tered within-the-world may possess, can never make worldhood intelligible.

In quite the opposite approach to what Heidegger is saying Du Bartas had complete faith that Nature itself could reveal to man the most im-portant clues as to his being and context. This is what we mean by saying that the entire poem is a general failure to speak on the level of "existentiell."

As a result of the failure of Les Sepmaines to disclose "existen-tiell" elements, this critique must deal largely with "existential" elements. Heidegger explains in Being and Time (p. 182) that "State-of-mind is one of the existential structures in which the Being of the
'there' maintains itself. Equiprimordial with it in constituting this Being is understanding." He also explains that "state-of-mind" and "understanding" are always co-present with the "existential" element, mood. All three of these "existentials" are summed up in the Heideggerian word, "care" (sorge): "Care is the basic existential-ontological phenomenon. It includes in itself care-taking (respect for things), concern (respect for others), and self-concern (care for Dasein's own self)." All of the above existential considerations are relevant in some way to the concept of "self" and the understanding of "self". According to Heidegger, self is a part of care: The phenomenon of Self — a phenomenon which is included in care — needs to be defined existentially in a way which is primordial and authentic, in contrast to our preparatory exhibition of the unauthentic they-self. Along with this we must establish what possible ontological questions are to be directed towards the "Self", if indeed it is neither substance nor subject. In this way the phenomenon of care will be adequately clarified for the first time, and we shall then interrogate it as to its ontological meaning. When this meaning has been determined, temporality will have been laid bare. . . . Temporality gets experienced in a phenomenally primordial way in Dasein's authentic Being-a-whole, in the phenomenon of anticipatory resoluteness. The discussion of the structure of Dasein leads back to the question of temporality, because it is man in his essential temporality who is the primary subject of Les Septmaines. How is the temporality of man disclosed in Les Septmaines? First of all, in the title man's temporality is seen as limiting and relative. "The Weeks" imply a brevity in man's Nature, in his world and in his existence, a certain contracted period which marks the definite beginning and certain end of
the existence of man. This state is in hermeneutical harmony with the
above quotation from Heidegger. Such an expression of the temporality
of man implies also a "Being-toward-Death" which is indicative of
authentic Dasein. The use of the word "week" to describe the entire
history of man, which is certainly not a literal "week" in an essentialist
sense, implies that the relative length or shortness of time depends on
viewpoint and that there is no one single point of view from which time
must always be seen and interpreted.

Secondly, the temporality of man is seen in the subtitles and
content of the Seconde Sepmaine. Eden is Beginning and Innocence. Im-
posture is the first slip into illusion and misunderstanding. Furies
is the suffering and mania that result from guilt and deception. Arti-
fices is the struggle to create and find meaning in an escape from
illusion through learning and work. Magnificences is a title which
reflects an apex of the spiritual and physical glory of man, a high
point in a progression determined by temporality. Schisme and Décadence
are clearly indicative of a temporal progression toward some point which
itself will be in time or at the end of time.

On a third level the temporality of man is disclosed as a phe-
nomenon directly related to the phenomenon of his existence. Primitive
man, for example, is seen as limited by time to a certain undeveloped
condition. He is seen not only as man always is, but as he was or used
to be:

O bouche, c'est par toy que nos ayeux sauvages,
Qui, vagabons, vivaient durant les premiers aages
Sous les cambrez rochers, ou sous les fueilleux bois,
Sans regle, sans amour, sans amour, sans commerce, sans lois,
S'unissans en un corps ont habité les villes,
Et porté, non forcez, le joug des loix civiles.

(P. S., VI, vv. 573-8)
Finally, on a fourth and quite sophisticated level, the temporality of man is disclosed by his appearance as a microcosm. Just as the macrocosm is locked into time by its movements and power, so man the microcosm is a prisoner of the time he illustrates in the balance of the elements in his body. 8 (P. S., II, v. 1065)

Closely related to the temporality of Dasein is existential possibility or Dasein's potential-for-Being. To describe the difference between Dasein's actual Being and existential possibility, Heidegger uses the words "Factual" in its ordinary sense and "factual":

Dasein is constantly "more" than it factually is, supposing that one might want to make an inventory of it as something-at-hand and list the contents of its Being, and supposing that one were able to do so. But Dasein is never more than it factically is, for to its facticity its potentiality-for-Being belongs essentially. 9

To further clarify the Heideggerian sense of possibility, we refer to Being and Time, p. 183: "Possibility is a modal category of presence-at-hand, and is an existeniale by which Dasein is most primordially characterized ontologically."

Du Bartas, too, has his view of man as he is and as he could be:

Aux comices sacrez du sainct peuple de Dieu
S'esleve un homme pauvre, incogneu, de bas lieu,
Mais tresgrand en esprit, et qui par son bien dire
Aux plus grand dignitez, plain de courage, aspire.
(Capitaines, vv. 879-82)

In these lines from the Seconde Sepmaine the poet is imagining a man who is equipped to give wise counsel to the people of Israel at a critical point in their history, a man who is not an aristocrat but rather of humble origins. It is his "esprit" and his "bien dire" which make him a candidate for the highest dignities. It is important to note that man is not yet what he could be, for the possible lies before him
and beckons him toward a potential-for-Being which Heidegger calls "factual": Being. The commendable qualities which he now already possesses are resources for "becoming"—he has the potential of becoming greater than he is. Thus, becoming is part of the Being of the Du Bartas man and reminds one of the Heideggerian \textit{Dasein} in its facticity. Du Bartas sees man as capable of progressing toward an ideal state. The qualities of an "ideal" man in \textit{Les Sepmaines} are described:

\begin{quote}
.. . et par leurs beaux escrits  
De la posterité ravissent les esprits,  
Où l'honneste combat de l'honneur vray ne cesse,  
La vertu ne languit, l'héroïque prouesse  
Ne perd ses nerfs plus forts par l'envie du roy,  
\textit{(Capitaines, vv. 931-35)}
\end{quote}

One sees in the above lines the desired qualities: intelligence, skillful writing, courage, pride, and valor. Of course these have been traditionally accepted as attributes of a great man, and it is not pretended that something new is expressed here, but it can also be observed that in the context of these verses the qualities are desirable in man in general and not just in the kings and aristocracy. It is admitted by the poet that many will not be so equipped and that provisions should be made for the government of people who are far from ideal, but the possibility of becoming is held open by the poet. The social and moral strata and individualities are not predetermined and fixed forever but are simply phenomena that have to be reckoned with. Man is the master of his Being, if he chooses to be.

\begin{quote}
.. . et nous, ô rage extreme!  
Que la nature a faits et maistres de nous-mesme  
Et maistres de ce Tout, Hé! chétifs, voudrons-nous  
Un joug hereditaire attirer sus nos cous?  
\textit{(Capitaines, vv. 953-6)}
\end{quote}
Freedom is seen as living in the ideal heart: "Où cest liberté que tout coeur noble enflame."

The line of thought is directed against the idea of monarchy, but the words "ce Tout" are used throughout Les Sepmaines to refer to the entire creation, that is, to all of Being that is man and his world. Therefore, man is seen as the potential master of his world, but he must become the master in order to fulfill his potential destiny. Heidegger explains philosophically what Du Bartas approached poetically: "Only because the Being of the 'there' receives its Constitution through understanding and through the character of understanding as projection, only because it is what it becomes (or alternatively, does not become), can it say to itself 'Become what you are', and say this with understanding."\(^{10}\) In Les Sepmaines the person who is fit to lead is one with penetrating vision:

\[
\text{Que ceux qui n'ont des yeuz} \\
\text{Suyvent ceux de qui l'oeil penetre dans les cieux,} \\
\text{Memes par les sentiers, fondrieres, precipices} \\
\text{Qui se trouvent parmy les plus droictes polices} \\
\text{(Capitaines, vv. 999-1002)}
\]

Naturally those who are unfit to lead possess opaque vision, for the phenomena of Being are not entirely transparent to them. The poet is speaking here of policies, decisions, and laws, but the principle of penetrating vision is in evidence, and is one that figures prominently in Heideggerian phenomenology principally because the entire purpose of Heidegger's writings is to render transparent the phenomena of existence and reveal the nature of Being as a whole.\(^ {11}\)

Throughout the conclusion of Les Capitaines, where the merits of a monarchy are debated, the undesirable men are in a subtle way contrasted
with the ideal one. They are introduced as "sots", "flatteurs", "faineans", "desloyaux", "effinez", "vanteurs", and "des homes plus infames." (Capitaines, vv. 891-93) "Sots" is a term descriptive of the course of action or point of view of a person who does not have penetrating vision or foresight, and it simply indicates the speaker's disapproval of the person in question. "Flatteurs", "faineans", "desloyaux", "effeminez", and "vanteurs" are terms that indicate a betrayal of authentic Being in the person described. They do more than simply show the disapproval of the speaker for they make a definite indication of what is existentially lacking, which is genuineness or authenticity. By means of this negative description the poet is saying that the approved person is one who is faithful to his Being. If he is a male, factually, he should be a male factically. If his loyalties have been placed factually in one direction, they should be factically kept there. Loyalty should always be in a state of being toward its potential and not in a state of Being-away-from-self. Collectively acting in a political way the disapproved ones with their characteristics are described as "Sans crainte et sans respect. . . ." (Capitaines, v. 923), "...leur ame ravallee/De la servile peur. . . ." (vv. 929-30), "Qui ne peut [sic] d'un bon oeil voir un plus grand que soy," (v. 936), "Mesprisent la vertu, le scavor, la valeur" (v. 940), and "Qui rampans tousjours bas repuent à folie/D'attenter rien de grand" (vv. 942-43). Since Heidegger does not generally go into detailed descriptions of the people of whom he disapproves, we will not attempt to analyze the above lines phenomenologically. However, taking their meaning generally, one sees behind the negative expressions a groping toward authentic resoluteness on the
part of the poet and the effort to disclose an ideal state by way of negative contrast.

On a more sophisticated level inauthentic Dasein is revealed in the portrait of a young, ambitious man as he uses language to impress and manipulate his audience (Capitaines, vv. 1009-58). Immediately the use of "tu" strikes the reader as significant. The "homme pauvre" had used "tu" in his address, but he is speaking to "Jacob" in a way that shows great affection and respect. The wise old man used the "vous" form of address in speaking to the group of people present, rather than to the stylized intimate friend, "Jacob". But the ambitious young man, who hopes, perhaps, someday to be king, begins his speech with "Tes", and four more appearances of the familiar form follow in rapid succession in a speech that appears to be critical but which actually is in agreement with the poet's imaginary audience, an audience which is predominantly in favor of having a monarchy:

Tes citez sont trop franches,
Tu leur amache bien les sueillis, non les braches
Tu radoucis le mal, mais tu ne l'ostes pas,
Tu laisses en leur champ l'ivroye des debas,
Ligues et faction.

(Capitaines, vv. 1013-17)

It can be observed that the pace is fast, the arguments are intelligently presented, and the thoughts appeal to the fears and prejudices of people who prefer a monarchy. It is, in fact, in the "publicness" or the "everydayness" of his thoughts that the young man betrays his alienation within authenticity. Although the arguments sound impressive to those who already agree with him, they prove nothing by the fact that they are simply analogies:

L'Univers n'a qu'un Dieu, Phoebus au ciel commande,
Les cailles ont leur chef, des avettes la bande
Voë a son voitelet service et faute,  
Et nature en tous coeurs grave la voyauté.  

(Capitaines, vv. 1037-40)

The harangue ends with a Platonic likening of a good and wise king to the eternal Essence, a conclusion in which because of a lack of Being-toward-temporality, can be most clearly seen the inauthenticity of the young man as Dasein. Authentic Dasein includes projection toward Death and therefore means a permanent placing of man in temporality. The ambitious young man who hopes perhaps to be king has placed kingship and therefore his possible future Being out of temporality and into eternity. It should be remembered that Heidegger says that Dasein "is temporality." The above comments should not be construed as saying that Du Bartas was consciously casting the young man into an inauthentic role, for it is quite possible that Du Bartas believed what he put in the young man's mouth. The analogies with the physical world used as guidance for human conduct are quite in keeping with the general practice of the poet in Les Sepmaines, where all kinds of lessons are to be learned from the stars, the rocks, the animals, the sea, and the fish. Furthermore, Du Bartas shows his belief (Eden, vv. 677-683) that the World Soul forms our soul, which in turn animates and gives beauty to our body. Such a Platonic doctrine of sustenance is not far removed from the comparison of a good and wise king to the eternal Essence.

It can be seen that Du Bartas identifies and gives structure to man in Les Sepmaines in a Becoming and in a Sustaining. Man is always becoming something other than what he is factually, with the constant possibility of his becoming being in the direction of the Ideal or the World Soul which is his beginning and his animation. Simultaneously a faith is expressed in the sustaining power of God through an abundance
of Platonic interpretations of the God-head. Becoming, sustaining, and identity are necessarily found together or Heidegger's thought: "Identity can only be applied to the within-the-world beings but not to the transcendental phenomena, i.e., the phenomena implied in the worldness of world. Their sameness indicates their inseparability even though it does not deny their distinctiveness."\footnote{12} To build his structure of sustaining particularly in the spiritual realm, Du Bartas turns to living natural. The drawing of lessons, moral or otherwise, from the phenomena of nature, from the lives of animals and from the operation of the universe as a whole may not necessarily be simplistic and anti-phenomenological, for it is possible that such a practice derives from a view of man as a phenomenon or from seeing spiritual expressions, such as religion, as phenomena based on recognition of primordial phenomena. The radical distinction between the spiritual and the material, which suggests to the modern mind that only material things have real and tangible existence, is a recent development in world history and does not characterize the thinking of Du Bartas. Du Bartas believes that spiritual truth is phenomenologically observable in the material world, and he proceeds to give examples throughout his poetry of what can be learned on spiritual or moral level from observing nature.

Therefore, the effort to find moral guidance in the behavior of the animals is part of the phenomenological approach of Du Bartas. Such a statement may not at first seem to be well-founded, but if one considers that the anecdotes recited by Du Bartas are believed by him to be accurate reports of natural phenomena and that he believes that nature reflects the wisdom of God and the will of God in many ways, one realizes that Du Bartas sees man as part of nature and sees himself as a being
therefore who should be in harmony with nature. It is only one more step, then, to realize that Du Bartas sees the sacrifice of Jesus as a natural phenomenon and therefore a sacrifice quite comparable to the unselfishness of the pelican. There is a blending together of the spiritual world and the material which works against the objectified view of the container-content world:

Tu fais que cestuy-cy blece son propre flanc
Pour sa posterite, qu'il produque son sang,
Puis luy redonne force, et qu'il luy prend envie
De faire a ses enfans un transport de sa vie;
Car si tost qu'il les void meurtris par le serpent,
Il bresche sa poicricne, et sur eux il respand
Tant de vitale humeur que, reschauffez par elle,
Ils tirent de sa mort une vie nouvelle:
Figure de ton Christ, qui s'est captif rendu
Pour affranchir les serfs, qui sur l'arbre estendu,
Innocent, a verse le sang par ses blessures
Pour querir du serpent les lethales morsures,
Et qui s'est volontiers d'immortel fait mortel,
Afin qu'Adam fust fait de mortel immortel.

(P. S., V, vv. 765-78)

Once man is accepted as "being there," as a natural phenomenon, the next step in the consideration of the structure of his "being there" is an examination of time and space. Time and space only have meaning for Dasein as it interprets them. How it interprets them reveals something of Dasein's ontological structure.

1. Interpreting Time and Space

Heidegger said in Being and Time (p. 384) that "The temporality of Being-in-the-world thus emerges, and it turns out, at the same time, to be the foundation for that spatiality which is specific for Dasein." In Les Sepmaines temporality and care are expressed in the phenomenon of ame and are disclosed through the poetizing of the progress of ame.
in time and space. Although **ame** and **esprit** are often too intertwined to be separate, spatiality is the ground of **esprit**, which reveals itself in circumspective treatment of entities. The **ame** is guided through time while the **esprit** traverses poetic space. In the following selection the **ame** is no longer in control of **esprit** which has been led into a lyric exploration of the physical world. The **esprit** is now in control and must return home to the source of its ontological nature:

Mais seray-je tousjours le jouet de Boree?
L'objet de la fureur du tempestueux Neree?
Vesray-je point jamais mon Ithaque fumes?
Ma schalupe fait eau, je ne puis plus ramer.
C'est fait, c'est fait de moy, si quelque Lumain rivage
Ne recoit promptement les ays de mon naufrage.

*Colonies*, vv. 697-703

Therefore, soul is bound up in the experiencing of temporality, coming from its source and looking forward to the end of time. Soul has to do with duration and essence; spirit has to do with sustaining life and affects the temporality of Being only as a quantity. In this way, Soul is care and the primordial experiencing of temporality, while **esprit** is the ground of the entities that constitute world. The **ame** of Du Bartas corresponds to the "spirit" in **Being and Time**: "Our existential analytic of Dasein, on the contrary, starts with the concretion of factically thrown existence itself in order to unveil temporality as that which primordially makes such existence possible. 'Spirit' does not first fall into time, but it *exists as* the primordial temporalizing of temporality. . . . 'Spirit' does not fall *into* time; but factical existence 'falls' as falling *from* primordial, authentic temporality."15

In *Les Septmaines* there is no clear-cut, consistent interpretation of time in a philosophical manner, but a continual verbal probing into the meaning of temporality by means of extended poetic historicizing.
There is apparently an acceptance on the part of both Du Bartas and Heidegger of the Aristotelian connection of time, soul, and mind. Heidegger quotes *Physica* A 14, 223-25 in *Being and Time*, p. 479: "But if nothing other than the soul or the soul's mind were naturally equipped for numbering, then if there were no soul, time would be impossible."

The organic relationship of soul, numbering, and time forms an important subjunct to the ontological structure of poetic projection in *Les Septmaines*. Time rises from chaos and nothingness, and in its rise it allows the great "Tout" to come into being. Time is the ontological cradle in which the "Tout" nestles, where it is sustained and kept in order by the valance of the forces that originally defeated chaos. These forces are seen as separating in three stages by Keller in *Les Septmaines*: 1. transformation of Dieu-point into time, space, and matter, 2. transformation of time, space, and matter into a cosmos, and 3. the sustained creation.  

The nature of Dasein's escape from inner chaos can be illuminated, to a certain extent, by the poetic development of the defeat of cosmic chaos, the ground of which is temporality. Temporality is the ontological basis for "concernful Being-in-the-world," which is reflected in the connectedness of death, guilt, and conscience. The beginning, the decrees, and the end are the spiritual phenomena that constitute faith, and they are disclosed principally in religious poetry, particularly creation poetry:

*L'immuable decret de la bouche divine,*  
Qui causera sa fin causa son origine.  
Non en temps, avant temps, ains meme avec le temps,  
J'entens un temps confus. . . .  

*(P. S., I, vv. 19-22)*
A phenomenological dialogue with *Les Septmaines* sees beyond the proximal meaning of these lines and inquires concerning how they reflect Dasein's roots in temporality and what outline this gives him on the horizon of Being:

Even though many structures of Dasein, when taken singly are still obscure, it seems that by casting light on temporality as the primordial condition for the possibility of care, we have reached the primordial Interpretation of Dasein which we require. We have exhibited temporality with a view to Dasein's authentic potentiality-for-Being-a-whole. We have then confirmed the temporal Interpretation of care by demonstrating the temporality of concernful Being-in-the-world. Our analysis of the authentic potentiality-for-Being-a-whole has revealed that in care is rooted an equiprimordial connectedness of death, guilt, and conscience. Can Dasein be understood in a way that is more primordial than in the projection of its authentic existence?17

A study of time in *Les Septmaines* shows that Dasein's temporality has many sub-structures but that they all have their being in the primordial condition which opens the possibility of care. The most primordial understanding of Dasein is in its projection of authentic existence, which has its roots in the future and the past. Care is that which organized chaos into significance. It did this by creating balance. It is the complex interplay of forces, tensions, and elements in perfect balance that holds chaos at bay and explains the phenomenologically conceived quest in *Les Septmaines*:

L'air se parque dessus, l'eau se range sous luy,
Non poussez par le sort, ains conduits per celuy
Qui, pour entretenir la nature en nature,
Tous ses oeuvres a fait par poids, nombre et mesure.

(P. S., II, vv. 295-98)

In Heidegger's terms:

What is decisive for its development does not lie in its rather high esteem for the observation of "facts", nor in its "application" of mathematics in
determining the character of natural processes; it lies rather in the way in which Nature herself is mathematically projected. In this projection something constantly present-at-hand (matter) is uncovered beforehand, and the horizon is opened so that one may be guided by looking at those constitutive items in it which are quantitatively determinable (motion, force, location, and time). 18

In the thinking of Du Bartas, God is primordially being before time, matter, form, and space:

Or donc, avant tout temps, matière, forme, et lieu,
Dieu tout en tout estoit, et tout estoit en Dieu,
Incompris, infini, immuable, impassible,
Tout esprit, tout-lumière, immortel, invisible,
Pur, sage, juste, et bon.

(P. S., I, vv. 25-9)

From the infinity of nothing Being began: "Dans l'infini d'un rien bastit un edifice." (P. S., I, v. 99). From the being of nothingness boundaries began to be formed, although they are not boundaries in the proximal, everyday sense. Boundaries began to take place that were phenomenological, not existential, the boundaries of significance and order which defy reason but make something intelligible from chaos:

...quelle vertu si grande
Fait que sans s'accrocher l'un de l'autre depende?
Qu'ils soient nouez sans noeud, liez sans liaison,
Et sans colle, collez, demantsans la raison.

(P. S., III, vv. 813-16)

In the process of temporalizing Chaos, itself a part of the coming into being of boundaries, a basic assumption of the poet on a primordial level is the Being of Infinity as itself and as other, simultaneously: "Dieu de soy-mesme estoit et l'hoste et le palais" (P. S., I, v. 30). This is the phenomenological beginning of polarity, polarity being a fundamental aspect of the world as stress and sustaining. Without the existentially defining aspects of temporality the expanding universe,
set in motion by God's creative power, would remain in chaos. The poet will eventually describe an immense inventory of phenomena as evidence for faith in God, but in the tradition of creation poets, he first paints a dark background of nothingness—not absence of everything, but no-thingness. Against this background is silhouetted the brightness of ordered entities working in harmony and beauty; the creation will appear on the horizon of Being, which is time. That which makes visible the horizon is the darkness of chaos and nothingness. Therefore the poet concerns himself with establishing the internal and functional limits of the universe as a means of lighting up the universe of beings:

Par temps, du monde bas Dieu separe le haut,
Met à part peu à peu le chaut avec le chaud,
Renvoye le solide avecques le solide,
Le froid avec le froid, l'humide avec l'humide
Antant qu'il est besoin, et forme, ingenieux,
En six jours tous les corps de la terre et des cieux.  
(P. S., I, vv. 417-23)

The nature of time is further clarified in several descriptions of the transition from chaos to creation, such as in its power to bring ecstasis from the horizon of Being demonstrated in the coming into being of world:

Ceste longue largeur, ceste hauteur profonde,
Ceste infiny finy, ce grand monde sans monde,
Ce lourd, dy-je, chaos, qui, dans, soy mutiné,
Se vid en un moment dans le Rien d'un rien né,
Estoit le corps fecond d'où la celeste essence
Et les quatre elemens devoient prendre naissance.

There is no world until entities are present—at-hand, but rather there is "ce grand monde". According to Heidegger the "ontologico-existential constitute of Dasein is Care. Time discloses and gives meaning to care as seen in Dasein."19

It is the existential organic unity of the universe and man that
makes the poetry of creation essential to the ordered understanding of Being. The creation has significance for the poet as it relates to man, and it is according to man's vision of the universe that his life has meaning. Du Bartas sees the universe as a participant in a great demonstration of love and creativeness:

Le ciel, brulant d'amour, verse mainte rousseee
Dans l'amaryl fecond de sa chère épousee,
Qu'elle rend puis après, syringuant ses humeurs
Par les pores secrets des arbres et des fleurs

(P.S., II, vv. 185-88)

Therefore the temporalizing of existence is but a part of a great and benign process with no inherent inimity to the existence of man. In fact, every aspect of the operation of the universe has a beauty that could charm man if he but had the sensitivity to be aware:

Doncques, puis que le noeud du sacré mariage
Qui joint les elemens, enfante d'aage en aage
Les fils de l'univers, et puis qu'ils font mourir
D'un divorce cruel tout ce qu'on voit perir,

Qui diversemente joints font cent genres de sons
Qui, par le chame doux de leur douce merveille,
Emblent aux escoutans les ames par l'oreille.

(P.S., II, vv. 245-54)

Time causes the Being of the universe to presence in the mind of man. Temporality gives significance to the entities of the universe from the point of view of Dasein, because as he senses himself in movement through time he becomes aware of his destiny, which is to die or to cease to be. However, to retain an ontological awareness of the universe, man must compare his own temporality to the permanence of Being. Man perceives entities through the lense of temporality, but he understands temporality and himself by thinking permanence. Thus the poet is at great pains to establish the atemporal nature of Being as opposed to
the temporal of Beings:

Rien de rien ne se fait, rien en rien ne s'écoule,
Ainsi qui naît ou meurt ne change que de moule.
(P. S., II, vv. 153-54)

The contrast of the temporality of Dasein with the atemporality
of Being emphasizes the accelerated motion that characterizes the
universe, the home of man: "Le ciel cessera d'être en cessant de
courir" (P. S., VII, v. 330), and

.. rien ne se pourmeine
Par royaumes si g'ands, qui ne soit agité
Du secret mouvement de son éternité
(P. S., VII, vv. 164-66)

The operation of Heidegger's hermeneutical circle comes into
play in the poet's search for meaning in the face of such vertiginous
movements on the part of the permanent home of Dasein. The moving
circles both mystify and give meaning:

Ainsi, sinon toujours convulsé, l'univers que
réflète l'oeuvre baroque sera de préférence un
univers en mouvement. L'angoisse existentielle
qui, de Montaigne à Pascal, soustend le pessimisme
de l'homme enfin revenu des enthusiasmes de la
première Renaissance conduit l'écrivain baroque à
concevoir autour de lui—et en lui—une réalité
pépétuellement mouvante qui, dans ces incessantes
métamorphoses, lui échappe. Fuyant le banal et
recherchant l'insolite, ennemie de la norme et portée
aux extrêmes, son œuvre dédaignera la peinture
d'une réalité moyenne et inclore, pour exalter tour
à tour le somptueux et le sordide, le faste et
l'horrer. Enfin, plus sensuel qu'intellectuel,
l'écrivain baroque délaissera tout effort d'analyse,
toute tentative artificielle de décomposer le réel
en unités distinctes et par là compréhensibles,
pour s'abandonner au flot de la vie dans toute sa
complexité apparenté, confondant pêle-mêle les
registres les plus éloignés—le profane et le
religieux, le sublime et le familier—il visera à
conservier à l'expérience vécue l'aspect essentielle-
ment paradoxal que celle-ci offre au regard et à
l'esprit fascinés par les contrastes d'un monde
ondoyant et divers.20
The subjectivity of Du Bartas' treatment of temporality is not arbitrary or without phenomenological basis. The primary source of his view of time is the relating of Dasein's viewpoint to his understanding of himself in a universe directed by his God:

Bien est vray toutesfois que les choses humaines Sans frein semblent couler tant et tant incertaines Qu'on ne peut en la mer de tant d'évenemens Remarquer quelquesfois les divins jugemens, Ains comme a vau de route il semble que Fortune Regle sans reglement ce qui luit sous la lune. Si demeures-tu juste, o Dieu! mais je ne puis Sonder de tes desseins l'inespuisable puits. Mon esprit est trop court pour donner quelque attainte Mesme au plus bas conseil de ta majesté sainte; (P. S., VII, vv. 191-200)

Again, Du Bartas is in hermeneutical harmony with Heidegger.

...in terms of the Constitution of the Being in which Dasein as understanding is its "there". The existential meaning of this understanding is its "there". The existential meaning of this understanding of Being cannot be satisfactorily clarified within the limits of this investigation except on the basis of the Temporal Interpretation of Being. 21

Although the great theme of Les Septaines is the temporality of created beings, the poet maintains a concept of relativity in interpreting time: "Hier, demain, ce jour'd'hoy,/Toujours presens, ne sont qu'un seul temps devant luy. . . ." (Eden, vv. 367-68)

One finds then, four kinds of time in Les Septaines: "un temps confus" (during chaos, before creation), an intermediate time after the start of creation and before the setting in motion of the heavenly bodies, sidereal time, and timeless time.

The importance of time in Les Septaines is its relation to man, its defining effect on the existence of man, and not its scientifically explained nature or origin. For example, the temporality of the authentic Du Bartas Dasein can be seen in the manner in which Adam projects
himself temporally in *Artifices*, (vv. 721-28) by opening up his being
to the future tragedy of the human race:

0 pere sans enfans! 0 pere miserable!
0 reins par trop seconds! 0 race dommageable!
0 gouffres incognus, or' pour moy decouvers!
0 naufrage du monde! 0 fin de l'univers!
0 ciel, o vaste mer, o terre non plus terre!
0 chair, sang! A ces mots la tristesse luy serre
Les conduits de la voix. Il meurt presque d'ennuy,
Et l'esprit prediseur se retire de luy.

At the beginning of the human race through the words of the
"first man" the poet is thinking of temporality in the awareness mode
of *Dasein*. Time presents the presence of Being in all of its stark
difficulty and unyielding promise of thrownness. As Heidegger has
said:

> When the call of conscience is understood, 
lostness in the "they" is revealed. Resoluteness 
brings *Dasein* back to its ownmost potentiality-for-
Being-its-Self. When one has an understanding of 
Being-towards-death—towards death as one's ownmost 
possibility—one's potentiality-for-Being becomes 
authentic and wholly transparent.

By the attainment of authenticity one of the most important
structural elements of *Dasein*—care—presences. Care stands out in the
lines just cited from *Les Sepmaines* and recalls Heidegger's comment:
"But the primordial ontological basis for *Dasein*'s existentiality is 
temporality. In terms of temporality, the articulated structural 
totality of *Dasein*'s Being as care first becomes existentially intel-
ligible."

Also evident in the passionate words by Adam is the phenomenon
of anticipation. Anticipation both reveals and undergirds the authen-
ticity of *Dasein*: "Anticipation makes *Dasein* authentically futural,
and in such a way that the anticipation itself is possible only in so
far as Dasein, as being, is always coming towards itself—that is to say, in so far as it is futural in its Being in general."^{24}

The structure of temporality in Les Sepmaines is difficult to define philosophically, precisely because it is expressed in poetry rather than philosophically. However, as has been demonstrated, the constitutive "care" finds an admirably suited vehicle in creation poetry for its manifestation of the temporalized being of authentic Dasein.

2. Geworfene Dasein in "Les Sepmaines"

Because Les Sepmaines is a poetic narrative of the history of man and of the projections of Dasein, the poem is in many ways an illustration of both authentic and inauthentic existence. There are elements of existential phenomenology in Les Sepmaines, as when the poet is describing intensely personal experiences of phenomena and uses such terminology as "Je voye" and "Je dis."^{25} There are elements of hermeneutical phenomenology as when the poet essays beyond the simple experiencing of things and questions their meaning. In such instances he tries to explain various modes of significance or simply states his puzzlement and drops the matter, as was seen in Chapter III.

As a whole, of course, Du Bartas views man from the Biblical and Platonic points of view, so that essentially the fall of man is seen as a theological and moral matter. However, Du Bartas is not entirely proximal in his view of the fall of man, and critical investigation reveals a basic attitude on his part of seeing man as a phenomenon and his fall as an inherent part of Being. For example, primitive man is not seen in positivistic, absolutist terms, but as a Being in time, an entity
among entities, as seen in the P. S., VI, vv. 573-78. In the same open manner the mouth is described phenomenologically, that is, according to its contribution to ontological world. It is by the mouth and its operation that the modes of Dasein have varied and asserted themselves.

For the most part, however, Dasein is discussed in his fallen state from a proximal point of view. Phenomena related to the thrown state of Dasein are seen often in isolation in order to dramaticize their impact. Hunger, for example, is poeticized in a way that isolates it from other constitutives of Dasein in a dramatic way. Then it is related to "La Rage, la Foiblesse," and "La Soif":

Voicy venir la Faim, vray portrait d'Atropos;
Son noir cuir est percé des pointes de ses os.
Elle baille tousjours, l'oeil au crane luy touche,
Et l'une à l'autre joue. On void dedans sa bouche
Jaunir ses claires dents, et les vuydes boyaux
Paroissent à travers les rides de ses peaux.
Pour ventre elle n'a point que du ventre la place;
Ses coudes et genous s'enflent sur la carcasse;
Insatiable monstre à qui pour un repas
A peine suffiroit tout ce qui vit çà-bas.
Son gosier va cherchant la viande ês viandes;
L'un mets l'autre semond; ses entrailles gourmandes
Se vuydent en mangeant. De ses enfans la chair
Son enragé désir ne peut mesme estancher.
Ains quelquefois encor, o gloutonnie estrange!
Pour remplir ses boyaux, ses boyeaux elle mange.
Elle amoindrit son corps pour le faire plus grand,
Et telle à nostre ayeul, inhumaie, se prend.
Qui plus est, des enfers à ce combat aemine
La Rage, la Foiblesse, et la Soif sa germaine.
(Furies, vv. 243-62)

The fact that Du Bartas is often proximal in his existential interpretations, or is often essentialistic in his understanding of Dasein, does not mean that an effort to point out elements of hermeneutical phenomenology is futile. Heidegger clearly states that any ontological investigation of spiritual matters is by necessity going to have a mixture of phenomenology and anti-phenomenology:
All ontological investigations of such phenomena as guilt, conscience, and death, must start with what the everyday interpretation of Dasein "says" about them. Because Dasein has falling as its kind of Being, the way Dasein gets interpreted is for the most part in-authentically "oriented" and does not reach the "essence"; for to Dasein the primordially appropriate ontological way of formulating questions remains alien. But whenever we see something wrongly, some injunction as to the primordial "idea" of the phenomenon is revealed along with it.26

A good example of an unclear exposition of the fallen state of Dasein in Man's projection, in his thrownness is the story of the eagle and the virgin. A young maiden who is irreproachably pure, perhaps to the point of seeming anti-social, captures a young eagle whose companionship seems to satisfy all her needs. Her need and satisfaction are reciprocated by the eagle to the extent that when she sickens and dies the eagle flings himself into her funeral pyre and burns to death on her corpse.27 It is difficult to understand the explicit disclosure of Dasein's nature that is contained in the story, but the overall effect is one of revealing the fallenness of Dasein and the Being-toward-death that forms the basis of temporality. The ideal structure is on two levels: that of the surface and that of the phenomenological. On the surface is the depth and power of the possible attachment of two beings. Phenomenologically care is the basis of the story. The significance of care in its relatedness to temporality and death is illustrated.

As opposed to the Being-a-whole, which is revealed in the story of the eagle and the virgin, is the spectrum of evils that can characterize the "fallenness" of Dasein. From a Heideggerian point of view the "fallenness" of Dasein presents three problems.28

1. Tranquillizing - lack of responsibility and anxiety.

2. Alienation - loss of self and community.
3. Fragmentation - lack of cohesion and unity that goes with authenticity.

Fallen Dasein may exist for a long time in his fallenness, that is, he may enjoy longevity, but he does not experience the Being-a-whole which is part of the world of care and of being highly conscious of death.

In L'Imposture (vv. 487-95), the poet balances the advantages against the disadvantages of fallen man; needless to say, the "fallen man" of Du Bartas is not identical at all to the "fallen Dasein" of Heidegger:

O pesteuse chenille,
Toutes les fleurs du ciel tu changes en poison.
Ton sens t'osté le sens, ta raison la raison,
Et toutes fois encore tu te plains de sa grace,
Dont l'alambic extrait de ta rebelle audace
Trois biens non-esperez, scavoir; gloire pour soy,
Vergogne pour Sathan, felicité pour toy.

. . . . . . . . . . . . . . . . . . . . . . . . . .
Tu pouvois lors mourir, tu ne crains or la mort;
Tu n'anchrois qu'à la rade or tu anchres au port;
Tu vives icy bas, or tu vis sur le pole;
Dieu parlait avec toy, or tu vois sa parole;
Tu vives de doux fruitcs, Christ ore est ton repas;
Tu pouvois trebucher, mais or tu ne peux pas.

(L'Imposture, vv. 494-512)

This list of supposed benefits of the fall is hermeneutically a list of the ways in which man has become alienated from Being through his limited concept of religion. All of the items listed as being previously true of man's condition are characteristics of authentic Dasein, while the list of "biens" are characteristics of inauthentic Dasein. However, Du Bartas anticipates Heidegger in this list of the qualities of "fallen" man, only he sees them as "biens", while Heidegger sees them as alienators. "Ontologically we thus obtain as the first essential characteristic of states of mind that they disclose Dasein in its thrownness, and--proximally and for the most part--in the manner of an evasive turning away."29 To
be fair to Du Bartas it should be pointed out that the "biens" are only relative and provisional because they are part of what led to the degrada-
dation of the human race.

Puis le peché d'Adam s'estendard peu à peu
Sans fin du père au fils, et du fils au neveu,
Et qu'or plus loin s'espend ceste source infectée
Nous la trouvons toujours plus bourreuse et gastee
Tu ne dois t'estonner si telle iniquité
Reçoit jusqu'au-jour'hui le loyer mérité.

(L'Impostures, vv. 539-44)

There seems to be a serious contradiction in the Du Bartas view of man at Eden as compared to his references to early man, because the letter references do not have a theological reference to Eden. In speaking of Adam and Eve in Eden he sees them as ideal, perfect, innocent, filled with God's love:

Si tu veux en deux mots le loyer comme il faut,
Dy que c'est le portrait du Paradis d'enhaul
t Où nostre ayeul avoit, ô merveilles estranges!
Dieu pour entre-parleur, pour ministres les Anges.

(Eden, vv. 119-23)

The poet insists that the story of Eden is not to be interpreted alle-
gorically or "spiritually", but rather it is to be accepted as literal, historical fact.

N'estime point que Moyse t'ait peint
Un Paradis mystique, allegorique et feint;
Non un jardin terrestre, heureux sejour des Graces
Et corne d'abondance: a fin que tu ne faces
D'un Adamideal fantasque l'aliment,
La faute imaginaire, et feint le chastiment.
Car on nomme à bon droit l sens allegorique
Recours de l'ignorant, bouclier du fanatique,
Mesme guard es discours, où l'histoire on descrit.
On fait perdre le corps pour trop chercher l'esprit.

(Eden, vv. 144-53)

On the other hand, as has been noted earlier, in the sixth day of La
Premiere Sepmaine the poet, in describing the phenomenological importance
of the mouth, posits a primitive condition of early man that seems to fly in the face of orthodox Calvinism or Catholicism. Du Bartas sees man as living first in caves, without social ties, rather than in tents and in the communities described in Genesis. He sees early men as having no laws, but gradually evolving into the acceptance of laws, rather than being forced into obedience by such miracles as the flood. One might say that man's primitive condition could chronologically have come after the fall, in which case it would be only natural to find man in a degraded state, "sans amour" and "sans regle". Even so, the poet is departing at least from orthodox Renaissance faith in the superior condition of early man.

It seems to be clear from Du Bartas' treatment of early man that he is viewing man as part of a moving, developing process and that time has changed both the thinking and the living conditions of man. Therefore time has a power over and a significance to man that it does not have over the other entities of the universe.

As a result of the fall of man he is thrown into the world, a world filled with pain and difficulties. In his predicament any wisdom or help offered in the form of guidance should be gratefully accepted and carefully treasured. Du Bartas sees himself as doing fallen man a real service by collecting the wisdom and love of the ancient world into a poem on creation whereby religious faith and worldly knowledge are increased at the same time. He wishes to make clear that man need not be helpless in his difficult and sometimes dangerous situation, but rather man can learn from the cleverness and courage of the animals.

Mais tu fis l'homme nud, lui donnant seulement
Au lieu de ces harpons, un subtil jugement,
Qui se rouille engourdi, si, pour mettre en espreuve
Sa constante valeur, quelquefois il ne trouve
Sujet pour s'exercer, et si de toutes parts
Il n'est comme assiégé d'adversaires soudards.

(P. S., VI, vv. 203-08)

Man is given great resources of strength, cunning, and courage,
and is fulfilling his nature when he develops and uses these, like Milon
of Crotona.\textsuperscript{30} Real virtue knows how to brave dangers and seek the glory
that is the reward of victory (vv. 214-18). Man can learn, for example,
from the cleverness and courage of the mongoose:

\begin{quote}
\ldots au besoin il use,
Pour se rendre vainqueur, moins d'effort que de ruse.
Celui qui fait armer son ennemi mortel
Par le sanglant deffii d'un superbe cartel
Premarkle ses coups, façonne sa pasture,
Et couvre tout son corps d'une si juste armeure
Que l'appelé ne peut durant l'ardeur du choc
Trouver lieu descouvert pour chercher son estoc
\end{quote}

(P. S., VI, vv. 239-44)

As clever and courageous as is the mongoose, man can do much more:

\begin{quote}
Mais je diroy bien plus, que l'humaïne raison
Change la mort en vie, en santé la poison;
Si que, contrepesant d'une juste balance
Et les biens et les mauux que l'humaïne semence
Regoit diversement de ces fiers animaux
Nous verrons que les biens pesent plus que les mauux.
\end{quote}

(P. S., VI, vv. 267-72)

The thrown state of Dasein is further illustrated in the personifying
of the moon. It is not the fact that the moon is personified, but the
mere fact that the personification is there that poetizes the thrown-
ness of Dasein.

\begin{quote}
Mais tu n'as pas si tost gagné son clair costé,
Qu'en ton flanc ja blanchit un filet de clarté,
Un arc en mi-bande, qui s'enfile ou moins ta coche
Du char r'ameine-jour de ton espoux approche,
Et qui parfait son rond soudain que ce flambeau
D'un opposite aspect le regarde a niveau.
De ce point peu à peu ton plein se diminue,
Jusqu'à ce que, tombant es bras de ton soleil,
Vaincue du plaisir, tu refermes ton oeil.
Ainsi tu te refais, puis tu te renouvelles,
Aymant toujours le change, et les choses mortelles,
Comme vivans souz toy, sentent pareillement
L'invisible vertu d'un secret changement.

(P. S., IV, vv. 673-86)

Change and those things that are mortal are constitutive of the entities that make up the world of thrown \textit{Dasein}; it is his experiencing the temporality of his world through change and mortality that confronts man with his thrown state.

3. \textbf{Ontological Distance and Loss of Identity}

Periphrasis and circumlocution in style indicate everyday distance (not going straight \textit{to} the point). However, by avoiding everyday thinking and language in the expression of the experiencing of a phenomenon, periphrasis or circumlocution may produce ontological nearness through genuine phenomenological awareness of a Being or of an entity:

Das absichtsvolle Auseinanderklaffen von syntaktischer und metrischer Gestalt der Periode wird zum wirkungsvoll verwendeten Ausdrucksmittel. Hand in Hand damit geht eine manieristische Verschleierungstechnik, auf die ich schon in anderem Zusammenhang hingewiesen habe. Die Vorliebe des Manierismus für Maske und Verkleidung tritt stilistisch in Form häufiger Periphrasen in Erscheinung.\textsuperscript{31}

The periphrasis of the mannerist style constitutes a mask which reveals more than it conceals. The mask hides everydayness and symbolizes authenticity for the seeker who is not satisfied with the interpretations of reality that are publicly in vogue. Proximal reality must be masked in order to allow the attention to be drawn to ontological reality. The mask may serve as a sign directing one to proceed farther along the path to phenomena that are not ordinarily seen. If, however, the reader has not entered the Heideggerian hermeneutical circle, he sees masks as
deceitful:

Quand un Pierre Nicole se demande pourquoi l'esprit
de l'homme se plait aux métaphores, il a si bien perdu
tout sens de l'univers comme unité organique qu'il
leur cherche et leur trouve quelque origine impure:
la métaphore est un signe de cette faiblesse de la
nature qui se rebute de la vérité toute simple et nue;
elle est un écran sur le réel, un masque sans honneur.

There are two principle means by which the poet presents ontological nearness: poetic description of function and negative contrast. There are many examples of his insights into the function of entities in their world, some more successful than others, but all of them attempt to go beyond the descriptive power of conventional terms. In praise of the sun Du Bartas does more than engage in encomium; he brings the phenomenon nearer ontologically by making its presence a function in man's world; it is a piece of equipment:

O beau rond cinq fois double, ennemy du sejour,
Vie de l'univers, sacre pere du jour,
Sacre pere de l'an, de toy mesme modelle,
Qui ne changes de place, et toutesfois ton aile
Sur nous vole si tost que nostre entendement
Seul peut, comme tien fils, suyvre ton mouvement;
Infiniment fini, franc de mort, d'accroissance,
De discorde langueur, aime-son, aime-dance,
Tous-jours semblable à toy, tout à toy, tout en toy,
Clair, transparant, leger, du bas monde la loy,
Qui borne, non borne, d'un grand tour toute chose,
Qui tiens toute matiere en toy, ou souz toy close,
Throne du Tout-puissant, volontiers dans cers vers
Je chanteroy les loix de ton bransle divers,
S'il estoit encor temps, et ma plume effrenée
N'avoyt peur d'alonger par trop ceste journee.

(P. S., II, vv. 979-94)

As a result of the sun's being brought ontologically near it achieves identity. If the description were scientific or mundane there would be no identity. If the description were scientifically true but not related to the modes of being in Dasein's world, again there would be no identity because identity is possible on the basis of significance, not
scientific explanation, and ontological nearness reveals significance.

A continual struggle for Dasein exists in the maintaining of identity: this is one of the primordial motivators of learning about the world, for either authentically or inauthentically Dasein struggles to learn about his surroundings. If inauthentically, he is satisfied by chatting, circumspective thinking, proximal realities, so that which is satisfied is Neugier, curiosity. On the other hand, if Dasein is investigating his world in an authentic way, curiosity is replaced by sight, and the veil is lifted from the significance of entities and their world.

Inauthentically, one may learn about Dasein and his world from books but this leads to conceptual knowing, which is not the phenomenological way of learning or being aware of phenomena outside of books. Du Bartas has David warn his son Solomon against putting too much time and faith in learning from books, maintaining that there is wisdom in learning by all the means available. This includes maintaining an experiential reality that is phenomenologically sound:

J'enflammeroy ton coeur de l'amour de l'estude,
Si je ne cognoissoy la divine habitude
De ton esprit profond; fay servir seulement
A l'art vrayement royal des lettres l'ornement,
Et prend garde qu'aussi que l'humeur excessive
Estouffe d'un fruictier l'ame vegetative,
La trop grande leçon et delices des arts
N'esteignent la vigueur de tes esprits gaillards;
Ne te rendent pensif, tes sens vifs n'assoupiens,
Et des publques soins ton coeur ne divertissent.
D'une ame toute aislee, accompagne le cours
Du flambeau guide-nuict, du flambeau guide-jours,
Sonde de l'ocean les horribles abysmes,
Mesure des hauts monts les blanchissantes cimes,
Purete tous les coins de ce bas bastiment.

(Magnificence, vv. 159-73)

Implicit in this advice is the necessity of maintaining world—the estab-
lishing of primary significance—in order to avoid mistakes based on false ideas. There must be world for there to be ontological nearness: as Heidegger has said, "Two beings which are disposed within the world but which are worldless in themselves, never 'touch' one another."33

In Furies, (vv. 593-703) the poet demonstrates how emotions can lead to passions, which in turn can lead to sin. He shows how the passions cause alienation from self, from others, and from God, thereby resulting in various kinds of moral sickness. The nature of this moral sickness is revealed in the inauthentic way of life which it produces and in which identity is lost. In the process of distancing, the mind becomes closed to what has phenomenologically substantiated being and grasps for a reality that is constructed inauthentically. The poet eloquently denounces such hypocritical thinking and living at the close of Furies (vv. 707-32).

From a Heideggerian standpoint the results of passions which lead to sin in the eyes of Du Bartas are a denying of care and a loss of anticipatory resoluteness, with therefore no authentic self-constancy. The hypocrites then are Being-away rather than "Being-toward their own-most distinct potentiality-for-being."34

The introduction to ontological distance and resulting loss of identity was necessary as a prelude to viewing man as Dasein in relationship with boundaries which give him existential identity. The boundaries are invisible from an ontological distance, but once past proximality the seeker is forced to interpret the boundaries as they appear.
4. Authentic Dasein and the Understanding of Identifying Relationships and Boundaries

A logical next step in the consideration of the structure of Dasein in Les Septmaines is an investigation of those identifying relationships and boundaries which give primordial identity in such a way as to allow Dasein to presence authentically in his own openness. As has been mentioned previously, care is one of the most important existential constitutives:

Care does not need to be founded in a self. But existentiality, as constitutive for care, provides the ontological constitution of Dasein's Self-constancy, to which there belongs, in accordance with the full structural content of care, its Being-fallen factically into non-Self-constancy.

"anticipatory resoluteness". Such resoluteness, as a mode of the authenticity of care, contains Dasein's primordial Self-constancy and totality.35

Anticipatory resoluteness is the first primordial boundary recognized by authentic Dasein. To a certain extent this boundary is evident in Les Septmaines. One of the best examples of cares resulting in anticipatory resoluteness is the case of Solomon as he grapples with the difficulties he encounters in life and as he relates them to his own potential for being a person of wise judgments:

Le roy seul est en doute, et ses sages oreilles
Trouvent leurs ris, leurs pleurs, et leurs raisons pareilles;
La face de l'enfant ne le peut adjuger
A l'une plus qu'a l'autre. On ne peut soulager
L'esprit douteux du juge en calculant leur aage,
Chancelant, il se voit privé de témoignage.
Puis il discourt ainsi, mais c'est comme en songeant:
(Magnificence, vv. 503-9)

Had the poet portrayed Solomon as giving answers easily and confidently, there would have been no poetizing of anticipatory resoluteness. The king, however, is forced into anticipatory resoluteness,
the result of care, because he is the king and he resolutely determines to fulfill his destiny as the ultimate arbitrator. This state reflects Heidegger's position that "Anticipatory resoluteness, when taken formally and existentially, without our designating its full structural content, is Being towards one's ownmost distinctive potentiality-for-Being" and that resoluteness marks the primary boundary of authentic Dasein.

The story of God's relationship with the Hebrews of the Old Testament is the account of a constant battle between the forces pulling toward idolatry, inauthenticity, false identities, and thus a complete breakdown of anticipatory resoluteness. In the episode involving Jehoida the priest, Athaliah the daughter of Jezebel and the boy king Joash can be seen one of the most bitter clashes between the spirit of Jahweh and the spirit of Baal, that is, between the existential spirit "I Am" and the circumspective spirit of sensual predominance.

Le prestre souverain, poussé d'un sacre zele, 
Colle authentiquement, d'une ligue nouvelle, 
Avecques son bon roy le peuple obeissant, 
Et renoue les deux avec le Tout-puissant. 
(Decadence, vv. 327-30)

Parenthetically it could be pointed out that one of the major spiritual weaknesses of Baal worship was its shallow and destructive treatment of guilt. On the other hand, the Law of Moses made great strides toward an ontology of Dasein's being essentially guilty in authentic projection through the elaborate system of sacrifices, which both acknowledged the constant guilt of man and served to mitigate its debilitory effects.

Man as Du Bartas thinks he should be is, of course, not nearly identical to the Heideggerian authentic Dasein. The purpose of this chapter is not to attempt to explain a comprehensive harmony but rather
to catch the glimpses of any authentic Dasein that can be obtained from
time to time in the course of the poet's treatment of man. Man, as Du
Bartas idealizes him, is a "parfait animal". The significance of the
use of the word "animal" should be emphasized as it is in keeping with
the phenomenological approach throughout Les Septmaines. In spite of
his generous borrowings from the platonic cosmology, the poet is not
lost in Platonic idealism, as evidenced by the following description
of ideal man:

O parfait animal. . . . . . . . . . . .
. . . . . . . . . . . . . qui te fait imiter
Les ouvrages plus beaux du nom-feint Jupiter,
Porte par ces effects fidèle témoignage
De ton extraction, et que son saïnt image
Fut en tout ame empreint quand son esprit vivant,
Pour animer ton corps, t'emplit d'un sacré vent,
(P. S., VI, vv. 905-14)

The significance of the use of the word animal is that even though man
is the image of his creator, even though he is the type patterned after
the archetype, his ultimate reality of Being in perfection is not idea
but concreteness. His animalness is his Being, although it is blessed
with divine likeness and spirit.

The second primordial boundary is that of self-recognition— awareness of the human phenomenon.

In the Du Bartas cosmology the ideal condition is that condition
created by God in which nothing has gone awry or been tampered with.
Essentially this always means a balancing of the forces and counterforces
that sustain the universe in its continuous dynamic. Four basic com-
ponents that figure in stress and counterstress are the classical elements
which must always be in balance. When the elements are out of balance,
the design of the universe is frustrated, and cosmic harmony is destroyed.
In as far as this applies to man, he is not in his Being-toward-his-
ownmost-potential when the humours are out of balance.

Or tandis qu'entre nous ou le prince ou le roy
Captive sa grandeur sous le joug de la loy,
Il commande sans peur, et la chose publique
Jouyust heuureusement d'un estat pacifique.
Mais si, cruel tyran, il n'est jamais saoulé
Du sang de ses vassaux, si son glaive afilé
Fuit toujours le fourreau, en fin—en fin sa rage
Convertira sa terre en un desert sauvage.
De mesme, ou peu s'en faut, tant que l'un element
Sur ses trois compagnons regne modestement,
Qu'une proportion conjoint, bien qu'inegales,
Les princesses humeurs et les humeurs vassales,
Le corps demeure en estre, et les insigne traits
De sa forme il retient dessus le front pourtraits.

(P. S., II, vv. 91-104)

It is the investigative attitude that is significant in such
poetry, not the scientific inaccuracies. Once again man is seen as a
phenomenon to be examined, and according to Du Bartas, he can best be
examined and understood in the light of the Christian logos. The logos
of Du Bartas is not at all identical with the logos discussed by
Heidegger, although from the Heideggerian point of view an important
aspect of Les Septaines lies in the attempt to put into poetry a logos
that both explains and illuminates Dasein:

Il n'y a (comme dit l'un des bessons de Dele)
Souz la voute du ciel, cognoissance plus belle
Que celle de soy-mesme; on ne trouve argument
Plus fecond en discours que l'humain bastiment.
En nous se void le feu, l'air, et la terre, l'onde,
Et brief, l'homme n'est rien qu'un abregé du monde,
Un tableau racourcy que sur l'autre univers
Je veux ore tirer du pinceau de mes vers.

(P. S., VI, vv. 401-8)

According to Neo-Platonism the true way to understand God is to
become one with the universe "and be our very selves what we are to see."
Du Bartas builds upon this very basic doctrine by adding the idea of man
the microcosm, which implies that to study man is to understand God better. In the best humanistic tradition of the Renaissance then, the *logos* of the *Sepmaines* is learning. The purpose of the epic poem is to reveal God by learning from man and his world. An examination of man and his world done in a phenomenological manner produces understanding, and it is the acquisition of understanding that is the ultimate reward of the learner.

Heidegger relates *Dasein* to what is authentically perceived in such a way as to illustrate and substantiate the interpretive function of creation poetry in achieving oneness with the universe.

In its projective character, understanding goes to make up existentially what we call Dasein's "sight" (Sicht). With the disclosedness of the "there", this sight is existentially (existential seiende); and Dasein is this sight equiprimordially in each of those basic ways of its Being which we have already noted.38

A third primordial boundary is *logos*, and it is *logos* that identifies *Dasein* as capable of transcending his animality. Transcending animality does not however deny the phenomenology of human animality.

A result of becoming one with the universe is the acceptance of man as being one among many phenomena: "Or de tant d'animaux que sa voix anima,/L'homme fut le dernier qui l'air vivant huma" (P. S., VI, vv. 426-7). Man is one of the animals. However, the recognition of man as an animal does not debase him, take away his soul, or separate him automatically from God. One of the beautiful aspects of a phenomenological world-view is that it does not deny significance as it posits its experiential uncovering. Man is a phenomenon, an animal, but he is unique and communicates with the highest divinity, thereby taking part in divine nature:
Afin de consulter avec elles comment
Il doit d'un second Dieu former le bastiment,
(P. S., VI, vv. 459-60)

The creation of man was a special process which set him apart from the
other animals:

Mais pour creer Adam a soy-mesme il commande.
Dieu forma tout d'un coup et le corps et l'esprit
Des autres animaux; mais quand il entreprit
Joindre en nous la mortelle et l'immortelle essence,
Sçachant bien que c'estoit un fait de consequence,
Il s'aida d'un delay, et par moment divers
Forma l'ame et le corps du chef de l'univers.
(P. S., VI, vv. 470-6)

The meaning of the creation of man and the significance of his
history is what is involved in primordial logos, and it is what one sees
as a basic motivation in the writing of Les Sepmaines. Before the in-
vention of writing, the mouth was the organ by which logos was transmitted
from one person or generation to another:

0 bouche, c'est par toy que nos ayeuls sauvages
                      .................. ..................
0 bouche, c'est par toy que les rudes esprits...
(P. S., VI, vv. 573-9)

In relation to these verses Heidegger said that the mouth is the phenom-
emon by which world is formed for all of Dasein: "A breath of our mouth
becomes a portrait of the world, the type of our thoughts and feelings
in the other's soul. On a bit of moving air depends everything human
that men on earth have ever thought, willed, done, and ever will do..."39

If the mouth is the organ by which logos is transmitted, sym-
bolism is that which is the stylistic vehicle. The dynamics of the
interaction between self and world, the power created by the three pri-
ordial boundaries, is the power and appropriateness of the symbol. When
the symbol is unintelligible, the word has no meaning or power, as in
the story of Babel. When the spirit is able to express itself in religious
symbols that are appropriate, worship takes place.

Par toy nous fredonnons du Tout-puissant l'honneur,
Nostre langue est l'archet, nostre esprit le sonneur,
Nos dents les nerfs batus, le creux de nos narines
Le creux de l'instrument d'où ces odes divines
Prent leur plus bel air, et d'un piteux accent
Desroben peu à peu la foudre au Tout-puissant.

(P.S., VI, vv. 592-96)

The poet is concerned with the primordial projection of Dasein
in a language whose meaning is signified by meaningful and genuine sym-
bols. It is his opinion that the language of the Old Testament in its
simplicity is more meaningful and more beautiful than any other language,
no matter how sophisticated:

Ainsi je tien plus cher le celeste langage,
Bien qu'il retienne plus du rustique ramage
Que de l'escole attique, et que la verité
Soit l'unique ornement de sa divinité,
Que ces discours dorez dont la prudence humaine
Desguise les erreurs de sa doctrine vaine.

(P.S., II, vv. 1021-26)

In order to realize the extent of the poet's phenomenological
awareness (and thus not to be misled by his lapses into proximal think-
ing), one should relate his praise of Biblical language quoted above to
his concept of language as something changing constantly, a phenomenon
that is evolving. "Toute langue se change." (Babylone, v. 461). There-
fore, it is not the poet's intention to try to limit the logos of
Christianity to the language of the New Testament but to enhance the
logos through usage of a new language:

Un bel esprit, conduit d'heure et de jugement,
Peut donner passeport aux mots qui freschemenrt
Sortent de sa boutique, adopter les estranges,
Enter les sauvageons, rendant par ces mesanges
Son oraison plus riche, et d'un esmail divers
Riolant sa parolle, ou sa prose, ou ses vers.

(Babylone, vv. 479-84)
The development of language depends on how it is used.

L'un langage n'a point autre loy que l'usage, Courant sans frein, sans yeux, ou le peuple volage Le va precipitant; l'autre, marchant enclos Dans les lices de l'art, agence bien ses mots. L'un desja vieillissant sur l'huis de son enfance, A le bers pour tombeau; l'autre fait resistance Aux filieres des ans; l'un vit, infortuné, Dans un estroit vallon pour jamais confine; L'autre entre les scavans, hardy, se fait entendre Du rivage de Fez à L'autel d'Alexandre.
(Babylone, vv. 485-94)

The ontological significance of language for the poet in setting and identifying boundaries is, however, potentiality. Language has the power to take Dasein from one mode of Being and place him in another, to grant him access to his ownmost-potential-for-Being, to transform him from stasis into ec-stasis. This conviction is illustrated vividly by means of a dream which the poet relates in Babylone, vv. 529-50.

In this dream the colossus of brass represents eloquence—the use of language in its most powerful form. The torch in the left hand symbolizes the power over men that eloquence holds and the danger of this power. The fact that eloquence has the power to transform the modes of Dasein through affecting his moods is the primordial basis of its effective significance in Dasein's world. In its right hand the colossus holds a pitcher of water with which to control the fires started by the flaming torch. This symbol of care and the serious demeanor of the colossus project resoluteness in a way suggesting authentic presencing in the poet's portrayal of language and eloquence. The dependence of Dasein upon language for an essential part of his social nature is illustrated by the long string of "chesnons" which proceed from the tongue of the colossus, to which people are attached by ear or by heart.
Attachment by ear represents listening without projection and resoluteness, whereas attachment by the heart represents authentic acceptance of logos and a resulting existential resoluteness, whether it be resoluteness toward Being-a-whole or away-from-Being-a-whole. It should be noted parenthetically that Heideggerian Resoluteness is not the resolute action of a subject or subjects, but "the disclosure of Dasein from its imprisonment in beings to the openness of Being." It should be further noted that, according to Heidegger, authentic understanding can be either genuine or not genuine: "Because understanding, in every case, pertains rather to Dasein's full disclosedness as Being-in-the-world, this diversion of the understanding is an existential modification of projection as a whole."

A basis for an understanding of the boundaries and relationships that make up Dasein's world has now been laid. Such was necessary because the most essential way of thinking from a phenomenological point of view is to recognize the boundaries where they are, to examine the relationships as they present themselves through Durchsichtigkeit, and to avoid, at all costs, the creation of arbitrary boundaries and inauthentic relationships. The recognition and acceptance of care prepares the way for logos through which language makes identifying boundaries and relationships to stand out or be recognized in the ecstasis of Being.

5. Word and World in the Assembling of Things

The significance of language in the transmission of care through logos has already been discussed. Because of the power of the word as
an assembling complex which creates world, the sum of entities together with identifying boundaries and relationships forms world. It is the limit of word that sets the limit of world or establishes the parameters of world's mode. As Heidegger said, "...language contributes to the formation and participates in the constitution of fact." 44

The manner in which entities are assembled to form world depends entirely upon the attunement of the state-of-mind of the speaker with the phenomena he observes for such world's authenticity. 45 An awareness of this role of state-of-mind illustrates the poet's effectiveness at the point where the phenomenon of the earth's hospitality to man is sensed by Du Bartas, and he is able to put his awareness into poetry in such a way as to contribute to the world of Dasein within a Christian logos:

La terre est celle-là qui reçoit l'homme né,
Qui receu le nourrit, qui l'homme, abandonne
Des autres elemens et banny de nature,
Dans son propre giron, humaine, ensepulture.
On void l'air maintesfois mutiné contre nous,
Des fleuves le desbord desployer son courroux
Sur les fresles mortels, et la flamme celeste
Aussi bien que la basse est à l'homme funeste.
Mais de quatre elements, le seul bas element,
Tousjours, tousjours, se monstre envers l'homme clement.
C'est luy seul qui jamais tant soit peu, ne desplace
Du siege qui luy fut assigné par ta grace.

(P. S., III, vv. 399-410)

The Christian church is a historical nation of which Du Bartas hopes to provide some poetry. Because of the Christian logos received and transmitted by Du Bartas, the world of Dasein is interpreted from the view of Christian care. Thus the earth's hospitality to man is raised from the horizon of Being and becomes a fact, while the earth's lack of hospitality is left lying low in the shadows. The purpose of Les Sepmaines is to look at the universe by faith, and thus to see God. 46 Such an examination
demands a selective emphasizing of the entities available and has as
its purpose the very creating of an hospitable world. Because world is
determined and limited by language and because poetry is primeval
language, it is of the utmost importance that poetry use language to
build a world that is not destructive but constructive in its Being-
toward-Dasein, as seen in P. S., VI, vv. 427-44.

So important is the view of world in the historical development
of a nation's language that Heidegger said: "We have seen that the
world, Dasein-with, and existence are equiprimordially disclosed." 47
Just as the manner in which language builds world affects the mode of
Dasein, so a lack of acquaintance with world destroys language and
thereby induces ontological blindness: "On the other hand, Dasein's
opaqueness (Undurchsichtigkeit) is not rooted primarily and solely in
'egocentric' self-deception; it is rooted just as much in lack of ac-
quaintance with the world." 48

From the point of view of one who automatically disbelieves the
Christian logos, Du Bartas was simply speaking nonsense when he said that
the purpose of writing Les Sepmaines was "pour mieux contempler Dieu,
contempler l'universe" (P. S., I, v. 178). The one concept, for dis-
believers, does not lead to the other. However, it should be kept in
mind that Du Bartas is not basing his search and his thinking on a
Cartesian concept of God. Aside from his chronological separation from
Descartes, he patently does not have a fixed and logically defined con-
cept of God. His idea of God is inconstant and open to change. If it
were not, he would not be searching the universe for more truth about
the nature of God. Furthermore, he recognizes that the limitations of
language preclude any adequate concept of God.

Son estre est incompris, son nom est ineffable,
Si bien que les bourgeois de ce bas element
Ne peuvent point parler de Dieu qu'improprement.
Si nous l'appellons fort, ce sont basses louanges;
Si bien-heureux Esprit, nous l'egalons aux anges;
Si grand sur tous les grands, il est sans quantite;
Si bon, si beau, si saint, il est sans qualite;
Veu que dans le parfait de si divine essence
L'accident n'a point lieu; tout est pure substance.
C'est pourquoi nostre langue en un si hault subject,
Ne pouvant suyvre l'ame, et l'ame son object,
Begaye chaque coup; et voulant, peu faconde,
Rendre le nom de Dieu plus redoutable au monde,
Par anthropopathie elle le dict jaloux,
Repentant, pitoyable, et bruslant de courroux.

(L'Arche, vv. 166-180)

The poet is open experientially to both God and to the world: "Ouverte
à la fois à Dieu et au monde, celle-ce permettra au poete baroque... de concilier les deux tendances essentielles de son imagination; celle
qui le porte a envisager la reality dans une perspective volontiers
religieuse, et celle qui le pousse par ailleurs vers le monde enfin
redecouvert de couleurs et des formes."^{49}

As a result, each detail of a phenomenon is important in how it
relates one entity to another, in how it contributes to the significance
of the entity in question, and as to its aesthetic quality. The human
eyes are a phenomenon treated in such a way as to demonstrate the poet's
sensitivity to the assembling importance of how a thing things in its
world.

Les yeux, guides du corps, sont mis en sentinelle
Au plus notable endroit de ceste citadelle,
Pour descourvrir de loin, et garder qu'aucun mal
N'assaille au despourveu le divin animal.
C'est en les façonnant que ta main tant vante
Se semble estre à peu pres soy-mesme surmontee,
Ne les percut à jour, pour ne rendre nos yeux
Tels que ceux qui, voyans par un tuyau les cieux,
Ne remarquent que peu de si grande estendue,
Car les bords du canal restricissent leur veue;
Et pour ne différer par tant de trous ouvres
La face du seigneur de ce bas univers,
Ces deux astres bessons, qui de leurs douces flammes
Allument un brasier dans les plus froides ames,
Ces miroirs de l'esprit, ces doux-luisans flambeaux,
Ces doux carquois d'amour, ont si tendres les peaux,
Par qui (comme à travers deux luisantes verrières)
Ils dardent par momens leurs plus vives lumieres,
Qu'ils s'esteindroient bien tost, si Dieu de toutes parts
Ne les avoit couverts de fermes boulevars:
Logeant si dextrement tant et tant de merveilles
Entre le nez, le front, et les joues vermeilles,
Ainsi qu'en deux vallons plaisamment embrassez
De tertres qui ne sont ny peu ny trop haussez;
Et puis, comme le toict preserve de son aise
Des injures du ciel la muraille nouvelle,
On void mille dangers loin de l'oeil repousssez
Par le prompt mouvement des sourcils herissez.

(P. S., VI, vv. 509-36)

In this passage one becomes aware of the beauty and power of the eyes,
of their ability to relate one human being to another, of how they help
man to relate to his physical surroundings, and how they exist in such
harmony with the human body as to be effectively protected.

When language and its primeval condition, poetry, present world
in such a way that Dasein is attuned-to-world, the earth and the universe
take a hospitable form, which then allows the assembling of things into
a world filled with beauty. In the continuation of a reciprocal build-
ing of word and world a point is reached in which words can so charm a
listener or reader as to actually recreate part of the world that is
absent, as in the poet's portrayal of the last song of the sky lark:

La gentile alouette avec son tire-lire
Tire l'ire à l'iré, et tire-lirant tire
Vers la voute du ciel; puis son vol vers ce lieu
Vire, et desire dire: adieu Dieu, adieu Dieu.

(P. S., V, vv. 615-18)

The above lines have aroused unfavorable comment on the part of many
critics, but such lines should be read and savored in light of the poet's
purpose, a light which gives his efforts a unique aesthetic quality.

The same creating of a hospitable world for Dasein can be seen in another passage:

Rien, rien de tout cela: seulement j'entrelasse
Un si nouveau discours, à fin qu'il vous deslasse,
Et qu'ayant jusqu'ici passe tant de fossez,
Tant d'horribles deserts, tant de rocs crevassez,
Tant de baveux torrents, dont la bruyante rage
Poussant flot contre flot guerroye son rivage,
Vous rencontrerez en fin un lieu deliciieux,
Qui toujours d'un bon oeil soit regarde des cieux,
Où coule un clair ruisseau, où vente un doux zephyre,
Ou pour vous caresser la terre semble rire.

(Colommes, vv. 565-74)

As Du Bartas gradually builds up the "coming home" theme of his poem, with the hospitality of the earth, its beauty, the wisdom of the Creator, and the greatness of man being some of his most important sub-themes, a general attitude of worship is established, which was detected by Braunrot: "En face des mystères divins, la tentation de prouver et de persuader finit par céder à celle plus profonde--d'exalter et de rendre hommage."50

The importance of the Heideggerian doctrine of language-as-world is revealed by the psychological effect of his choice of the revelations of Being. In Being and Time he chose Dread to illustrate the primordial function of bare mood in constituting the Being of Dasein. However, Heidegger's comment on Joy and Dread points out their equiprimordiality, bringing Joy to the same level as Dread, and explains the psychology of Religion: "In dread, Being reveals itself as moving away, and in joy--as turned toward us."51 Du Bartas' whole effort is to use language in a logos that creates a world of joy. There will be a natural direction in such an endeavor toward Thanksgiving, and thanksgiving is a holy task of the poet:
Je te salue, o terre, o terre porte-grains,
Porte-or, porte-santé, porte-habits, porte-humains,
Porte-fruits, porte-tours, alme, belle, immobile,
Patiente, diverse, odorante, fertile,
Vestue d'un manteau tout damassé de fleurs,
Passementé de flots, bigarré de couleurs.
Je te salue, o coeur, racine, basse, ronde,
Pied du grand animal qu'on appelle le monde,
Chaste espouse du ciel, assuré fondement
Des estages divers d'un si grand bastiment.
Je te salue, o soeur, mere, nourrice, hostesse
Du roy des animaux. Tout, o grande princesse,
Vit en faveur de toy.

(P. S., III, vv. 851-63)

The thanksgiving of this passage is founded upon a certain understanding of the phenomena mentioned, an understanding that sees all the phenomena contributing to the world in which Dasein lives. This world is itself "animal", that is, a living, moving, changing part of reality: "Pied du grand animal qu'on appelle le monde" (P. S., III, v. 858). The world, having life, can become. Its power to become depends on Dasein's mode of being in relation to this world. "As understanding, Dasein projects its Being upon possibilities. This Being-towards-possibilities which understands is itself a potentiality-for-Being, and it is so because of the way these possibilities, as disclosed, exert their counterthrust (Rückschlag) upon Dasein."52 To that Dasein from whom Being is turned away, so that he exists in the mood of dread or anxiety, the entities of the earth can appear to be enemies:

Je sçay bien que la terre à l'homme miserable
Semble estre non plus mere, ains marastre execrable:
D'autant qu'à nostre dam elle porte en son flanc,
Et l'or traine-soucy, et le fer verse-sang.

(P. S., III, vv. 765-68)

As can be seen in the thinging of metals in Dasein's world, it is the existential mode of Dasein's world that determines the metal's significance, not the metal's inherent qualities:
Je scay bien que la terre à l'homme miserable
Semble estre non plus mere, ains marastre execrable:
D'autant qu'à nostre dam elle porte en son flanc,
Et l'or traine-soucy, et le fer verse-sang.
Comme si ces metaux, non l'humaine malice,
Avoient en tant de chefs fait foisonner le vice,
Tout ainsi que l'appast des chatouilleux thresors
Perd de l'homme meschant et l'esprit et le corps.
L'or doré les vertus, et nous donne des ailes
Pour nos coeurs eslever jusqu'aux choses plus belles.
L'homme bien avisé ne se sert seulement
Du fer pour seillonner le champ donne-froment,
Il s'en sert au besoin pour defendre sa ville
Contre la tyrannie estrangere et civile.
Mais jamais le meschant ne manie le fer
Que pour estre instrument de furies d'enfer,
Pour voler le passant, pour esgorger son frere,
Pour perdre son pays, pour massacrer son pere.

(P. S., III, vv. 765-83)

Therefore, however cruel the world may seem to the Dasein in the grips of dread, such a mode should not be accepted as the permanently real world for Dasein in general.

The origin of Dasein's "good" existential modes is, according to Du Bartas, the unique Archetype. Without the benign influence and determining function of the Archetype there would be no guidance of Dasein's language toward joy and toward Being-his-ownmost-potential.

One of the ways in which the Archetype guides the development of Dasein in his progress toward the proper possibilities is the silhouetting of ec-stasis by means of certain dreams:

O doux ravissement, sainct vol, amour extreme,
Qui fais que nous baissons les levres d'Amour mesme!
O noce qui confite et de manne et de miel,
Maries pour un temps la terre avec le ciel!
Feu qui dans l'alambic des pensees divines
Sublimes nos desirs, nostre terre r'affines,
Et nous portant au ciel sans bouger de ce lieu,
L'homme en moins d'un moment quint'essences en Dieu!
Si tu rendois ce corps divin en habitude
Comme par temps certain, ô douce solitude!
Ton heur egaleroit les plaisirs du transport,
Qui nous fait a jamais heureux apres la mort.

(Eden, vv. 381-92)
On a surface level one could become preoccupied with the Platonism evident in the above passage, but on a deeper level one sees a presentation of a multi-dimensional Dasein who is not ontologically separated from the physical world nor limited to it. As Du Bartas often points out, man is an animal, but he is the "divin animal" (P. S., VI, v. 512). He has desires and passions, but they can become so sublime as to "quintessence" in God. In this presentation of man there is an assumption of a continuity in Being which envelops man as part of one whole. There is no dichotomy between physical man as evil and spiritual man as good but a presentation of man as "Being-there" and as having great potential for spiritual attainment. Therefore we sometimes feel justified in referring to Du Bartas' man as Dasein.

Du Bartas does not make an essentialistic dichotomy between soul and body in his development of a concept of man the divine animal. In fact, he accepts the doctrine of Lucretius that the soul is a measurable phenomenon: ". . .s'il s'est fait par nombre (et de vray je l'estime)" (Trophees, v. 399), which can be temporarily separated from the body by music and willpower:

Ainsi au ton devot de l'airain doux-tremblant,
Le prophete sacré l'ame à son ame emblant
Peu à peu se decrasse, et dans sa fantaisie
Profondement empreint le seau de prophetie.
(Trophees, vv. 393-96)

It is the condition of the soul that determines the body's actions, and the ability to resist sin is achieved by conditioning or calming the soul:

L'ame avec son estuy n'a pas peu de commerce,
Pour l'organe du corps son branle, et le corps se ressent
Et des biens et des maux que, douillette, elle sent.
L'oreille, huis du scçvoir, par doux fredons flattee
Les envoye aussi tost à l'ame tempestee  
Par des noires fureurs, tranquile nos esprits,  
Et, froide, esteint les feux dont nous sommes espris.  
(Trophees, vv. 375-82)

In the context of the above passages the "esprit" and the "ame" are treated as if synonomous, indicating a fusion in the mind of the poet of "spirit", "mind", and "soul". Although the poet wishes to explore the human soul or spirit, he does so with great respect for the difficulty of his task and without assuming that any explanation can be sufficient. In Heideggerian terms he "is a guardian of the mystery"; that is, his poetry takes the reader into new realms of awareness without allowing the entities involved to become opaque. In his description of soul or spirit and in his own primitive and very limited "phenomenology" the poet is trying to maintain durchsichtigkeit:

Je scay que comme l'oeil void tout fors que soy-mesme,  
Que nostre ame cognoist toutes choses de mesme,  
Fors que sa propre essence, et qu'elle ne peut pas  
Mesurer la grandeur de son propre compas.  
(P. S., VI, vv. 735-38)

The poet has undertaken the task of describing the soul by its effects, just as one can learn about the wine from its effects, or as an eye can perceive itself in a mirror although otherwise it cannot see itself. At the beginning of his poetic undertaking Du Bartas makes a basic assumption that it is by the "esprit" that one knows. It appears that Du Bartas equates intellect with soul or spirit or holds them to be very closely related. The spirit or soul is not limited to intelligence but gives life to the whole body: it is the source of all ability to act:

Bien que de nostre esprit la nature subtile  
Fuye nos foibles yeux, son mouvement agile  
Et ses braves discours monstrrent que nous n'avons
Seulement un esprit par lequel nous vivons,
Ains un esprit divin, sacré, pur, admirable,
Non finy, non mortel, non meslé, non palpable.
       Car soit que c'est esprit inventeur de tout art,
Soit tout en tout le corps, et tout en chaque part,
Soit qu'il regne au cerveau, soit qu'au coeur il habite. . .
       (P. S., VI, vv. 755-63)

Following this passage is a long list of intellectual, artistic, and
other creative accomplishments supplied for the purpose of proving the
inexplicable and therefore divine nature of the soul(mind, spirit). It
has an infinite capacity to remember, it can see into the future, project
itself over the earth and beyond, arrive at pure truth, measure accurately,
invent, sculpt, and perform other cunning and creative tasks.

It is at this point that the fusion in the mind of the poet of
the concepts of "soul", "spirit", and "intellect" can be appropriately
emphasized, because all of the above accomplishments are usually attrib-
uted to intelligence, while the soul is thought by many to be that un-
earthly entity which returns to God upon death. For Du Bartas there is
no such dichotomy in the being of man. All of the marvelous accomplish-
ments listed are sacred; they prove the sacred nature of the soul:
"Nostre ame tout ainsi se contemple à peu près/Dans le luisant miroir
de ses effets sacrez" (P. S., VI, vv. 741-42). In modern thinking it is
nonsensical to call all intellectual accomplishments sacred, except to
one who thinks in a phenomenological way. In this regard Du Bartas has
followed Plato into a way of thinking very close to that of Heidegger:

The world mirrors. It founds and grounds every-
thing and is itself an abyss: it is not grounded
but chaotic. World as chaos is not disorder; it is
an orderly mirror-play of foursome in which any
order whatsoever is grounded. For our modern "sober"
times such an understanding of the world seems strange.
For us the earth is de-divinized; it is subordinate
to us, and it becomes what we make of it. In itself
it is merely a complex of blind powers from which any-
thing reasonable can result merely by chance. The
modern world is basically a godless world.54

The phenomenologist can so acquaint himself with the spiritual direction
of a nation or historical context as to sense the meaning of the gods
worshipped and thus to identify the holy. It was always the religious
poets, particularly the creation poets, who laid the basic "ground rules"
for what was to be holy or sacred, and these poets were usually "creation"
poets in the first stages of history. In the light of this it becomes
apparent that Du Bartas is attaching the Neo-Platonic holiness of intellect
to the orthodox holiness of the soul and by so doing is striking a blow
at the essentialistic imprisonment of the soul. The result is a sur-
prising implied denial of the "natural-supernatural" world view. Du
Bartas sees God as a natural fact, and thus the spirit coming from God
into man is a thing of nature. Those things that are holy or sacred are
not those which partake of the supernatural but those which manifest
themselves in a natural way by the Spirit of God. There is one con-
tinuous realm of Being, which includes everything, reaching all the way
up to God. Even God has His Essence just as earthly things have their
essences. Les Sepmaines is full of references to the "Essence triple-
une" which is the Godhead. It is from this special essence that man's
soul comes, and he partakes of the nature of this essence though not
of its being:

Or ce docte Imager pour son oeuvre animer,
Ne prit de l'air, du feu, de terre, de la mer,
Un cinquiesme essence, ains poussant son haleine
Il fit comme couler de la vive fontaine
De sa divinite quelque petit ruisseau
Dans les sacrez conduits de ce freslie vaisseau.
Non qu'il se demembrast, non qu'il fist un partage
De sa triple-une essence avec son propre ouvrage,
Ains, sans perdre le sien, d'un soufle il le rendit
Riche de ses vertus, et puissant respendit
Si bien ses rais sur luy qu'encor mesme il luy reste
Quelque lustre apparent de la clarté celeste.
(P.S., VI, vv. 709-20)

Man is made in God's image, therefore he is the "parfait animal" (P.S., VI, v. 905) and worthy of the most careful study. Man is a phenomenon of surpassing beauty and wonder. Because of his intellect (soul, spirit), he is sacred, immortal, and capable of inward and outward beauty (P.S., VI, vv. 925-1012). "Understanding is the existential Being of Dasein's own potentiality-for-Being; and it is so in such a way that this Being discloses in itself what its Being is capable of."\(^{55}\)
The kind of understanding reflected in Du Bartas' treatment of the soul (spirit, intellect) is what a Heideggerian phenomenologist would call Dasein choosing himself, instead of losing himself in everydayness.\(^{56}\)

Skeptics contemporary to Du Bartas might well have scoffed at his understanding of the soul and ridiculed his list of accomplishments as being fanciful for, after all, he claimed that man could fly, build machines that fly, and even rule the sky. But the point that Du Bartas is making has been proved in time by the advance of man's technological capabilities and in the future other points may be proved by spiritual gains.

Du Bartas, then, has put into his poetry an understanding of the potential-for-Being in Dasein that can factically lead to Dasein's Being-a-whole. By this worlding in his unique ontological way Dasein is able to ground that which is holy and become himself the guardian of the holy: "un second Dieu." (P.S., VI, v. 460)

It is of utmost importance in an appreciation of the Du Bartas concept of man to realize that the exalted view presented as potential-for-Being does not indicate a static essentialistic view of man. It
thus is in the description of the human phenomenon that Du Bartas comes closest to breaking away from everydayness. If, as was noted in Chapter III, he failed to realize that the Law of Moses had evolved over the centuries, he was well aware of man's painful progress toward an elusive civilization (P. S., VI, vv. 573-78).
FOOTNOTES


4Ibid., p. 385.

5Ibid., p. 94.


7Being and Time, p. 351.


9Being and Time, p. 185.

10Ibid., p. 186.

11Ibid...

12Vycinas, p. 237.

13Ibid., p. 16.

14P. S., V, vv. 771-75.

15Being and Time, p. 486.

17 *Being and Time*, p. 424.

18 Ibid., p. 414.

19 Ibid., p. 277.


21 *Being and Time*, p. 188.

22 Ibid., p. 354.

23 Ibid., p. 277.

24 Ibid., p. 373.

25 Du Bartas uses "Je" so frequently in *Les Sepmaines* that to cite examples would be futile.

26 *Being and Time*, p. 326.

27 *P. S.*, V, vv. 913-1015.

28 *Being and Time*, pp. 219-224.

29 Ibid., p. 175.

30 *P. S.*, VI, vv. 209-14.


33 *Veycinas*, p. 32.

34 *Being and Time*, p. 372.


36 Ibid., p. 372.


41. *Being and Time*, p. 186.

42. Ibid., p. 24.

43. Ibid., pp. 386-389.


46. Ibid., p. 55.

47. Ibid., p. 176.

48. Ibid., p. 187.

49. Braunrot, p. 61.

50. Ibid., p. 59.

51. Vycinas, p. 111.

52. *Being and Time*, p. 188.

53. Ibid., p. 65.


55. *Being and Time*, p. 184.

56. Ibid., p. 68.
CHAPTER V. CONCLUSION

Just as Heidegger concerned himself, in the philosophical realm, with the re-asking of primordial questions relating to existence and man's ontology, so Du Bartas in the poetic domain, in a limited way, re-explored the meaning of the universe and man's place in it. Du Bartas' method of questioning was very subtle, perhaps to avoid the charge of heresy, but he dared even so to put man and his world in a new perspective; he suggested a revised *logos*. A language for the revised *logos* was created by searching for neologisms by creating a new style which was sometimes baroque, sometimes mannerist; by reading widely and accepting into his thought all representations of reality that seemed believable to him; by maintaining a cautious, sometimes puzzled approach to the study of reality, resulting in circumlocutions, antitheses, ellipses, and verbal masks; and by respecting the validity of the human perspective stylized as it might be. Consequently his *logos* presents a man who must learn of himself as well as of the universe, who is aware of his projection into the world in a manner that reminds one of Heidegger's *Geworfene Dasein*, and who is always man becoming god, therefore setting boundaries and identifying relationships. Because of his self-awareness, and thus his resolute projection toward non-Being, the poet becomes an interpreter of time and temporality and perceives the finites of created nature in relation to primordial Being, chaos. The distinctive contrast thus produced between proximal think-
ing and the thinging of Word and World make him feel the power of logos in the "ringing mirror-play" of universal interaction. The universal interaction which is such an important structural component of Les Septmaines not only explains the dynamics of the universe, but also clarifies the ontology of man, who is not an isolated object, but an entity in the continuous being of Being. Therefore, the spirit and matter emerge as one. Les Septmaines, then, goes a long way toward avoiding an objectified view of the universe and toward presenting a view of relatedness. By presenting a relatedness view, each phenomenon must have its own significance and nature, (which Du Bartas calls "essence") and must then point to a higher significance of those phenomena which are the principle assemblers. The principle assemblers turn out to be Infinity, Logos, and God, with God, of course, at the very apex of the hierarchy of significance.

It should be recalled that Du Bartas identified the soul of man as that part which has the capacity to number, or perhaps is made up of a numbered substance.\(^1\) It is the numbering of time and space that leads man's soul to infinity. Heidegger explains the phenomenology of such a concept:

If one directs one's glance towards Being-present-at-hand and not-Being-present-at-hand, and thus "thinks" the sequence of "nows" through to "the end," then an end can never be found. In this way of thinking time through to the end, one must always think more time; from this one infers that time is infinite.\(^2\)

The problem of infinity, then, must be faced and to some extent resolved by man, or he will become immobilized in the midst of endless varieties of possibilities, with no direction possible for making a
choice. The phenomenon which alerts Dasein to the necessity of choosing himself and anticipating the future resolutely is his own non-Being, the facticity of his death.

Only by the anticipation of death is every accidental and "provisional" possibility driven out. Only Being-free for death, gives Dasein its goal outright and pushes existence into its finitude. Once one has grasped the finitude of one's existence, it snatches one back from the endless multiplicity of possibilities which offer themselves as closest to one--those of comfortableness, shirking, and taking things lightly--and brings Dasein into the simplicity of its fate.3

Unfortunately Dasein in Les Septmaines is always being drawn back into forgetfulness of death and forgetfulness of his own potentiality-for-not-being, and needs a constant guardian in his mind to direct his stray thoughts and actions. This guardian is logos. Logos is the network of accepted worlds which have been created in the face of chaos, and which give boundaries, identification, and meaning to the entities otherwise lost in infinity. Logos is both the enemy of infinity and depends on infinity for its existence and power. Logos is also that creation of worlds by language which directs the guardianship of physical being. According to Heidegger, and as can be seen in Les Septmaines, authentic logos protects the earth and Dasein at the same time.

When physis is no longer breaking forward, governing, and holding everything in its order, it becomes the field of matter which can be formed and exploited; it becomes a potential principle exposed to the invasion of the active, spiritual principal, the idea. The distinction between spirit and matter has pushed the understanding of physis into forgottenness.4

At the apex of logos is God, who both gives logos its entire meaning, and whose meaning comes from it. God is the fact upon which logos rests, and logos is that which makes God a fact. Du Bartas senses the above concepts, although he does not explicitly explain them. One
can see him struggling toward a poetic of *logos* in his plea for guidance:

Cler surjon de doctrine, ame de l'univers,
Puis qu'il t'a pleu choisir l'humble ton de mes vers
Pour chanter ton beau los, fay couler de ma plume
Le celeste nectar, respans sur ce volume
La corne d'Amalthee, et fay qu'aucunement
Il responde aux grandeurs d'un si grave argument.
Defriche ma carriere en cent pars buissonnee
De dangereux halier, luv sur ceste journee,
Afin que sainement, par ton fanal conduit,
Mon sacre rendez-vous je gaigne avant la nuit.

(P. S., II, vv. 31-40)

God is the "ame de l'univers," therefore that which gives meaning to all Being. He is the "cler surjon de doctrine," therefore the guide of that teaching most necessary to man. The poet has projected himself existentially toward nou-Being, taken resolute action to express the meaning of his existence, and hopes that his undertaking will be completed before death overtakes him. He shows himself thus to be one of those rare poets who senses death and the unholy, who thereafter dedicates himself to speaking life and the holy. Everything in the approach of Du Bartas suggests life and adventure, from the vastness of his preparation to the daring of his style and neologisms.

Poets who are of the more adventuresome kind are underway on the track of the holy because they experience the unholy as such. Their song over the land hallows. Their singing hales the integrity of the Globe of Being.5

Respect for the integrity of the Globe of Being is one of the motivations of Du Bartas that lead him toward a sort of phenomenological approach to describing the universe. This is clearly seen in his many references to "ce grand tout." This respect can be seen in his attitude toward science. He does not make a dichotomy between secular and religious, but sees the sciences as inspired by the Holy Spirit. In
this way there is a continuity in God's creation which does not separate
ontologically the Creator from the created.

"...quels divins secrez
Sont cachez doncientement sous les outils sacrez?"
"Mon fils (respond Heber), voicy quatre pucelles,
Quatre filles du ciel, quatre soeurs les plus belles
Que L'Esprit eternel d'un double esprit yssu
Ait engendre jamais, et nostre ame conceu.
(Colomnes, vv. 71-6)

Castan recognized this aspect of Les Sepmaines, and pointed out the
modernity of the "intuition" of Du Bartas, which is actually a natural
result of the Neo-Platonism already discussed above.

It is truly a modern intuition which leaves far
behind the essentialist philosophies of Antiquity,
the Middle Ages, and the Renaissance. It is no
longer a question of container or content, for the
cosmos is revealed as an interaction of antagonizing
or diverging forces, capable of producing inexhaustible
surprises and amazingly pregnant possibilities.6

Respect for the Globe of Being is a general attitude which paves
the way for phenomenological thinking in many areas, and helps to create
the speaking of Thanksgiving. However, Thanksgiving would be impossible
without respect for language itself, particularly the language of the
logos. The language of the logos is sacred in its creation of the
existential modes of Being-there. Heidegger said:

The word's rule springs to light as that which
makes a thing be a thing. . .

The oldest word for the rule of the word thus
thought, for Saying, is logos: Saying which,
in showing, lets beings appear in their "it is."

The same word, however, the word for Saying, is
also the word for Being, that is, for the pre-
sencing of beings. Saying and Being, word and
thing, belong to each other in a veiled way
which has hardly been thought and is not to be
thought out to the end.7
While guarding the mystery of the word as logos Du Bartas gives thanks for language, particularly Hebrew, one of the most important vehicles of the western logos:

...Las, ce langage doux,
Sainct lien des citez, puissant frein du courroux,
Mastic de l'amitie, jadis uny, s'esgare
En cent ruisseaux tarris. Cest or richement rare,
Domte-orgueil, charme-soin, traine-people, emble-coeur,
Mesle, change de son, de pois, et de couleur.
(Babylone, vv. 227-32)

Not all language is effective in transmitting the logos, because distortions can take place that destroy understanding, distortions that are due to the inappropriateness of the language. In speaking of God the subject is perfection, while human languages are imperfect. Therefore there is a blurring of the reflection of God in language which prevents man from gaining pure access to God.

C'est pourquoi nostre langue en un si hault subject,
Ne pouvant suyvre l'ame, et l'ame son object,
Begaye chaque coup; et voulant, peu faconde,
Rendre le nomme de Dieu plus redoutable au monde,
Par anthropophie elle le dict jaloux,
Repentant, pitoyable, et bruslant de courroux.
(Arche, vv. 175-80)

It is in the symbol that the logos can find its more appropriate expression, transcending the limits of conventional language even while remaining in language. The story of Moses and the burning bush presents the focal point of the Hebrew logos, God's existential self-revelation to the historical nation about-to-be. The Being of God in the bush communicates Being to a nation which has no freedom to be, giving a directing existential to the logos of the coming law of Moses, and through it to the coming historical spiritual nation, the church (Loy, vv. 203-18). Lest there be any doubt as to the poet's understanding of the logoi spermatakoi significance of the burning bush, the last
two lines should be noted: "Et qui marie encore a si divin symbole,/Pour mieux poindre l'Hebrieu, son espresse parole." Then follows a detailed explanation of the meaning of the symbolic burning bush, a meaning that is difficult to grasp, hard to remember, confusing in its effort to be comprehensive, and which paradoxically thus lets the burning bush exist in its stark simplicity.

Du Bartas is not being essentialistic in his effort to break down the meaning of the burning bush into specific concepts of God. To only present the list of doctrinal points, to fail to present the symbol and its significance would be essentialistic; but to present both the symbol and an interpretation together is to sincerely serve the call of logos. Heidegger explains such a concept while defending Aristotle by pointing out that to take Aristotle's formal doctrines alone without his synthesis is to become lost in everydayness, and to fail logos:

If the phenomenon of the "as" remains covered up, and, above all, if its existential source in the hermeneutical "as" is veiled, then Aristotle's phenomenological approach to the analysis of the logos collapses to a superficial "theory of judgment", and judgment becomes the finding or separating of representations and concepts.8

In the logos an entity is manifest, and with a view to this entity, the words are put together in one verbal whole. Aristotle saw this more radically: every logos is both synthesis and diairesis, not just the one (call it "affirmative judgment") or the other (call it "negative judgment"). Rather, every assertion, whether it affirms, or denies, whether it is true or false, is synthesis and diairesis equi-primordially. To exhibit anything is to take it together and take it apart.9

Du Bartas proves his awareness both of the prophetic calling of the poet and of his spiritual imperfection. He realizes that as he writes lines of creation poetry he is creating God in the minds of his readers, and yet that his own heart is but an imperfect source of words
concerning perfection: "Non que j'aille forgeant une divinité/Qui languisse là-haut..."10 "Or bien que quelquefois repousser je ne puisse/Maint profane penser qui dans mon coeur se glisse, ..."11

As part of the long poetic pilgrimage leading to God in Les Sepmaines, the poet wishes to acquaint the reader with the phenomenon of god in Dasein's ordinary world. The phenomenon of god is not that which the poet worships as the Creator, but that Being-beyond-reality which seems to explain the behaviour of reality without explaining its origin. To recognize a god in a world of Dasein is not to commit idolatry—that would necessitate worship—but it is rather to recognize the spiritual direction in the world of a Dasein. A god is what reveals the spiritual direction of the world of any given Dasein. Du Bartas attempts to bring into ontological nearness the phenomenon of "god" in human life in his discussion, for example, cf the planets. He is not speaking of the God, but of spiritual direction that is in existence, whether it be recognized or not. (See P. S., IV, vv. 347-90)

It is, in fact, the aim of Du Bartas to show that it is madness to live a life of forgetfulness toward the phenomenon of god, and especially toward God the creator. (P. S., II, vv. 739-50)

For Du Bartas, recognition of the Creator is a logical conclusion to be drawn from contemplating the wonders of the universe, a conclusion, even, which cannot be avoided if one is aware of the harmony of the universe. (Colomnes, vv. 607-718). Thus the poet's claim that God makes himself "visible" to man (P. S., I, vv. 129-34).

* * *

The results of a phenomenologically oriented critique of Les Sepmaines have been both rewarding and disappointing. In view of the
promising treatment of the temporality of Being reflected in the title, *Les Septmaines*, one has to admit that the poet failed to develop in a poetically corresponding and profound way the insights available to him. On the other hand, the accumulation of insights found in the poetry of Du Bartas, as patently borrowed as they might be, serve together through a kind of intellectual chemistry to achieve a fresh and stimulating view of man and his worlds. It is of particular interest to note that man is seen as a phenomenon of nature, and not as something supernaturally separated from nature, and that God himself is seen as phenomenon, albeit at the top of the hierarchy.

In his poetic effort to produce faith in the minds of his readers Du Bartas commented on the vast array of phenomena in the universe, attempting to give each a significance in relation to the others that would reveal its essence or function. It has been pointed out that such a poetic enterprise is in some ways comparable to the method and philosophy of Heidegger, who said that phenomenology is "the idea of grasping and explicating phenomena in a way which is 'original' and intuitive...".12

The function of creation myths in establishing mythos was discussed, and it was noted that creation myths are of paramount importance in shaping the world of *Dasein's* reality. The creation poet has, then, something of the same importance as a prophet, justifying the serious approach and the exalted manner of Du Bartas.

One could not help but notice the glaring limitations to the phenomenology of Du Bartas. He had little sense of hermeneutics, being apparently incapable of developing interpretation in a poetic way of
the phenomena he perceived, falling instead into moral anecdotes and simple descriptions. Du Bartas was limited by an addiction to literalism in his interpretation of the scriptures, being unable to achieve the transcendence one might expect in a poet of religious, epic commitment. This limitation is produced by a thinking that is guided by "framed-in worlds," a thinking characterized by distantiality, averageness, and levelling down. As a result Du Bartas is severely hampered in his ability to name the holy—to reveal logos. It was seen, to the credit of the poet, that he admits being limited in poetic ability, and acknowledges that he cannot describe all natural phenomena authentically. From the Heideggerian point of view, to admit lostness is not necessarily undesirable, but may in fact be a step toward real discovery on the basis of achieving an authentic perspective.

Du Bartas might have been able to build a poetic awareness having fewer limitations if he had relied more on the mechanics of neo-platonism as a means of exploring the universe. Unfortunately he was so caught up in the Platonic Idea that his concern with logic directed him away from remembering primordial awareness as the source of poetic creativity. Finally, Du Bartas had in certain respects, a very uninformed view of historiography. On the one hand he understood the evolutionary nature of society, but on the other he saw the law of Moses as static and unchanging.

The consequences of the phenomenological limitations of Les Sepmaines are somewhat mitigated by the style of Du Bartas, which has certain aspects that contribute to a search for a foundational ontology. The abundant use of the metaphor created through symbolism a certain basis for spiritual understanding, while guarding simultaneously the mysteries
inherent in the poet's holy quest. Unfortunately the decay of the metaphor in western civilization had already proceeded to the point that the symbolism of classical mythology was not really at the poet's disposal, and we find him referring to the Greek and Roman gods for purely metonymical purposes. The style of Du Bartas reflects the turmoil and searching mental condition of the late Renaissance. As a result, he has a certain concern for exploring, and is not totally given to producing answers.

Although it becomes quickly obvious that Du Bartas is not a poet of great original creativeness, it is extremely significant that he relies on intellectual sources that are themselves of a high order, and, as has been seen, the combination of which achieves, at times, a certain freshness of outlook, or a modicum of phenomenological insight that might be considered a genuine contribution to understanding of man and his worlds. The idea that the world and universe are sustained by a complex interplay of forces and stresses is an example of a borrowed doctrine which contributes to the larger effect of revealing the polarity of the unified universe. Some of the details of such an idea are found in the doctrine of the "essence triple-une," and the continuity of being between the human soul and the divine archetype. Having a sense of the continuity and blending between physical and spiritual realities, the poet is enabled to advance to a kind of phenomenological awareness that motivates him to explore some entities of the universe in regards to three important qualities: their way of being, their power, and their essence. He must conduct this investigation poetically, because he has no scientific means of examining the phenomena in question. Unfortunately he is un-
able to produce a poetic treatment of the subject that deserves a careful reading. His contribution in this regard is his attitude rather than his insights. As he himself hopes, perhaps a greater poet will come later who can truly bring his project to fruition. However, Du Bartas is not to be denied the contribution that he made in honoring and laboriously developing the human perspective. Even in his word choice and formation he was rebuilding the concreteness of the world based on a respect of human perspective that had been lost during the middle ages. "Et celuy qui combat contre l’expérience/n’est digne du discours d’une haute science." (P.S., IV, vv. 419-20).

Once having understood the limitations, which are in fact severe, to the phenomenological insights of Les Sepmaines, one is prepared to attempt to discover and analyse the levels of phenomenological ontology in the poem. From a Heideggerian point of view Du Bartas interprets circumspectively, an approach that tends to lead him into ontical expression more than into the ontological. To compound his problem he often gives significance to entities that are in borrowed descriptions and is unable to establish from his own poetic creativity a primordial significance. When Du Bartas does approach ontological expression it is usually as a result of his efforts to be innovative in style. On the levels of understanding and aletheia Du Bartas has almost nothing to say, except perhaps in his repeated references to man as the "divin animal", which both emphasizes the phenomenal nature of man and his capacity to transcend phenomena.

The overall impact of a reading of Les Sepmaines does, however, leave one with some distinct thoughts concerning the Being of the human race and of the universe that are both stimulating and revealing. One
such insight is Dasein's transcendence of sidereal time; time is seen as relative, or varying according to cosmological circumstances. Another is his view of the human condition, an aspect of Les Sepmaines that deserves a detailed examination.

It is the discussion of Dasein in his essential temporality that is the unifying theme of Les Sepmaines. This theme is seen from the title, "The Weeks", to the poetic treatment of humanity as being there (Dasein) in a process subject to time. Even the motions of the universe are a measure and a verification of the temporality that governs Dasein and influences his basic structure.

Two important components of the basic structure of Dasein are care and becoming. They set it apart from the static evolution of other phenomena. Care is developed by Du Bartas most often by means of anecdotes and moralizing, which is probably an inferior means of attempting to establish logos. The hermeneutics of becoming are largely absent in Les Sepmaines, although Du Bartas does present Dasein as something capable of becoming other than he is. The spiritual mechanics by which he is to achieve his becoming are based on Plato and the Bible, with the resulting position that man can find God by progressing spiritually toward the World Soul, the archetype, the Eternal Essence.

It is the progress of the soul that most fundamentally defines Time and Space, a progress that is both historical and spatial. Thus the soul, numbering, and time are important in the poetic projection of Dasein in Les Sepmaines, especially in regards to the elemental function of creation poetry in forming man's world by organizing chaos into significance. For Du Bartas, being a Christian poet, the prime mover
is God the Creator in overcoming chaos, and He is then also the great power behind the sustaining forces that maintain the order and operation of every aspect of the universe. When diversity is brought into dynamic oneness the music of the universe is created: "Le...noeud du sacré mariage/Que joint les elemens,.../Qui...font cent genres de sons/ Qui, par le charme doux.../Emblent...les ames..." (P. S., II, vv. 245-54).

As a result of Dasein's awareness of his temporality care asserts itself as a basic constitutive in conjunction with anticipation. A creation story is an admirable vehicle for the poetizing of care and anticipation because of the central function of the temporality of Dasein.

Geworfene Dasein, or Dasein in its state of thownness, is present in a very limited way in Les Sepmaines. First of all, since Dasein has falling as its type of ontology, Dasein is projected inauthentically for the most part. As a result of inauthenticity the phenomena of nature are interpreted according to essences not their own, and Dasein's reality remains alien in the nature of its being perceived. It is the mission of the creation poet to expose the fallen state of Dasein in its world and to point the way to ec-stasis. An example in Les Sepmaines of the fallen state of Dasein was seen in the story of the eagle and the virgin (P. S., V, vv. 913-1015). In opposition to the tendency toward fallenness Dasein can, in his thrown state, develop into a continual becoming that thwarts fallenness. According to Du Bartas Dasein should continually become something other than what he is; he should develop his resources of strength, cunning, and courage, as for
example Milon of Crotona developed his strength (P. S., VI, vv. 209-14). Man can, according to Du Bartas, learn from the animals in this regard. Again, it is temporality that brings into relief a basic constitutive of Dasein, in that the hermeneutics of becoming are directly linked to the ontology of time.

One begins to understand ontological distance in the experience of the loss of identity. What everydayness takes for true identity is often a mask that conceals ontological identity, and no matter how close physically the observer may be to an entity, if the mask is taken as the revelation of the essence of the phenomenon, the observer is distantiated ontologically. In Les Septaines masks play an important role, both in the passive sense just described and also in an active contribution to the search for foundational ontology. In mannerist poetry such as that written by Du Bartas one sometimes finds masks being used to conceal circumspective thinking in order to conduct a more effective search for authentic essences. Metaphor is a fundamental vehicle of such masking. By means of metaphor Du Bartas can mask the commonly accepted idea of what a phenomenon is, and then proceed to poetize the phenomenon in such a way as to reveal more of its essence than is generally seen, as in P. S., II, vv. 979-94, where the sun's contributions to the world of Dasein are expressed. The everydayness of the sun is masked, its nature is revealed in particular functions, and thus it is given an ontological identity. One of the ways in which identity is lost is in the failing of anticipatory resoluteness, for example through uncontrolled passion in Dasein. Ontological nearness and seeing phenomenological identity are preludes to the authentic understanding of
relationships and boundaries. Relationships and boundaries are basic constitutives of the worlds of Dasein. The attention given to these relationships and boundaries demonstrates that Du Bartas, in spite of his generous borrowing from platonic cosmology is not totally lost in the platonic idea. Such is demonstrated by the poet's desire to portray man as a natural phenomenon which can be aware of itself (P. S., VI, vv. 905-14). The fact that man is seen in such passages as an "animal" does not indicate a rigorously scientific approach on the part of Du Bartas, but rather simply an open attitude toward experiential learning about the universe. It is this open attitude toward experience as a guide in interpreting Being that justifies the use of the term "phenomenology" in doing a critique of Les Sepmaines. Theologically Du Bartas justifies his open attitude by maintaining that to learn about nature and man as a part of nature is to learn about God. From the foregoing themes it can be seen that, in the best tradition of the Renaissance, a basic aspect of the logos of Les Sepmaines is that of genuine learning's leading to understanding. The purpose of the epic poem is to reveal more of God's nature than the reader already conceives of by observing nature as it came into being. From a phenomenological point of view Dasein is able to transcend his animalness largely through the role of significance in his worlds. Significance is created by boundaries and identity, and in turn they create world, which grants transcendence to Dasein, if he can explore authentically. Du Bartas takes some hesitating and faltering steps toward an authentic search as can be seen in his discussion of language as a vehicle for moving Dasein from one mode of Being to another, and in the poet's treatment of language in the dream of the colossus (Babylone, vv. 529-50). It would seem that Du Bartas
had some awareness of the function of Word in creating World through the assembling of Things.

Du Bartas comes close to the philosophy of Heidegger when he attempts to use the power of the poetic word to create a world in which Dasein dwells thanksgiving (P. S., III, vv. 399-410). The world which Du Bartas attempts to create is spiritual, an ontology founded on a searching knowledge of all Being, both of the outward universe and of the internal worlds of human awareness as a basis for faith, the Christian church. It is absolutely and unequivocally not a faith constructed on dogma, which would be proximal, inauthentic, and categorically essentialistic. The poet's idea of faith takes its being from a God whose nature is never perfectly understood and whose leadership is one of direction rather than definition: "Son estre est incompris, son nom est ineffable," (L'Arche, v. 166). The direction of the spiritual leadership in Les Sepmaines is analogous to the "coming home" theme of Heidegger's later works. Two possible directions that a logos speaker could take are those of dread (moving away), and joy (coming home). Du Bartas pours his efforts into a creation of a logos of joy through viewing the world as hospitable: "Je te salue, ô terre.../Je te salue ô coeur, racine, basse, ronde,/Je te salue, ô soeur, mere, nourrice, hostesse..." (P. S., III, vv. 851-61). It was noted that although the poet concentrates on joy, he does not close his eyes to dread: "Je scay bien que la terre à l'homme miserable/Semble estre non plus mere, ains marastre execrable." (P. S., III, vv. 765-66).

The idea of the human being that is conveyed by Les Sepmaines holds the "ame" to be of primary importance, both as a natural phenom-
emon and as the source of Dasein's uniqueness and participation in the
divine. It is the intellectual accomplishments and spiritual progress
of the soul that give holiness to Dasein, for they bring him closer to
the "Essence éternelle," to the "Archetype." Thus human learning is
seen as something sacred that can be attributed to the capacities of the
soul, which is itself a natural phenomenon. Such an attitude strikes
a blow at the "natural—supernatural" dichotomy which essentialistic
thinking uses to isolate the holy in a dogmatic prison. In the eyes of
Du Bartas there is one continuous realm of Being, which includes every-
thing, even God. Such an ontology cannot fail to recognize humankind,
to some extent at least, in the phenomenological structure of his
"Being-there."

It is in the attempt to portray poetically the whole range of
the connotative and the concrete that Les Septmaines presents itself as
a work of phenomenological importance. There is an attempt to let the
universe appear for what it is, that is, in its workly character. It
is our contention that as baroque and mannerist art come to be better
understood that the perhaps unconscious sophistication of the search
for foundational ontology in Les Septmaines will be seen to contrast
sharply with the static, closed, proximal, and hopelessly inauthentic
postures of so much medieval and Renaissance literature.
FOOTNOTES


3. Ibid., p. 435.


9. Ibid., p. 201.


