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Agrippa D'aubigne: a Critical Analysis of 'L'hecatombe a Diane'.

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AGRIPPA D'AUBIGNE: A CRITICAL ANALYSIS OF L'HECATOMBE A DIANE.

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AGRIPPA D'AUBIGNE: A CRITICAL ANALYSIS OF 
L'HECATOMBE A DIANE

A Dissertation

Submitted to the Graduate Faculty of the
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Doctor of Philosophy

in

The Department of Foreign Languages

by

Laurence Antony Dominick
M.A., Louisiana State University, 1962
August, 1965
DEDICACE

à Bérénice et à Suzanne
ACKNOWLEDGEMENTS

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ABSTRACT

In the midst of the religious wars in France, a young soldier, Agrippa d'Aubigné, composed various lyric poems celebrating his love for a young gallicized Italian girl named Diane Salviati. These poems are contained in a collection which consists of two volumes under the general title, Le Printemps du Sieur d'Aubigné. The first volume of this collection, a sonnet sequence consisting of one hundred poems and bearing the title of L'Hécatombe à Diane, is the subject of this present study.

The writer proposes to first investigate the historical material which is relative to the love between Agrippa d'Aubigné and Diane Salviati, and then to examine the literary work which is in part based on this romance. L'Hécatombe à Diane is therefore considered in relation to its principal themes and images. These are treated in such a fashion so that it may be observed that much which is inherent in the poet's own personal make-up, as a result of his experiences as a soldier, a man persecuted because of his religious belief, and as a lover, is evident in certain images which he uses in his poetry. Following an interpretative presentation and examination of these themes and images, the writer then investigates the problem of versification in the sonnets. This consideration is accompanied by an examination of Agrippa d'Aubigné's peculiarities of poetic style. Images and themes, which precede this consideration,
are separated from poetic style in general only because of the plan of this study. It has been considered far more feasible, within the scope of this work, to consider images apart from an investigation of language and vocabulary.

The study concludes with an analysis of what might be called Agrippa d'Aubigné's "poetic precepts." This is based primarily on the preface which forms part of *Le Printemps*. These preferences are then considered in the light of how d'Aubigne put them to practice in *L'Hécatombe à Diane*.

The subject of this study is therefore an analysis of the merits of Agrippa d'Aubigné as a lyric poet. He is generally unknown in this respect: the name d'Aubigné is traditionally associated with the epic hymn which celebrates the Protestant cause in sixteenth century France. However, d'Aubigné, in much the same manner as did Pierre de Ronsard and Olivier de Magny, sang also songs of youth and love. As a poet of such, he cannot be placed exactly on the same level with the more famous love poets of his century. Too much in him is what Lanson refers to as being "égaré." Nonetheless, because of the nature of his lyricism, he deserves more than oblivion. The writer, in some way, hopes to place him in his proper perspective.

The reader should use the following poem as a theme for this study: it is the essence of this poet:

```plaintext
Je brusle avecq' mon ame et mon sang rougissant
Cent amoureux sonnetz donnez pour mon martire,
Si peu de mes langteurs qu'il m'est permis d'escrire
Souspirant un Hécate, et mon mal germissant.
```
Pour ces justes raisons, j'ay observé les cent:
A moins de cent taureaux on ne fait cesser l'ire
De Diane en courroux, et Diane retire
Cent ans hors de l'enfer les corps sans monument.

Mais quoy? puis-je cognoistre au creux de mes hosties,
A leurs boyaux fumans, à leurs rouges parties
Ou l'ire, ou la pitié de ma divinite?

Ma vie est à sa vie, et mon ame à la siene,
Mon coeur souffre en son coeur. La Tauroscytienne
Eust son desir de sang de mon sang contenté.
INTRODUCTION

In 1854 Sainte-Beuve made a valiant attempt to pull Théodore-Agrippa d'Aubigné out of the dust of literary oblivion where he had lain for more than two hundred years. As one reads the following lines, it seems that the young Agrippa d'Aubigné is almost momentarily resuscitated:

d'Aubigné n'avait pas vingt ans qu'il fut saisi du démon de la poésie, de cette poésie française qui était alors en vogue, et qui régnait par Ronsard et ses amis . . . il paya tribut par des sonnets jetés dans le même moule; amoureux, il composa ce qu'on appelle son Printemps, c'est-à-dire un recueil de vers plus ou moins tendre ou léger.¹

These words are a paraphrasing of what d'Aubigné himself had to say concerning his composition of lyric poetry; his exact words may be found in his personal memoirs.² It is significant, nonetheless, that Sainte-Beuve, in his many varied literary undertakings, happened across d'Aubigné, enjoyed what he read of this poet, and in a sense re-introduced him to nineteenth century readers.

In reality there has been relatively little mention of this Renaissance writer who, like so many other eminent men who witness the passing out of an old century and the coming in of a new one, has

¹C. A. Sainte-Beuve, Cau series du Lundi; "Agrippa d'Aubigné" (Paris: Librairie Garnier, 1870), t. X, pp. 311-342.

been considered primarily as a transitional figure. The name Agrippa d'Aubigné has traditionally been associated with those of Guillaume du Bartas, Jean de la Ceppède, and Jean de Sponde. These men lived during the last quarter of the sixteenth and well into the seventeenth centuries, but they have come down to modern day readers as either transitional or égarés writers.\(^3\)

Agrippa d'Aubigné is unquestionably known today because of his epic poem *Les Tragiques* and because of his prose history *L'Histoire Universelle*. His minor works, especially the poetry of his youth, do not enjoy the same reputation primarily because they are obscured by the fame of the epic poem and the history of the more mature writer. *Le Printemps*, a *recueil* of lyrical poems in sonnet, stance and ode form, is perhaps the most significant of the poet's early works.

The first volume of *Le Printemps*, *L'Hécatombe à Diane*, is the chief concern of this study. The second volume, *Stances et Odes*, although it constitutes part of the general title, does not possess the same unity of theme and thought as does the first volume. *L'Hécatombe à Diane*, because of the basic development and unity of its themes and especially because it was conceived by the poet as a sonnet sequence, lends itself more readily to an investigation of

\(^3\)The eighteenth edition of Gustave Lanson's *Histoire de la Littérature française*, (Paris: Librairie Hachette, 1924) has the second chapter, in which d'Aubigné's name figures prominently, entitled as follows: "Attardés et Égarés."
Agrippa d'Aubigné's merits as a lyrical poet. Hence, the poems of the second volume will not appear in this study, even though, when considered individually, they manifest remarkable poetic qualities.

L'Hécatombe à Diane is treated from two points of view. The principal themes, images and metaphors will be considered and will be followed by an analysis of the structure of the poet's versification. After an examination of the content and form of the poems, an attempt will be made to indicate Agrippa d'Aubigné's poetical principles both in theory and in practice. Certain comparisons between Agrippa d'Aubigné and Pierre de Ronsard will be made in this study, however such comparisons will be made only when d'Aubigné's sonnets indicate a marked departure from those of the Pléiade standard.

The first chapter of this work deals principally with those biographical matters pertinent to the composition of L'Hécatombe: Agrippa d'Aubigné and Diane Salviati and circumstances pertaining to the actual writing of the one hundred sonnets. Chapter II commences with a consideration of the significance of the title of the sonnet sequence in the light of its allusions to Greek antiquity and to the love sonnets of Ronsard. The dominant themes, hope and despair, are then treated as they manifest themselves in terms of

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5The spelling "Salviati," in preference to "Salviaty," is used in this study because of d'Aubigné's recurrent use of it.
recurrent images and metaphors which are present in particular groups of sonnets. The poems in which such themes appear, although they are not fully quoted in the text, may be found as such in the appendix where a detailed summary of the one hundred poems of this volume also appears. Chapter III examines d'Aubigné's sonnet style as exemplified in L'Hécatombe, considering both the mechanics of his verification and the structure of his language.

Chapter IV attempts to arrive at some notion of Agrippa d'Aubigné's own personal art poétique, even though he wrote no treatise bearing such name. The envoi or preface to L'Hécatombe à Diane, however, does contain valuable remarks concerning how the poet thought poetry should be. If any poetic standard can be approximated, it is this preface which offers the principal source. The standard, which is principally theoretical, is then used in comparison with its practice, that is to say with L'Hécatombe.

This study, therefore, is primarily concerned with Agrippa d'Aubigné the lyrical poet. The pragmatic writer of epic verses which sing of hell and damnation is known to everyone, but few recall the young poet who attempted to immortalize an Italian maiden in his sonnets. Not to perceive the lyricism of this minor work is in a sense to miss seeing Agrippa d'Aubigné. The sentiment of this poet is indeed rich and exquisite: to appreciate Agrippa d'Aubigné is to appreciate perhaps one of the Renaissance's most representative writers.
CHAPTER I

DIANE SALVIATI AND AGRIPPA D'AUBIGNE

In his *L'Hécatombe à Diane* Agrippa d'Aubigné immortalized a young woman named Diane Salviati. It is known that this person actually existed and that she was not merely an enigmatic creation of the poet's imagination as, perhaps, were many of the feminine idealizations of other Renaissance poets. Direct proof of Diane's existence comes to us from the author's own autobiography which, although this account tends to be more of a political chronicle than a personal history, does provide the bare essentials of the writer's life. Not only does he mention Diane Salviati de Talcy, but he actually correlates her with the circumstances concerning the composition of *L'Hécatombe à Diane*. In *Sa Vie à ses Enfants* d'Aubigné writes:

Aignant son peu de bien entre les mains, il (d'Aubigné) devint amoureux de Diane de Salviaty, fille aisnée de Talcy. Cet amour lui mit en teste la poésie française, & lors il composa ce que nous appelons son Printemps, où il y a plusieurs choses moins polies, mais qui sera au gré de plusieurs.

(all italics are this writer's)

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7The autobiography covers the period 1551-1621 and is primarily a political account with very little personal detail.

8d'Aubigné, op. cit., p. 18.
This passage is taken from that part of his memoirs which is dated as 1570. However, it would be naive to assume that the events of the Salviati-d'Aubigné liaison began exactly at this specific date. The weakness of such an assumption is supported by certain observations one may make reading this autobiography. Many of the dates seem simply to serve as a guide to the progression of the events in his life. Sometimes, even, d'Aubigné fails completely to indicate any date, and consequently several events covering more than one year are grouped into one long narration.

Returning to a consideration of the foregoing passage, however, it is indeed interesting to note the manner in which d'Aubigné criticizes the lyrical compositions of his youth, "... où il y a plusieurs choses moins polies, mais qui sera au gré de plusieurs." The fact that d'Aubigné, at the time he wrote these observations concerning his life, was far removed from the young and romantic cavalier who courted Diane Salviati must be called to mind. Here it is the caustic severity of the well-matured general and moralist who is momentarily casting a glance backward to a period in his youth which was not entirely without sentimentality.

However, what perhaps is even more interesting in this passage is the poet's categorical use of the expression "poésie française" in conjunction with both Diane Salviati and Le Printemps. There is here a definite sense of nationalism and something of an identification with a tradition of versification and metrics (we cannot forget that not much earlier Ronsard had sung of Cassandra, Marie, and Hélène just as,
even earlier than this, Petrarch had immortalized his Laura), from which the older d'Aubigné does not consider himself completely separated. Whether it is d'Aubigné's vanity or not, the significant point to be noted therein is that he must have considered his Printemps as having more value than that of the simple fleeting vagaries of a "love-sick" youth.

Diane Salviati de Talcy was the daughter of an ex-patriate Florentine, Jean Salviati, "seigneur de Talcy et de Poldavid, surintendant de la maison de la duchesse de Lorraine." In his Les Châteaux de la Loire, F. Gebelin has this to say regarding the Salviati family:

FilS de Bernard Salviati, marchand florentin, qui en 1517 avait acquis le château de Talcy, situé entre le Loir et la Loire, à 25 km. environ de Blois, à l'extrême limite de la Beauce. Au gré de son nouveau propriétaire, le vieux château n'avait pas l'air assez féodal, de sorte que Salviati obtint, par lettres du 12 semptembre 1520, l'autorisation d'armer le château de 'murs, tours, créneaux, barbacanes, canonnieres, machicoulis, pont-levis, boulevards et autres choses défensables servant à maison-forte; mais, elles lui interdisaient de 'se dire seigneur châtelain, ni avoir droit de guet et de garde'. Cette clause souligne la différence entre le gentilhomme de race et le parvenu qu'était Salviati.

The Salviati family, though perhaps not in the social capacity to frequent the royal court, nevertheless had considerable association with prominent Italian families in France and also close ties with 1

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9 Gagnebin, op. cit., p. xi.
10 Ibid., p. xi. This is a note inserted by the editor, B. Gagnebin, in reference to F. Gebelin's Les Châteaux de la Loire (Paris: Librairie Alpina, 1931).
literary men of the Renaissance. It will be recalled that the Cassandre of Ronsard's *Premiers Amours* was none other than the Cassandre Salviati who later became Cassandre Peigne, wife to the seigneur de Pray. This same woman is the aunt of Diane Salviati.

The blood relationship between the two Salviati women influenced a slight friendship between Agrippa d'Aubigné and Pierre de Ronsard, for d'Aubigné makes definite mention of Ronsard in two instances in *Le Printemps*. The first occasion is in the preface of *L'Hécatombe à Diane*:

> Prends ton renvoy, ton refuge
> À Ronsard ou un tel juge...  

This preface, in poetic form, serves as a sort of *envoi* to the sonnet sequence. Here, d'Aubigné speaks directly to the *Printemps* as a whole and bids that it follow the poetic standards set by the "prince des poètes" in his sonnets.

In the fifth sonnet of *L'Hécatombe* d'Aubigné again addresses Ronsard and tells him what he intends to accomplish in his own sonnets. He makes explicit mention of the two famous Salviati women, Cassandre and Diane:

> Je ne veux à l'envy, pour sa nièce entreprendre
> D'en rechanter autant comme tu as chanté,
> Mais je veux comparer à beauté la beauté,
> Et mes feux à tes feux, et ma cendre à ta cendre.  

There is a suggestion within these lines that Agrippa d'Aubigné was

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well aware of a literary standard already established earlier before him by Ronsard. Also there is the note of an awareness of a kindred spirit between the two poets because of their loves for two women of the same family.

After having introduced his reader, in the briefest and sketchiest manner, to the general circumstances of his emotional state in 1570, d'Aubigné drops the commentaries of his love and proceeds to other matters. The next date which is mentioned is 1572, but the accounts of this year make no mention of his liaison with Diane. Rather, he speaks of the civil and religious wars which were then besieging Hainaut.13 From the remarks on the war he returns to a consideration of the Salviati family. He is at the château de Talcy at this point in his narration. He relates an incident which had the unique value of putting him in good favor in the eyes of his father-in-law elect, Jean Salviati. d'Aubigné records that upon showing this gentleman certain proofs of his character, 14 the seigneur Salviati said to him:

Encore que vous ne n'ayez point ouvert vos pensees, j'ay trop bons yeux pour n'avoir point descouvert vostre amour envers ma fille; vous la voyez recher- chee de plusieurs qui vous surprassent en biens... Ces papiers que vous avez bruslez de peur qu'ils ne vous bruslassent, m'ont eschauffé à vous dire

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13 d'Aubigné, Sa Vie, p. 18.

14 d'Aubigné had supposedly inherited papers from his father which indicated that Michel de l'Hospital had supposedly had much to do with the Massacre d'Amboise (1560). Salviati had seen these papers and had offered to aid d'Aubigné in avenging the slaughter of these protestants. d'Aubigné, instead, burned the papers. See Ludovic Lalanne. Dictionnaire historique (Paris: Librairie Hachette, 1877), p. 1000.
que je vous désire pour mon fils.\textsuperscript{15}

In answer to this proposition of marriage, d'Aubigné says in his \textit{Vie}:

\begin{quote}
Monsieur, pour avoir mesprisé un trésor mediocre & mal acquis, vous m'en donnez un que je ne puis mesurer.\textsuperscript{16}
\end{quote}

Shortly thereafter in his narration, in his direct and vigorous style, d'Aubigné tells of a quarrel which took place between him and an unknown cavalier. He came out of the dispute very seriously wounded. He relates that he had one particularly deep wound in his head which consequently caused him a great loss of blood. After having been attended to with salves and bandages, he tells a tale which seems both extraordinary and unbelievable in view of the fact that he was as ill as he says he was at the time. He narrates:

\begin{quote}
... sans souffrir qu'on luy ostast son premier appareil, il partit avant jour, \textit{pour vouloir venir mourir entre les bras de sa maîtresse}. La courvee de vingt deux lieux qu'il fit luy causa une fluxion de tout le sang, si bien qu'il demeura sans sentiment, sans veue & sans pous. Il demeura sans appareil & sans manger deux jours; enfin il reprint vie avec les restaurents, & on a jugé de luy que sans ce changement de sang, il n'eust peu soy mesmes se supporter en la petulence naturelle qui le dominoit.\textsuperscript{17}
\end{quote}

It is noteworthy that even at the time of the writing of his \textit{Vie À ses Enfans}, years after his duel, Agrippa d'Aubigné felt with some emotion that it was of importance to explain to his reader that it was love which prompted him to walk such a long distance in so

\textsuperscript{15}d'Aubigné, \textit{Sa Vie}, p. 20.
\textsuperscript{16}\textit{Ibid.}, p. 20.
\textsuperscript{17}d'Aubigné, \textit{Vie}, p. 20.
critical a condition, simply in order to find his mistress and to die in her arms.

Agrippa d'Aubigné's second to last mention of Diane Salviati in the autobiography comes as something of a surprise, for it is here that he tells of the breaking-off of their engagement. He relates:

L'amour & la pauvreté ayant empêché Aubigné de se jeter dans la Rochelle, le Chevalier rompit le mariage sur le différent de la religion, dont le désespoir d'Aubigné fut tel, qu'il en tomba en une maladie si extrême, qu'il fut visité de plusieurs médecins de Paris & outre de Postel qui ayant convié le malade à se confesser, demeura à le garder pour l'empêcher d'estre massacré. 18

Thus the marriage plans were definitively interrupted, although what the exact reasons were is a matter which no one, perhaps, will ever know for certain. Armand Garnier, in his detailed biography of Agrippa d'Aubigné, has this to say concerning the matter: "Peu après, le mariage prétendu fut rompu par le Chevalier Salviati, l'oncle de Diane, grand maître de l'ordre des Hospitaliers de Saint-Lazare, qui le rompit sur le différent de la religion." 19

It is rather interesting to note the emphasis on the "difference of religion." This distinction leaves one to wonder why, to begin with, it had not been considered when Jean Salviati originally gave consent to the marriage. It would seem evident that a person as "interested" as Salviati appears to have been would certainly have

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18Ibid., p. 21.

19Garnier, op. cit., p. 135.
been aware of the fact that d'Aubigné was a confirmed protestant. And, 
at least according to d'Aubigné's account, did he not even offer to 
aid the young soldier in having his revenge on Michel de l'Hospital 
for his having had to do with the Amboise massacre of Protestants? 
It shall perhaps never be known what Jean Salviati's true motives 
were; as it is, there is but the slightest mention of this difference 
of religion by d'Aubigné's own hand.

The very last mention which the writer makes of Diane Salviati-- 
and here it seems as if he were treating her as the heroine of some 
gothic novel--concerns the occasion of a tournament at which Henry IV 
(le Roy de Navarre) was also present. Diane, during the time since 
she had last seen d'Aubigné and then, had become engaged to a Sieur 
de Limeux, a gentleman who in wealth and position completely super-
seded her former fiancé. He writes concerning the occasion:

En un tournoy où le Roy de Navarre, les deux Guisars 
& l'Escuier de ce Roy (d'Aubigné) parurent, Diane 
de Talci assista, lors promise à Limeux, les premiers 
accords estant rompus & à cause de la Religion. Ceste 
Damoiselle apprenant & voyant à l'estime de la Cour 
les differences de ce qu'elle avoit perdu & de ce 
qu'elle possedoit, amassa une melancholie dont elle 
tumba malade, & n'eut santé jusqu'à la mort.20

There is no question that this narration sounds exaggerated and even 
melodramatic; and it must be noted that one of d'Aubigné's more per-
sistent traits is that of exaggeration and overstatement. Within 
this passage there is a strong note of vanity and psychological com-
pensation for the fact that he did lose Diane Salviati to someone else.

20d'Aubigné, Vie, p. 24.
What is more interesting in the above passage is the attitude which Agrippa d'Aubigné assumes toward Diane Salviati: he implies that she did actually have something to do and to say concerning the realization of their marriage. Does he not say, "... voyant ... ce qu'elle avoit perdu & ce qu'elle posse'doit ..."? It appears obvious enough that d'Aubigné implies that the decision of the matter lay not only in the hands of Jean Salviati and Diane's uncle, but also Diane Salviati had something to say in the final decision. Notwithstanding this particular interpretation of the above passage, which seems to be adequately supported by the writer's own account, there still remains the other side of the matter which Agrippa d'Aubigné chooses to write off simply as the difference of both financial and religious positions.

What immediate results did the dissolution of these marriage plans cause? The results--they do exist--are to be found in the poetic work *Le Printemps*. This collection of verse consists of two parts: *L'Hecatome à Diane* and *Stances et Odes*. Jean Plattard, in his work on the life of d'Aubigné remarks:

*L'amant de Diane Salviati chantait donc son amour dans ses sonnets* (one must add *Odes et Stances*).
Une tradition, qui remontait par dela Pétrarque à nos troubadours, avait réglé d'ailleurs les modes ordinaires de l'amour lorsqu'il s'adressait à une grande dame. Infatigablement, le poète avait à comparer l'objet aimé à toutes les merveilles de la nature, aux feux de l'aurore, aux perles de l'Inde, à l'ivoire, à l'or, à tous les metaux precieux. Toujours chaste et respectueux, il était convenu qu'il n'adorait dans la beauté de sa maîtresse qu'un reflet de la beauté celeste, dont l'attraite se confondait avec celui de la vertu. Toujours repoussé ou tenu à distance, partant toujours dolent, il devait crier
son désespoir aux rochers, aux monts, aux plaines, aux lieux solitaires.21

This observation of Plattard, therefore, associates Agrippa d'Aubigné with a poetic tradition which, notwithstanding the decorative and refined features contributed by the Italian poets, is indigenously French in origin. Agrippa d'Aubigné's contributions to this tradition, his sonnets, odes and stances, would naturally place him among the chief poets of the Renaissance. This is the opinion of Jean Plattard and of other critics as well as it is the opinion of the writer of this present study.

The question arises: when were these poems composed? There is no clear and definitive reply to this question. Nonetheless, if it is to be believed that the poet is speaking truthfully when, in certain specific sonnets, he chides Diane Salviati for not realizing and appreciating the merit of the verse addressed to her, then it may be assumed that a number of these poems were actually composed during the time of their relationship. Some critics are of the opinion that the Stances et Odes were composed before the sonnets and that d'Aubigne used these as the source for the sonnets in much the same fashion as du Bellay did with his Latin poems; that is to say, using much of the volume Poemata as a source for some of the sonnets in


22L'Hécatombe, sonnets XL, LXXXIX, XCII. These poems are discussed in Chapter II.
French of *Les Regrets*. 23

Armand Garnier, however, in his already mentioned work on the life of Agrippa d'Aubigné admittedly believes otherwise: "je crois qu'on peut . . . accepter à la lettre la déclaration de d'Aubigné qu'il chanta son amour pour Diane dans le temps même où il était amoureux." 24 Garnier, whose three volume work of documentation on the life of d'Aubigné so greatly minimizes the romanticized work of Samuel Rocheblave, speaks with serious authority with regard to the period of the composition of *Le Printemps*. He writes furthermore:

On pourrait reconnaître . . . trois étapes dans la composition du recueil du *Printemps*, et dans les projets que d'Aubigné fit pour sa publication, sans en réaliser du reste aucun. La première étape serait représentée par le *Mss Monoméraque*, que M. Read édita en 1874, et qui proviendrait de la famille d'Agrippa d'Aubigné (il aurait passé par son fils Constant à Mme de Maintenon 25). Or, *L'Hécatombe à Diane* ne s'y trouve pas, mais seulement les *Stances* et les *Odes*, à savoir une partie de celles qui figurent sur une table des matières préparées en vue de l'impression par

23Samuel Rocheblave, *La Vie d'un Héros: Agrippa d'Aubigné* (Paris: Librairie Hachette, 1912). The author is of the opinion that the greater part of *Le Printemps* was composed much later following the d'Aubigne-Salviati courtship. He maintains that those autobiographical references in the sonnets and the other poems are but reconstructions of a much older d'Aubigné. Thus he explains away some of the exaggeration of the poet.


25Concerning Agrippa d'Aubigné's blood relationship with Mme. de Maintenon, Platard says: "... son fils Constant, ce débauché, qui après avoir tué sa femme ... épousa en secondes noces Jeanne de Cardilhac, fille du gouverneur du château Trompette à Bordeaux, en 1627. Il était de nouveau en prison, à Niort, en 1635, lorsque sa femme, qui partageait sa captivité, accoucha d'une fille, la future Mme. de Maintenon." p. 45.
d'Aubigné lui-même, et conservée en feuille volante dans les Mss de Bessinges, plus quelques autres. Cette table manuscrite nous révèle le deuxième projet de publication. Le titre final du recueil n'est pas encore adopté. Ce n'est pas Le Printemps, mais La Jeunesse de . . . La liste des pièces comprend la préface, 81 sonnets de l'Hécatombe à Diane, puis 37 stances et 70 odes. Enfin, troisième et dernière étape, les sonnets passent à cent; en revanche les odes et les stances se réduisent; c'est le contenu du huitième volume des Mss de Bessinges, constituant le Printemps sous sa forme définitive, tel que l'a publié l'édition Réaume et Caussade.26

It is significant that A. Garnier speaks of d'Aubigné's plans for the publication of his collection of poems. It is known, from d'Aubigné himself, that some of these poems were in circulation: Diane Salviati knew them and furthermore, if we are to believe d'Aubigné's word, Pierre de Ronsard received copies of "quelques pièces."27 Why, therefore, did d'Aubigné make no further move toward the publication of Le Printemps? Jean Plattard offers an explanation which indeed appears to be plausible and clarifying. He remarks:

Il ne les publia pas; il les conserva manuscrits dans les portefeuilles ou ils ont été retrouvés et publiés au XIXe siècle. Discrétion singulière chez un poète! Elle s'explique, semble-t-il (and Plattard warns his reader that the following is but a supposition), par deux raisons: la première, c'est que s'il mettait son orgueil à s'instruire et sa coquetterie à courtiser la muse, il n'entendait pas être confondu avec les 'poetastres'. Avant tout, il était soldat, écuyer du roi Navarre. Il a su le rappeler, aigrement, à une caillette de cour (il l'appelle une petite créature) qui l'avait traité, avec dédain, de poète. J'ai

26 Garnier, op. cit., p. 96.
27 d'Aubigné. (Réaume & Caussade) Lettres de Poincts de Science, v. 1, p. 147.
le droit d'être désigné par mon titre le plus favorable, lui fait-il remarquer; j'ai été argoulet (arquebusier à cheval). . . . En second lieu, cette poésie toute profane ne tarda pas à disconvenir avec ses sentiments et plus encore avec le rôle qu'il assumait dans le parti protestant. Il a raconté lui-même comment, après la Saint-Barthélemy, il avait eu une syncope de sept heures, pendant laquelle son âme transportée au Saint Parys avait recu mission de 'ne chanter que de Dieu.28

Both explanations of Plattard are extremely enlightening; they at least respect that trait of Agrippa d'Aubigné which is most typical of him: his individuality.

A careful reading of d'Aubigné's Lettres de Poincts de Science, which has already been cited, reveals his taste regarding the poets of his century: apart from his admiration for Ronsard, du Bartas and Jodelle, he does seem to hold little opinion of the poets who, in his time and earlier, had been regarded as possessing poetic merit and value.29

That Agrippa d'Aubigné should "ne chanter que de Dieu" is certainly evinced in the tone which his later major work, Les Tragiques, sustains. This epic hymn, at least in style and import, is indeed well removed from the beautiful and melodic verses of Le Printemps. That the two works should have been written by the same man seems, in many respects, astonishing. Referring to some of the bucolic elements in d'Aubigné's lyrical poetry, Emile Faguet says: "Ce n'est pas dans cette situation (une rêverie à la campagne, auprès de la bien-

28Plattard, op. cit., pp. 52-53.

29He shows very little esteem for Malherbe.
aimée) que nous sommes habitués à voir d'Aubigné, la pièce n'en a que plus de piquant et plus de charme ..."30

Notwithstanding other explanations which might be suggested as to why Le Printemps was never published, the fact glaringly remains that Agrippa d'Aubigné disdained to have the public of his own time see these poems of his young adulthood. They enclose and hide much which is personal and autobiographical: the emotional essence of his love and courtship of Diane Salviati finds rebirth in this collection of poems. Commencing with Le Printemps, the effect which the loss of his mistress had upon him may be readily seen. It is this amorous misfortune which is at the base of the brooding mood and atmosphere of Le Printemps. In these poems the emotional struggle which existed between the lovers is recurrently reflected. The mood is genuine and the poems in many ways reveal Agrippa d'Aubigné's dynamic personality. Samuel Rocheblave put it very well when he wrote:

Et ni l'imitation ronsardienne, toute naturelle chez un admirateur enthousiaste du maître, ni le faux gout et le jargon à l'âme, ni enfin l'intemperante faceonde de l'amoureux ne doivent nous masquer la vérité des sentiments, leur sincérité, leur profondeur. Un grand poète à jailli de cet amour comme sous le pic du mineur jaillit une source. Et les plus beaux vers d'amour du seizième siecle, aussi tendres que ceux d'Olivier de Magny, plus fiers et plus éclatants, plus sentis surtout

que ceux de Ronsard lui-même, furent écrit de génie
dans un coin de la Beauce, par un soldat de vingt
ans.31

With this historical documentation in mind, this study will pro-
ceed to a detailed and critical analysis and evaluation of Theodore-
Agrippa d'Aubigné's Le Printemps: L'Hécatombe à Diane.

31 Rocheblave, op. cit., p. 54.
CHAPTER II

THE PRINCIPAL THEMES AND IMAGES OF L'HÉCATOMBE À DIANE

The themes and images of L'Hécatombe à Diane issue out of a period in French history which was characterized by much confusion and religious strife. This essential influence, the bloody era of these wars, is evident in the lyric poetry of Theodore-Agrippa d'Au­bigné. Inasmuch as he is a poet of the Renaissance, his sentiments are expressed in imagery which is flavored by both pagan and Greek antiquity. A soldier by profession (écuyer du roi) and engaged in the religious civil strife within his country, Agrippa d'Aubigné fights with his Bible in his pocket, employing images, metaphors and comparisons drawn from both the battlefields of France and from the Old and New Testaments. In L'Hécatombe, however, d'Aubigné's images and metaphors tend to be more militaristic and précieux than Biblical. There is, even in L'Hécatombe à Diane, the quality of the prophet who

1In arranging the order of the images which are examined in this chapter, the writer has made a somewhat arbitrary choice, since d'Aubigné's sonnets are not consistently arranged by order of images. Gagnebin's appendix includes an excerpt from the MSS 159, which the writer of this study has not seen, indicating that d'Aubigné himself thought of certain sonnets as forming a group because of their basic image, i.e. Tableau, Sonnets XXII-XXVI; Blanc, Sonnets XLI-XLI. Therefore, the writer has arranged the hope theme first, and the despair theme second because the last sonnets of the collection seem to indicate a recurrent pessimism.
is calling for justice and fortelling destruction and vindication, the same quality which is fully evident in the poet's more mature work, *Les Tragiques*.

The title of d'Aubigné's sonnet sequence is in itself provocative. It immediately suggests a portentous note which announces the subject of the poems. As the Greeks in former times supposedly had the custom of offering the sacrifice of one hundred cattle in commemoration of the dead heroes of battle, so Agrippa d'Aubigné proposes to write one hundred sonnets in commemoration of the death of his romantic liaison with Diane Salviati. Jean Plattard says: "Diane inexorable était devenue à ses yeux pareille à la déesse de Tauride ou de Scythie, qui se réjouissait des sacrifices humains."^3

There is, in the word "hecatombe" a faint suggestion of the tri-headed goddess of the underworld, Hecate. Her name is another allusion to dying or death which is a recurrent image in these sonnets.

Apart from the title's allusions to death themes which are reminiscent of classical Greek traditions, there is a strong possibility that Agrippa d'Aubigné may have found his title in the lines of one of Ronsard's sonnets to Cassandre. In Sonnet CCXXV of the *Premiers Amours*, the following lines appear:

^2See Sonnet XCVI in appendix A.

^3Plattard, *op. cit.*, p. 52.
It is not unreasonable to assume that d'Aubigné at some time read Ronsard's *Sonnets pour Cassandre*. He, in fact, had occasion to praise the famous Pleiade poet in one of his better known letters.\(^5\)

This letter, which included a consideration of the poets of his century, reports that d'Aubigné had even sent Ronsard "quelques pièces." The author of *les Amours*, according to d'Aubigné, deigned to correspond with him.

The *quelques pièces* could well have been from among those poems which constitute *L'Hécatombe à Diane*. They were the poems of a young man sent to his master, who himself had earlier written such love poetry, and probably d'Aubigne desired the approval of the older poet.\(^6\)

It cannot be said with any absolute certainty that Agrippa d'Aubigné did take part of his title from the Ronsard sonnet which is cited above. However, given the fact that he was very much aware of Ronsard's poetic merits and especially that he was a young man when he wrote his own sonnets, it cannot, furthermore, be disproved that there might have been an influence in this matter.

To come to terms with the lyrical content of *L'Hécatombe à*:


\(^5\)d'Aubigné, "Lettres," op. cit., p. 147.

\(^6\)See Préface, lines 145-150, in appendix A.
Diane, one discerns that the emotions, moods and attitudes of the poet may be reduced to two dominant themes: hope and despair. The hope which is evident in these sonnets consists of the poet's desire to have the favor and love of his lady, while despair is represented by those poems in which the poet's mood indicates that no such love is at all possible. It is not the contention of the writer of this study to insist that each sonnet in this sequence is based on an autobiographical reality. Much of the content of these poems is undoubtedly exaggerated and has, perhaps, very little to do with the actual details of the liaison between Theodore-Agrippa d'Aubigné and Diane Salviati. These poems were written in an age when to sing of estranged loves and lovers was something of a mode or fashion. Ronsard wrote such verse, as well as did Olivier de Magny and Philippe Desportes. However, the sonnets of L'Hécatombe à Diane are original enough, because of their author's own spirit of independence, to warrant a study of them. Therefore, this chapter consists of an interpretative presentation and examination of both the themes and images which are present in L'Hécatombe à Diane. Any reference which is made to Agrippa d'Aubigné or to the poet, with respect to his sentiments or feelings, will be so done only in speaking of the man as a creative artist and not as a historical figure. Therefore the writer has no intention of implying that the content of these poems represents the historical truth and nothing but the truth. What the writer is striving for in this interpretative presentation of the lyrical matter of L'Hécatombe is to enter into the poetic spirit of Agrippa d'Aubigné.
The theme of hope comes first in this chapter mainly because the first half of the sonnet sequence contains more poems which manifest this theme, while the theme of despair is more evident in those sonnets of the last half of the collection. However there is no definite pattern within the progression of the poems which would allow one to say that here the hope poems terminate and there the despair ones begin. The themes appear throughout the poems in a somewhat disparate manner. Consequently, in the group of sonnets which treats the image of blancheur, for instance, the concluding poem of that group, though all three other poems manifest the theme of despair, really contains the theme of hope. Sonnets I, III, and IV, though they appear at the beginning of the collection, because of their particular images, belong to the group of poems which suggest the despair theme. Therefore, the presentation of the images, as well as the themes, has necessitated a somewhat arbitrary choice on the part of the writer for his purposes in this study.

In those poems in which the hope theme is evident, the images considered are as follows: château, Diane's beauty, jardin fructueux, tableau, immortality of Diane and of d'Aubigné's poems. The images representing the despair theme are as follows: sea, blancheur, war, and anger or indignation. The sonnets in which such themes and images are present will be found cited in full in appendix A at the end of this study. Their order respects the order of the images considered in this present chapter.

The first image considered in this discussion is that of the
chateau. The Salviati estate, Le château de Thalcy, may well have served as a basis for the chateau which appears in Sonnets XVI and XVII. The rhythm and movement of these two poems, especially Sonnet XVI, suggest the picture of a rider on horseback, approaching the castle. The Salviati home is seen from the poet's eyes: "Quand je voy ce chasteau dedans lequel abonde/ Le plaisir, le repos et le contentement..." It is seen within the distance, and becomes more and more visible as the horseman approaches it. An element of hesitation is introduced with the phrase, "je vironne à l'entour en faisant la ronde." At this point all action comes to a halt. The vision of the manor causes an onrush of thoughts which plagues the rider's imagination: can he penetrate the walls of this house in which so rare a person dwells; will he, if he enters, be treated as a guest or as a prisoner? And d'Aubigné never indicates whether the rider enters the chateau or not.

This image is both solid and pleasing, for it represents the general concept which Agrippa d'Aubigné has of his mistress and of her inaccessibility. The concreteness with which he describes the building (d'un marbre cannelé, de mainte tour ronde) is but another manifestation of the poet's precision and of his concern to paint a true-to-life picture which, in turn, gives value to his more abstract feelings and sentiments. The inaccessibility of the château and of the lady who dwells therein is more developed in the second of the two poems. Sonnet XVII presents the dwelling no longer as a physically realistic entity, but rather as an imaginative extravaganza, that is
to say, "basti de diamans," "couvert de lames d'or," and where "les trois graces sont fièrement emmurées." This is exaggeration and preciosity in the purest sense, but it has the effect of separating the home and its lady, because of their extraordinary qualities, from the poet who is represented in the poem by the first personal pronoun "je." There is a striking difference between the presentation of the chateau in Sonnet XVI and that of Sonnet XVII. In Sonnet XVI some relationship is established between the on-coming rider and the house in the distance. It is anticipated that he eventually will reach it. However, this is not the case in Sonnet XVII, in which the over perfection of le château succeeds in creating a discouraging and impenetrable aura of coldness and exclusivity. The lover in Sonnet XVII is totally excluded. An element of frustration is introduced: the poet would have his lady be splendid, but at the same time he wishes that she were more real, more approachable and more loveable.

The lover's ambivalent attitude toward his mistress--his endowing her with exceptional qualities and at the same time his wanting her to be more human--is reminiscent of a Dantesque form of idealization. It places the heroine too much out of the lover's reach, for his glorification of the lady goes beyond human dimensions. The poet, at the close of the sonnet, makes a certain concession: it is well for his mistress to be fine and grand, but she should also consider him.

Conflicting attitudes, as are evident in Sonnet XVII, are not unusual occurrences in Agrippa d'Aubigné's imagery. He is capable of great vision and of dramatic pageantry. It is not unusual to see
him paint so striking a tableau as that of the château of diamonds and gold, and then to have the image diminished for the purpose of giving strength and impact to the final message of the sonnet. An analysis of the structure of Sonnet XVII's imagery shows that the poet commences by a summary of the qualities of the Salviati home, while gradually moving from the interior to the exterior and to the earth ("moins proche des cieux"). The lover is outside, out of the château, and the final statement of the sonnet centers within his suffering and privation of Diane.

Sonnet XVIII is concerned with the image of Diane Salviati's beauty. A dual attitude is present also in this poem: her beauty is formidable, therefore he could not hope to possess her; yet he does want her and has some hope of loving her. Diane's grace is both forbidding and inviting at the same time ("Qui pourroit esperer en ayant affronté . . . ceste celeste face? / Mais qui n'espereroit voyant sa douce grace . . . d'une telle beauté?"). However, it is precisely her unusual beauty which prohibits his attaining her love! In the last line he inserts an ironic pun in terms of the verb "esperer:" he can hope for nothing from his mistress (Car l'espoir des vaincus est de n'esperer point.").

Sonnet XX reflects the hope theme. It is perhaps the only poem in the entire collection which possesses that elegant badinage between the lover and his lady. Here the theme is depicted against a pastoral backdrop which is reminiscent in a certain sense of Ronsard's famous "Mignonne, allons voir . . ." The basic image of this poem is the
jardin fructueux. The piling up of nouns which are concrete and visual in their meaning creates the effect of a tableau. In the "champ" "soucis, oeilletts, lys, roses sans espines, encolie" and "pensee" flourish. "Verds florissants" grow, and the whole is watered by the "yeux" of the lover.

The poem is constructed upon super refined preciosity. Lines such as "mes yeux l'arroseront et seront sa fontaine," and "il aura pour zéphirs mes soupirs amoureux" are indeed reminiscent of those of some of the poets of the Pléiade. These stylistic features, the enumeration especially, are abundant in the poems of Petrarch.

This sonnet, while manifesting the hope theme, nevertheless is one of the least original ones of the recueil. It is the sort of poem which might be found at several occasions in Ronsard, de Magny or Desportes.

Sonnets XXII through XXV represent a group of what d'Aubigné himself characterized as the "tableaux" poems. Herein Agrippa d'Aubigné develops the image of a painting of Diane Salviati. The poet gives his reader some notion of the physical traits of his mistress. Though the tone of the description is somewhat stereotyped, d'Aubigné's personal sensibility nevertheless lends an intimate touch to it. Of Diane's features the reader discerns "ce brave front," "lèvres de rubis," "l'or de (ses) cheveux blonds,"

7Petrarch's Sonnet CXXVI of the Canzoniere manifests this same enumeration: "Chiaré, fresche e dolci acque . . . ."

8See Gagnebin's appendix.
"l'incarnat de (sa) joue," "le feu de (ses) yeux," and "l'yvoire de (ta) main." There is nothing particularly exceptional in this description—it might be the standard description of any occidental woman—however, were it not for these, perhaps Diane's features and complexion might be unknown. The question of the color of her eyes is interesting in that there is no definite mention of any specific color. The vagueness of the sketch allows the reader's imagination to supply this feature.

The tableau sonnets suggest an interesting conceit: d'Aubigné imagines that no mortal artist, other than himself, is equipped to represent Diane's likeness, for she is celestial in her beauty. d'Aubigne may render this portrait for he has "desja choisi dans le thresor des cieux un celeste crayon pour peindre le celeste." He would put to profit all the suffering which he has experienced for this person. The suffering serves as a measure of apprivoisement and, therewith, the poet may approach her perfection with a clearer perspective. However, the rendering of this portrait presents a dangerous risk: like "Pycmalion," the artist may fall fatally under the charm of the painted figure.

The suggestion that any portrait of Diane might present a possible threat to the lover's peace, along with the desire to paint her beauty, represents the same ambivalent mood which is found in Sonnets XVII and XVIII. However, in Sonnet XXV, which concludes the tableau group,

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9See Sonnet XXIV in Appendix A.
d'Aubigné comes to a decision: he will do Diane's portrait ("que jo soy' donc le peintre . . .") He tells how his work, le tableau, will perpetuate her beauty: ". . . je veux bien faire mieux qu'un tableau mortel, qui bien tost sera vieux / et qui en peu de temps se pourit et s'efface."

The theme of immortality is not rare in these poems, for Agrippa d'Aubigné sometimes makes indirect allusions to it. Where it is directly mentioned, as in Sonnet VI, it is principally an immortality of Diane Salviati for which d'Aubigne himself feels responsible. His poetry is responsible for her being remembered by mankind.

However, on a more indirect level, Diane's own personal merit, her family lineage and the reputation of that family, guarantee her perpetuity. Such is the case in Sonnet XXXII, "Je dispute pour vous contre ceste ligne." The entire sonnet centers around the glorification of the Salviati name, with Diane at the head of its proudest members. d'Aubigné implies that the family will be remembered principally because of Diane: "Ce nom Salviatis s'esleve jusqu'aux cieux, / Vostre perfection n'imite que les dieux." Thus, in a certain sense, Agrippa d'Aubigné ignores the precedence which Pierre de Ronsard had earlier established for Cassandre Salviati. In fact, as one might expect, d'Aubigne subordinates her to Diane.

The illustriousness of this Italian family causes d'Aubigne a feeling of inferiority: "Je suis en tel combat que mon ame estonnee / Balance inconstamment à vos honneurs, / Pour vos vertus, ores pour vos grandeurs." This feeling of "smallness" is only implied; the principal
note in the sonnet is its cry in praise of the eternal quality of Diane and of her family.

A direct allusion to immortality is evident in Sonnet XXXI, which is different in tone from the foregoing sonnet. The difference consists in d'Aubigné's association with Diane. In the present poem they are on a common level: "J'ay engravé dessus deux chiffres nourrissons / D'une ferme union qui . . . prend croissance." The poet is speaking of his and Diane's initials which he carved on a tree trunk on the Salviati estate, Talty.

In this sonnet the poet is seen in a conscious attempt to combat the effect of time, that is to say, oblivion. Here, the lover's gest is of capital importance: it is he who will immortalize his friend. The repetition of the verb "croître" suggests a progressive growth within the poem itself. Contrasted to this élan of energy is the dark and ominous picture of time and the "filles de la nuit." They represent the threat, waiting to blot away the memory of all which stands in their path.

In a certain sense, Sonnet XXXI is dramatically stronger than Sonnet XXXII. It does not possess the colorful pageantry of the other, but it is warm in its personal appeal. d'Aubigné does not rely on the family name of Salviati in order to emphasize Diane's value: he himself, in this sonnet, makes all the effort to render her immortal.

The image of immortality is extended in several other poems of L'Hécatombe à Diane. It involves the merit of the poet's poetry and the fact that his lady does not deign to appreciate it. Sometimes
d'Aubigné's argument is very pointed: he maintains that Diane is foolish to do such outrageous insult to the very matter which shall bear witness to her beauty and singularity. At other instances, the poet considers that his poems serve as an intermediary between himself and Diane. He chides her in some of these poems, but his admonishment does not become enraged or caustic.

Sonnet XXXIX is addressed to the poem itself. The poet considers that the sonnet will in some way soften and move Diane's feelings, provided that she allow herself the time and patience to read and learn to appreciate its contents: "Va t'en dans le sein de ma mye / Sonnet plus mignon, plus heureux que ton Maistre .. ." He is rather confident that the poem will be well received when he writes: "ce papier ne peut faire ennuy." This thought leads the poet to imagine where the paper will be placed and, thus, a note of sensuality is suggested in the lines: "Mais pour le lieu ou on le porte / Je voudroy' faire en quelque sorte / Un change de moy et de luy. The allusion to sensuality is one of the rare remarks of this nature. Generally the physical descriptions have a tendency to be broad and stereotyped as is the case in the previously cited Sonnet XXV.

The image of immortality, both Diane's and the poems', appears again in Sonnet XL. Herein the poet makes sheepish apologies for both the content and form of his verse. At the bottom of his apologies, however, there is a plea that Diane re-consider the merit of his words. He further remarks that she is responsible for his manner of expression: Vos yeux ont honore d'une celeste veue / Mon
labeur guerdonné des peines de vos yeux." He alludes to her immor-
tality, which will be effected by these sonnets, in the line, "J'y
ay plus vostre renom que mes peines chanté," and in, "Ne mepris ez
les vers qui vous ont en tel prix." The line, "Le laboureur trainant
le soc de la carrue / Importune des ventz et d'un temps pluvieux...",contains a striking image. The *laboureux* struggles against the ele-
ments in order to till his field. Perspiration, agitation and appre-
hension are all implicit in this picture. It is the state of not
knowing and of constantly hoping, a state into which love has placed
the poet. He can only hope that his burden is not in vain, for it
has been good and well-intended. His efforts, represented by the
*laboureux*, strive for two ends: to possess Diane and to render her
immortal.

Agrippa d'Aubigné's statement concerning his mistress' fame is
most strongly evident in Sonnet LXXXIX. He is not apologetic in this
poem, and as such it is the vehement exception to the others. In
the last lines he tells Diane that she must repent for having rejected
his gift of immortality: "Diane repen toy, pense que tu as tort /
Donner la mort a ceux qui te font immortelle." This final line indi-
cates that the poet is still hoping for a reconciliation, and for
this reason the poem has been included among those which manifest the
theme of hope. The invective however is poignant. It is heightened
by the fact that it carries a double meaning: criticism for the
wrongs which Diane has done the poet and, also, for the insult of
having brutally refused the verse addressed to her. In the first
lines d'Aubigne qualifies Diane: "Diane, ta coutume est de tout
deschirer, / Enflammer, desbriser, ruiner, mettre en pièces, / Entre-
prises, desseins, esperances, fineses ...." Then he speaks of the
poems: "Tu fais brusler mes vers lors que je t'y dolastre ...." The
closing line, which is quoted above, is strong in its insistence that
both d'Aubigné and his verse will perpetuate the name of Diane
Salviati.

In Sonnet XCII, the final poem in this discussion of d'Aubigné's
consideration of the importance of his verse in relation to Diane,
the attitude is completely different from that of the foregoing
poems. The poet places the entire matter in the hands of love.
Love, he says, is the cause of whatever he has said either for or
against his lady. Thus, he again urges Diane to be considerate and
comprehensive: let her not blame either his poems or him, but rather
love: "Si mes vers innocentz ont fait à leur deceu / Courroucer
vostre front .... / C'est l'amour qui par eux vostre louange
chante ...." He emphasizes his innocence by his use of the Lichas
legend. Lichas was innocently, and by the whim of fortune, destroyed
by Heracles. Likewise, the poet is being destroyed by Diane because
he has brought her verses which only love has commanded and dictated:
"Amour a fait le mal, si du mal y eu."

The image of blind fate is strongly present in this sonnet,
especially in the line, "Vous avez a l'amour bande l'ame et la veue." He,
the poet, insists that the intention of his poems is good, while
he implies that the fault lies, perhaps, with Diane. His placing the
blame on love is simply a subtle means of accusing Diane, for it is she, after all, who encouraged this love.

All the above poems in this consideration touch upon the subject of the value of both Diane and of the sonnets. Many other ideas are present, especially Diane's disdain for d'Aubigné; however the unifying element is the repeated notion of immortality, d'Aubigné imagines that should his sonnets praise Diane and her exceptional qualities, then this will guarantee them fame. This image is significant in that it appears as often as it does in the poems. In this sense, therefore, it is representative of the theme of hope.

But hope does not permeate the greater part of the poems of L'Hécatombe à Diane. The reader of this collection is struck by the abundant amount of recriminations. As is suggested in the title, the poet is offering a holocaust in order to appease the anger of his beloved. Thus, most of these sonnets reflect a sense of despair and depression. The theme of despair is represented by such images as the following: the agitated sea, the various qualities of blancheur, war, anger and indignation. Gagnebin's excerpt from the d'Aubigné MSS 159 indicates that the poet himself considered the sonnets which contain the image of whiteness as a group. Thus, Sonnets XLI through XLIV do not represent an arbitrary grouping on the writer's part.

The first image which suggests the despair theme is that of the sea. It appears in the very first sonnet of L'Hécatombe à Diane. The poet imagines that he is in a frail barque and that he is "esprouve" by "les flots et la tourmente." He calls to both the "nochers" and
to the "pilote." The turbulent sea, of course, is the sea of love and the boat in which he is succumbs to the furious waves: "Le pilote qui voit une nef perissante, / En l'amoureuse mer remarquant les ennuis / Qu'autrefois il risqua, tremble . . ." His thoughts become increasingly brooding: the ship will be wrecked: "ne venez point ici en espoir de pillage; / Vous ne pouvez tirer profit de mon naufrage." Finally, the poet imagines that the sea will destroy him and will increase in depth because of his tears: "La mer me fait perir pour s'enfler de mes larmes."

Agrippa d'Aubigné continues the image of the sea in Sonnet III. The trouble and wildness of the sea, in this poem, are increased in intensity. In the first lines he cries: "Miséricorde, o cieux, o dieux impitoyables, / Espouvantables flots, o vous palles frayeurs . . ." The boat is falling in pieces as a result of the rising waves. He speaks of the "cables" which are breaking and of the "voile" which has fallen on the deck. Then the craft is completely demolished, while its unfortunate survivors attempt to reach the shore: "Vogans de petits bras, las et foible secours, / Aspirent en nageant a faces demivives.

Sonnet IV contains another allusion to the sea, however d'Aubigné does not use as many words and phrases pertaining to it as in the previous sonnets. The extent to which he uses this image in the present poem is as follows: "combattu des vents et des flots;" "abaye d'une tempeste;" and "voyant tous les jours ma mort preste." The last is an allusion to the sea only in that the line occurs
following the one in which "Combattu des vents" appears.

Essentially, this sonnet provides a transition into another image, or perhaps even several images. That is to say, in this poem d'Aubigné mentions "l'amour," "le poète," and "les vers." As such these words allude to the poet and his need to sing of his lady in lyrical verses. But this subject has already been considered in the discussion of immortality. The essential transition which this sonnet suggests is to that of the image of war and le soldat.

Sonnet IV is complex in its imagery, for in truth it contains allusions to three major distinct images in the recueil. However, considering the number of this sonnet, and the predominant image of the sea found in Sonnets I and III, it has been placed with those poems principally because of its first lines which suggest the stormy sea.

The image of the soldier and of open warfare is not adequately developed until Sonnet VII. It is further treated in Sonnets VIII, IX, and XIV. d'Aubigné draws on his experience as a soldier in order to fabricate an imaginative war between "L'Amour" and "La Fortune."

Sonnet VII presents the war image in the very first lines: "D'un outrageux combat la fortune et l'amour / Me veulent ruiner et me veulent bien faire." The image is further emphasized by such words as, "brouille," "trompant," "opposa," "troupe adverse," "mort," "perte," "passages forts," etc. The vocabulary, which is characteristic of military maneuvers, translates the violence of the poet's mood. The
transposition of the idea of war from the battlefield to the poetic expression of human love is achieved with minute detail. The soldier-poet deals with this image in such a way that it stands out as one of the major ideas of his poetry.

Sonnet VIII takes the image of "la guerre civile" from the general idea of simply war and renders it more specific. That is to say, the poet brings it to the realm of his own personal feelings: "je suis le champ sanglant ou la fureur hostile / Vomit le meurtre rouge . . ." The division of the sonnet is successful. Part one presents an enumeration of concrete images which suggest devastation. This picture of dead bodies and ravaged countryside is achieved through a process of piling up of images, followed by an abrupt halt with the phrase, "leur terre sterile." There is then a rapid shift to the protagonist and to the antagonist, that is to say, amour and fortune. It is they who are responsible for the war which, in reality, is a struggle within Agrippa d'Aubigné himself. In the second half of the sonnet, he repeats the pronoun and verb, "je suis," while again relating the war to his own personal experience, "celuy pour qui vous faictes tant la guerre."

The war image is vividly contained in Sonnet XIV which tells of a dying soldier who implores that his war companions end his suffering by killing him immediately. The victim is described as, "un soldat terrassé, / Blessé à mort de la main ennemie, / Se debattoit dans le sein transpercé." The violence of the poet's attitude is evinced by the repetition of the idea of death. This idea is
present not only in the word "mort," but also in others such as "Blesseure," "sang," and "extreme agonie." This particular poem is, in a sense, red with the color of blood. It is the blood which Agrippa d'Aubigné, as a soldier, so often saw during the troubled period in which these poems were composed.

How does the poet manage to employ such a forceful image as that of war? Furthermore, how can he use it in order to portray so personal a subject as that of love? It seems that d'Aubigné's talent for pageantry and vivid representation has much to do with the success of these sonnets. The reader is presented a series of pictures which are each characterized by "red" death. Then the poet immediately establishes a relationship between this death and himself. From the blood of the "champ de bataille" one passes to the image of the large, bleeding heart--the poet's heart. These images are centered around the lyrical je which allows the poet to sieve his feelings and emotions through them.

The next consideration involves another singular group of sonnets which possess a unique feature: they repeat the image of whiteness as perceived under the influence of various states of the poet's emotions. As has already been noted, Agrippa d'Aubigné classified these sonnets by the adjective "blanc." Blancheur has been observed in Sonnet XXV, where the poet alludes to the whiteness of Diane Salviati's hands: "l'yvoire de ta main." This detail was, however, only in passing, and no great attention can be attached to the color as used in that poem. On the other hand, the color "white" becomes something of an obsession
in the following poems to be analysed.

It would be difficult to arrive at any one precise significance for this particular image; however, certain approximations can be made. Fundamentally, Diane's fair skin might be associated with the quality of whiteness; then a relationship could be made between this first value of the color of whiteness and that of purity, which is traditionally associated with whiteness. From purity, an association might be made with the inaccessibility and solitude of Diane Salviati (solitude is included here in that Diane's isolation by virtue of her purity would in some ways entail a certain degree of seclusion, seeing that she would be away from the ordinary commerce with mortal people). Then, in some very strange manner, whiteness is seen in an irregular connotation and evolves, in Agrippa d'Aubigné's mind, as something which is nefarious and forbidding.

The quality of "blancheur" possesses something which is poisonous and treacherous, having the ability to torment and, even, to kill the poet. Perhaps, this development is not so strange as might be imagined: according to d'Aubigné's account in his memoirs, everything in his relationship with Diane Salviati seemed to indicate that they would court and, eventually, marry. Her beauty was an assured treasure (these sonnets certainly speak of this beauty) which was furthermore sanctioned by her own family. Then abruptly their love began to take a different direction; disintegration set in rapidly and, within a short while, Diane and the entire Salviati family rejected him.

Thus, it is seen that the very qualities which Diane possessed--
purity, brilliant skin and hands—which brought the poet pride and happiness, through a reversal of fortune, have become those qualities which most haunt and torment him, now that he is physically deprived of them. Agrippa d'Aubigné's imagination has created through a process of poetic synthesis, something of a spectre (the ghost of Diane Salviati alive only in memory) which in turn is gradually destroying him.

Such is the writer's interpretation of the "blancheur" image in Sonnets XLI, XLII, and XLIII.

The first sonnet of this group, Sonnet XLI, reveals Agrippa d'Aubigné's mastery at creating images. The beauty of this poem is mainly sustained by the repetition of the idea of white. White is seen in the cold and bitter aspect of winter ("l'hyver a la teste grisonne") with its bleak, pearl-colored skies and silent snows. Then Diane appears bathed in the whiteness of her apparel which is warm and vibrant in contrast to winter's aged and glacial aspect. The flattery in this sonnet is generous, and it is typical of the poet: coming into winter's realm, Diane is seen as having just stepped out of spring-time, where she "faisoit honte aux lys et aux fleurs." The lambency and youth of the young woman are heightened as a result of the severe picture which the poet has painted of winter. Finally, Diane's presence has the effect of arresting winter: she causes it to tremble as she walks, dressed in soft white satin, through its snowy fields ("Le vieillard se dédit et tremble, / Voyant le lustre et les couleurs / De ma mie, et la neige ensemble.")
Sonnet XLII is an extension in imagery of the preceding poem with the reservation that the flattery here is more varied and more concrete. d'Aubigné commences with the complexion of Diane's skin and compares this whiteness with other whites as they appear in other elements. There is the whiteness of the "lys," of milk, of swans, of sugar and of arsenic. Lastly, the poet returns to a consideration of the "blancheur" of snow as compared to the color of Diane's skin. The other whites lose their brilliance, when brought into contact with the lady in white. However, when d'Aubigné speaks of arsenic and snow, there is something of a sadistic note implicit in his words: "Plus blanc est l'arcenic, mais c'est un lustre feinct, / Car c'est mort, c'est poison à celuy qui le mange." He disregards the quality of whiteness in these things (snow and arsenic) per se, and proceeds to a discussion of their nefarious qualities, that is to say, their coldness and poisonous nature, respectively. Arsenic and snow are equated with some apprehension of death. From this consideration, the poet then correlates Diane Salviati with the two: "(Que) Vostre blanc ne soit point d'aconite noircy, / Car ce sera ma mort, belle, si je vous trouve / Aussi blanche que neige, et froide tout ainsi." Thus, he prays that his lady may resemble snow and arsenic in color alone. In this sonnet, the poet is, at the same time, proud and fearful of Diane's powers and of their effect on him.

It is interesting that d'Aubigné reconsiders the image of snow only at the conclusion of this poem. There is a common relationship between it and Sonnet XLI because of the element of snow. In the
previous sonnet, Diane, white because of her skin, and of her satin
gown, was contrasted with snow, for she came in the light of spring-
time and thus, in a sense, destroyed the bitterness of winter. She
was depicted furthermore as a warm and propitious creature—as is
Flora, goddess of spring—moving through the silent, cold fields.
However, in Sonnet XLII, the poet associates Diane's coldness and
disdain with the ravages of winter. A reversal of images is implied
in this poem: there no longer exists the distinction between warmth
and cold. He implies, rather, that snow and Diane both possess the
same power to freeze and kill. In the final analysis, the poem offers
ambivalent interpretative possibilities. The different values, which
are assigned to the quality of "blancheur," are suggested with all the
magic, so to speak, of an impressionist painter. The overall effect in
sensation is one of icy indifference and disdain which is centered
within the personality of Diane Salviati.

In the following poem, Sonnet XLIII, Agrippa d'Aubigné considers
whiteness as constituting the only measure of difference between Diane
and himself. Other than this, he considers that there exists no essen-
tial distinction between them. Yet, here again the quality of "blanc"
assumes a special significance in the eyes of the poet. Why should it
suggest a major difference between their relationship and between their
physical qualities? In a sense, Agrippa d'Aubigné is perhaps thinking
of purity and of the exclusiveness which Diane possesses and which ren-
ders him inferior to her. In other sonnets he has spoken of her as
being "celeste;" this is seen particularly in the tableau sonnets. This
whiteness, which is so important, could possibly represent an allusion to her celestial quality—this same quality which is sufficient to prevent the poet from approaching his mistress.

If some extraordinary connotation is not assigned to the word "blancheur" as it is used in the present sonnet, then it should be assumed that the differences which exist between d'Aubigné and Diane Salviati are merely trivial. This opinion, as has been indicated in the examination of the previous "white" poems, is hardly tenable.

Another important matter to be noted in Sonnet XLIII is the fact that Agrippa d'Aubigné implies that physically he and his mistress do have much in common: "Mon bras gauche est marque de mesme que le tian,/

. . . Nous avons, toy et moy, / Encore trois seins pareilz . . ."

There are but two distinctions which separate them: "blancheur" and "vouloir." The last is certainly not physical; it is an abstraction which is, in some way, closely related to whiteness in the sense that the two constitute the main dissimilarity which exists between the two lovers.

The writer's observation would seem to be compatible with the original statement that "blancheur" implies some abstract quality such as purity. This interpretation of Sonnet XLIII indicates that there is a homogenous quality in the imagery of the poem. That is to say, the idea of likeness and similarity which exists between d'Aubigné and Diane is repeated, with the exception that only two words disturb this equilibrium in that they imply the opposite of likeness. Oddly enough, it is these two words, "blancheur" and "vouloir" which seem to hover
over and ring most strongly in the poem, destroying, as it were, the
ideal of a close relationship. Thus, the image of whiteness permeates
this poem and its connotation is in keeping with the symbolic value
which this same color has in Sonnets XLI and XLII.

The "blanc" poems conclude with Sonnet XLIV which, in a sense,
is strikingly different from the previous ones. This sonnet is in
highest praise of Diane Salviati; it renders her goddess-like and
worthy of mortal adoration. The poet's praise calls attention to two
physical senses: seeing and hearing. Diane is depicted as one who
is celestial and brilliant in whiteness: "Que voy-je? une blancheur
à qui la neige est noire . . ." Her radiance is such that all eyes
which behold her are enthralled with her perfection. Lilies and
carnations lose their freshness, when compared to the splendor of
this lady's beauty. The sonnet, in its tone of praise and idolatry,
strongly resembles Dante's famous canzone, "Donne ch'avete intelletto
d'amore," in which Beatrice is likened to a celestial being who
occupies a place among the very blessed of saints. Likewise, in
Sonnet XLIV Agrippa d'Aubigné swoons and enters into a state of
ecstasy at the contemplation of his mistress. His soul, mind and
heart steal away from his body, leaving it completely motionless:
"Mon coeur s'envole a vous, tout flame et tout desir, / . . . incertain
de choisir / Le passage des yeux ou celuy des oreilles."

It is interesting to examine the physical detail which the poet
uses in order to arrive at an expression of the force of this seraphic
state. It is to be noted that his soul and heart leave his body by
way of two passages: the eyes and the ears. This treatment is reminiscent of the intricate analysis of the physical aspects of the love condition as conceived by the poets of the dolce stil nuovo school, as well as poets of earlier times: love passes from the eyes directly to and into the heart, thus smiting the lover and leaving him, in a sense, bewitched. The sonnet, however, has one major weakness: it seems that Agrippa d'Aubigné has not made sufficient allusion to the voice of Diane, either in the previous poems or in the present one, in order to support the introduction of the auditory image which is found in the line, "Qui pourroit vous ouir, si belle vous voyant?" The principal concern seems to be with the sense of sight. Most of the images suggest a Diane bathed in whiteness and brilliance. Then, suddenly, the ears are evoked by the words, "celeste concert" which, supposedly, emanates from Diane's mouth. This detail, while forceful in the sonnet in that it emphasizes the idea of a heaven-like person, nevertheless detracts from the consistency of the image of whiteness in the previous sonnets.

The rhetorical "Que voy-je?" is here very effective: immediately something extraordinary is called to attention. Then, in an aura of mist, the whiteness appears, blinding and destroying all which lies in its ephemeral path. A certain tension exists in this sonnet, an anxiety, which suggests that the poet is experiencing an ecstatic rapture. The great swelling of the poet's love enkindles his very own body. In the line, "mon coeur s'envole a vous, tout flam et tout desir," the effect of the nouns "flame" and "desire" is almost that of
a veritable internal fire. Agrippa d'Aubigné has succeeded in describing the immense passion which he experiences for Diane Salviati; it has been expressed in terms of flaming anticipation; it can be sensed that he is almost afire as his essence rushes toward Diane, the goddess. The poem touches upon brilliance and intense magnitude; its animation and excitement make it one of the most vivid poems in the entire Hecatombe à Diane.

The final group of poems to be examined in this chapter deals with what can best be called Agrippa d'Aubigné's anger and indignation. These are sonnets which suggest the poet's frustration; the lady is no longer seen as a celestial being, but rather as something of a demon. In these poems, Diane is considered, almost consistently, as the source of the anguish and torment which crush the poet. It would seem, if historical events at all influenced the composition of these poems, that the sonnets draw their content from Agrippa d'Aubigné's realization that all love was impossible between him and the woman whom he has immortalized. In certain poems there is a suggestion of suicide, both moral and physical. It would be difficult, however, to ascertain whether Agrippa d'Aubigné is expressing "poetic" or genuine personal emotion when he speaks of ending his life. It seems that to insist here that this matter is autobiographical would risk distorting the general realities of this poet's actual life. It should be remembered that he was a brave fighter who lived through many bitter experiences, such as the great massacres which ravaged the second half of sixteenth century France. He always maintained his lusty
desire to live, even at the end of his life, when he lived in self-imposed exile in Switzerland. Suicide, thus, might be interpreted as something of an emotional or moral cessation of life.

The word "mort" appears many times in these poems. There are numerous descriptions of physical discomfort and suffering. d'Aubigné analyses the symptoms of his malady, love, with all the detail and color of a medical practitioner in a modern hospital ward. That is to say, there are high fevers, blood, palpitations, torn limbs, decomposition, etc. Hope of any sort is completely absent in these sonnets. The title of the collection of sonnets, hécatombe, assumes full significance and meaning: these last sonnets to be considered represent the state of a martyred soul and of its suffering which is offered up to the cold and unfeeling Diane Salviati. In the very last sonnet, the poet is seen already dead and awaiting final judgement; however, it is not before le Dieu of Les Tragiques that he waits: Venus is this god, and her heaven, or hell, is the court of love. There, Agrippa d'Aubigné demands retribution.

Numerous terms might be used to characterize these sonnets, but the word "indignation," or perhaps "rage," adequately summarizes the emotional situation encountered. A sort of delirium issues out of the feverish ravings of Agrippa d'Aubigné's imagination. In spite of the persistently macabre quality of the content of these poems, they reveal a powerful and remarkable poet. The vocabulary is

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10 Sonnet XCVI particularly clarifies the meaning of the title.
suggestive of vehemence and wrath: the poet cries out resoundingly, compelling, in a sense, his reader to experience his mood and emotions. There is very little which is trite in these sonnets; the images come from the very depths of their creator, it would seem. There are few instances in the annals of French poetry where any writer has spoken so openly in such loud and crashing terms. Agrippa d'Aubigné speaks not only of what he feels, but of how he does so. Judging from these poems, it is rather easy to understand how certain critics have recently considered Agrippa d'Aubigné as one of the champions of the literary baroque style.  

In the consideration of the following poems, d'Aubigné's creative mind may be seen in full activity: his ability to express the abstract in terms of the concrete is almost incredible. Accent is placed on minute descriptions in such a manner as to produce pictorial representations of the great passion and conflict which the poet experiences.

Sonnet XLVIII reveals d'Aubigné's decision to endure a "living death," deprived of the presence of Diane Salvati: "J'avooy juré ma mort et de mes tristes jours / La désirable fin, lors que de ta présence / Je me verroy' banny..." Simple death, he says, is too


Mr. Buffum writes: "If we find an author of the period 1575-1630 approximately, who, in addition to expressing himself in antithesis, uses richly concrete imagery, creates theatrical scenes, employs the 'merveilleux chretien,' and is inspired by a strong moral purpose, we are justified in terming him baroque," pp. 112-113. Mr. Buffum feels that the word "Renaissance" relates too particularly to the major poets of the Pliéade and does not do justice to Agrippa d'Aubigné.
facile; he prefers to "languir tousjours, boire et succe le fiel, rire d'impatience." Thus, he anticipates becoming insane, for deprivation of Diane is maddening and stifles life. "Living death" is much more agonizing than any other, for life, in his condition, drags on without any hope. It is a death which he himself has determined.

The sonnet commences and ends with a profound contemplation of demise: the verb "mourir" is used twice, and various synonymous expressions such as "boire et succe le fiel," "m'endormir," "m'estranger du remède," and "me priver de ma vie" serve to intensify this fundamental idea within the poem. d'Aubigné depicts strong emotions by varying the original statement of death in contrasting manners. The basic emotion is, still, some state of despair.

The following sonnet, which is numbered XLIX, describes the state of the poet's body once it is divorced from the heart and soul. Love has claimed these last two and that which remains is simply an inanimate body. "Amour" is equated with "malheur," for the two appeared simultaneously, both of them joined to torment him: "Si tost que l'amour eust emprisonné mon ame / Soubz les estroittes loix . . . / Le malheur . . . acheva de tout point mon torment . . ."

d'Aubigné is concerned with two injustices in this sonnet: love has imprisoned his soul, and unhappiness has permeated his being from all parts. The description of this situation is very graphic: the soul is apart from the body—a restatement of the "moral death" image. The body suffers: pain "arrache le corps, ça et la tormenté." The
poet's interchangeable use of adjective and noun, in order to emphasize each other, is effective in that the repetition has added force: "iniquité cruelle, inique cruauté." The invective is somewhat pathetic for it is expressed in moving human terms: an element of pathos issues from this poem.

Agrippa d'Aubigné's analysis of love and of its effects is almost clinical. He commences with the abstraction love, then proceeds to its object, the lover, and enters within this person's body. This is not the stereotyped "love sick poet" who treats the theme of unrequited love in a traditional manner. On the contrary, d'Aubigné's love poetry is very masculine and individualistic in the sense that the grief is not expressed in sweet and whining terms. d'Aubigné comes to face with his amourous condition, and what he speaks of is not softened.

Sonnet L reveals an analysis of the disintegrating power of love over the mind and body: "Quand du sort inhumain les tenailles flam­bantes / Du milieu de mon corps tirent cruellement / Mon coeur . . ." The drama of love commences, in a generalized fashion, in the body and slowly progresses in the heart. The heart experiences a particular sensation: it is faint and failing as it issues from the body. This is a vivid description of the symptoms of death. Then the state of the body is reconsidered: "mon coeur demeure sec, abbatu de tour­ment." The adjective "sec" is especially descriptive: it suggests the sensation of fatigue. "Abbatu" has the same effect, and heightens the image of dying by introducing the idea of something which is
beaten down and mutilated. As the heart leaves the body—d'Aubigné uses one of the most violent verbs in the French language: "arracher"—death begins to settle in the different parts of the body.

This is, again, the fundamental idea of life without hope, a sort of spiritual penumbra which takes possession of the poet's consciousness. Finally, his body is ignited by a flame which burns, but which does not consume its object: the fire of love rushes through the body which is void of its heart and mind. This depiction suggests total and annihilating anguish.

Sonnet LVII repeats the statement of indignation against Diane Salviati. The poet begins to feel that out of his great love will eventually result hate: "Chacun souffre son mal... / Ainsi de mon amour je conçoys une haine." He describes his physical condition: "Tu touches bien mon poulx haste de mon haleine, / Tu sens bien ma chaleur, ma fièvre, mes travaus, / Tu vois mon oeil tourne..." These symptoms indicate that his death is imminent. He further emphasizes Diane's disdain in the use of the pronoun "tu" which controls the verbs, "touches," "sens," and "vois." But she is hardly affected by the presence of this dying person. Yet, in spite of realizing her harshness, the poet still holds a great compassion for her. He imagines how it might be, should Diane be in his position: "... si tu pouvois souffrir... / Ce de quoy je me plein, je te lairrois le fais / De porter seulement le frizon d'une oeillade."

The word, "oeillade," is in striking contrast with the details of his demise. It holds a gentle note of tenderness, indicating the presence
of conflicting emotions toward Diane. Thus, the poet is, still, very much enamored of her. The final line of the sonnet leaves no question as to which emotion predominates: "Mais le sain oublieux est unique au malade."

In Sonnet LVIII, d'Aubigné somewhat varies his technique in the presentation of his emotion: the anguish suggested in this poem is of a more abstract order than in the others. He repeats the idea of memory, and achieves something of a personification of "remembrance-of-things-past." It moves about him, retelling the happiness which he formerly enjoyed with his mistress, while at the same time mockingly informing him that all this pleasure is now but a shadow in his mind: "Mille baisers perdus, mille et mille faveurs, / Sont autant de bourreaux de ma triste pensée." This is perhaps the bitterest of all the sonnets. It suggests the pathos and tragedy of the poet's estrangement from Diane Salvati.

If one were to choose a color with which to describe the tone of this sonnet, it should be that of a pearl-grey combination, for this blend seems to suggest the profound depression therein. d'Aubigné's repetition of the number "mille" serves to exaggerate the degree of his unhappiness: "mille baisers perdus, mille faveurs." The adjective, "perdus," characterizes this pleasure: it is all past! The presentation of the "lost favors and kisses" in the first line signals immediate attention. Instantaneously, the poet commences an analysis of the metamorphoses of "baisers" and "faveurs:" they have altered and are now transformed into bilious harbingers of his solitary state.
"Le sucre," "le rys," "le miel," and "les douceurs" now trouble his reason. For want of a word with which to qualify his state of mind, he chooses "bizarre." This term suggests all that is irregular and out-of-phase in the poet's feelings. His soul, he states, is numb; despair is crushing his life and, consequently, any hope which he might conjure up would only be "pauvre esperance." Herein lies all the tristesse and désespoir of the lover.

There is an interplay between the present and the past; finally, in the last line, d'Aubigne calls upon oblivion in order to aid his task of rejecting all memory.

This sonnet, in contrast to the previous ones, does not possess the same expression of violence. There is a basic frustration present, but the treatment of it is remarkably subdued. The poem, however, does not represent any sort of "recollection in tranquillity" technique: it is obvious that the poet wishes to be rid of his haunting memories.

Much the same mood as is contained in the above poem is found in Sonnet LXXI. There is, however, one distinction: a faint strain of hope is introduced in the concluding line. The situation which exists in Sonnet LVIII resembles that of this poem: Agrippa d'Aubigné is restless; nature and the external world have lost their color because of his loss of Diane. The images, however, are more concrete. He employs the stock features of nature, which contributes a bucolic backdrop for the expression of his mood. Flowers, freshness, and greenness, which normally would enliven him, have the effect of leaving him
dejected. Nothing possesses any gaiety, for he senses the absence of his mistress. Even his nights are troubled for want of her company. Suddenly, he thinks that she may return; at this point, he feels that he might bear any discomfort with this possibility in mind. The appearance of the "hope" theme at this point in the collection is striking. It is singular that it should have been included in that part of the sonnet sequence in which there are so many brooding sentiments.

Sonnet LXXVII is permeated with invectives and recriminations. The images reveal openly hostile and violent emotions. d'Aubigné fights back in this poem: he seems to want to live and to be free of Diane and of any memory of her. She has destroyed his roots, that is to say, his heart.

The image is that of the dying tree trunk, from which a branch has been cut in order to provide a support for a plough blade. The plough is used in turn to destroy the roots of the same tree. Thus, in like fashion, d'Aubigné, who served and adored Diane so well both in reality and in his poems, is destroyed by the person to whom he gave immortality. His realization of her outrageous infidelity infuriates him: he calls her "ingratte." The invective continues: he associates her with that which is sterile and destructive. And he openly tells her: "Tu me meurtris."

The imagery in this particular sonnet is complex and might, it seems to offer many possibilities for interpretation. There are two important ideas which are both derogatory. The first and major
idea is the poet's indignation over the fact that Diane has, so to speak, deprived him of life. This sentiment occupies the greater part of the poem. It is evident in his words: "tu me donnes la mort, faisant fener, mourir ma tendrette esperance." The same idea is repeated in, "Tu me meurtris, ingratte, au jour de ma naissance, des ventz de mes souspirs, des feux de mes douleurs." Thus, the sentiment of indignation is poignantly evident here. There is then the minor idea--one to which d'Aubigné has made numerous allusions in other poems, especially in Sonnet LXXXIX which has already been considered--concerning Diane's ignorance of the value of his poems. The expression, "rustique main," contains an element of scorn and disdain; it suggests that Diane possesses something of the bovine peasant. If this interpretation is tenable, then Agrippa d'Aubigné is, in a sense, inflating his ego, while at the same time trying to convince himself that his mistress, perhaps, is not worth the effort he has shown her.

Sonnet LXXXVIII transports the reader's imagination to a completely different realm: the sphere of the constellations, where Diane is "l'astre du froid et des humidez." The emphasis is on her biting, glacial qualities. It is this quality which is most accentuated in the sonnet. The poet goes from this idea to the consideration of his own condition which is a result of this coldness. The transition line in the poem is, "Et les flotz de mes pleurs suivent tes volontez." The first half of this sonnet is chiefly concerned with Diane and her quality of iciness. The second half treats the poet's own warmth and persistence as a lover ("... ceste flamme qui n'a autre vigueur
que des feux de mon ame." and the idea that the lady's cruelty will spoil his love and will cause him to blaspheme her. In the final tercet there is a co-mingling of the images of coldness and of warmth: the result is a statement of the poet's frustration and indignation.

The image of the farmer and the plough is repeated in Sonnet XCV. It represents the sterility of hope. The poem is heavy with depression and invective. The cry of the piece burns with hostility and indignation. Its images are furthermore very concrete: the laborer works in vain, for all is set against him, even the blackbird which robs him of his grain in the bud of its growth. "Demy pourri, demy sec, demy meur" imply the fundamental idea of something which has been thwarted before it has had a chance to become developed. The image recalls some of the details in the d'Aubigne-Salviati courtship. The repetition of the interjection "A!" suggests a violence of emotion which almost reaches a level of paroxysm. The word suggests the deep anguish and desperation of the poet. The line, "A! vous, promesses vaines!" may be interpreted in two manners: the "vous" could easily be an apostrophe addressed to Diane, or it might be in reference to "promesses." The image of "le corbeau," which is not a particularly attractive association, seems also to be an allusion to Diane's severity. The concluding lines of the sonnet refer to the state of the poet. The word which is especially qualifying of this condition is "pleurs."

Sonnet XCVI is perhaps the most remarkable poem of the entire collection, for it states the whole essence of the work. It provides
a detailed explanation of the title, *L'Hécatombe à Diane*: "Je brusle avecq' mon ame et mon sang rougissant / Cent amoureux sonnetz donnez pour mon martire." Apart from the striking "burning soul" and "scarlet blood" of the poet, a double significance is suggested by the word, "Hecate." d'Aubigné refers to the grand human sacrifice, and at the same time alludes to the world of the dead. Both are possible interpretations, considering that this word is the complement of the verb, "souspirant." The hundred sonnets, which have replaced "cent taureaux," have issued from the poet's immense agony. The final lines suggest the most macabre allusion to Diane Salviati: "... La Tauroscytien / Eust son desir de sang de mon sang contenté."

The final poem considered in this particular group, which expresses the poet's indignation, is Sonnet C, the ultimate poem in *L'Hécatombe à Diane*. This sonnet, in the writer's opinion, is not as evocative as some of the preceding ones analysed. It comes as a sort of anti-climax: Agrippa d'Aubigné has really said all that he might possibly say, and has done so in a manner which attains an expression of vehemence. Thus, in a poetical sense, the poet has reached his death and now looks toward heaven, which is Diane's sphere, where he will present himself before the court of Venus and Cupid. The décor of the sonnet is not without a certain précieux quality. The court of love is reminiscent of such situations found in mediaeval French and Provencal poetry. The first words of the poem, "Au tribunal d'amour," suggest much the same atmosphere. There is, however, one significant reservation: this sonnet bears the hallmark of Agrippa d'Aubigné.
The lines, "mon coeur sera porte, diffamé de bruslures . . . A la face et aux yeux de la celeste cour . . . Il seignera sur toy . . .," are typical of the poet. The repeated allusion to blood, this graphic image, is very representative of Agrippa d'Aubigné.

The violence in this sonnet is more of a symbolic order, that is to say, it emphasizes the idea of a "mental" murder for which Diane Salviati is responsible. The image of the "bleeding heart" is but a restatement of the idea implicit in the title of the work: human sacrifice.

At the same time d'Aubigné greatly flatters his mistress in the poem: he implies that Venus and Cupid could have achieved nothing in the launching of this love, were it not for Diane's eyes and their fatal glances. Thus, the poet has restated his entire thesis against Diane Salviati: it is she who encouraged and allowed this love, and the consequences must fall on her.

Thus, the final sonnet, notwithstanding the fact that it fulfills the fatidic number which d'Aubigne proposed to achieve in L'Écatombe à Diane, provides the crowning "martyr" to the other sonnets. The poet's final vision is that of himself dead and ascended to the celestial court of love. Through a process of having constantly reiterated his anguish and frustration, he terminates his sonnet sequence at a significant point: finally, Diane Salviati will have to present her own defense in order to justify her actions toward the poet. The allusion to the court of love is evocative: one anticipates that its decision will carry in favor of Agrippa d'Aubigné.
These, therefore, are the principal themes and images which are contained in *L'Hécatombe à Diane*. Some of them are the result of a novice poet, so to speak, expressing himself according to the popular mode of his time. Others are the prototypes of the same images which later, in the older Agrippa d'Aubigné, greatly make up *Les Tragiques*. These images are representative of the poet's own poetic vision. In a comparison of Agrippa d'Aubigné and Ronsard Fernand Desonay writes:

Le Vendomois, tout conscient qu'il soit des dangers que court l'unite française depuis la mort d'Henri II, demeure, dans ses *Sonnets pour Hélène*, le parfait artiste qui entend faire rendre à l'alexandrin toutes les puissances d'incantation musicale. Tandis que le Saintongeois nous apparaît surtout hanté par des potences, des courreax, des martyrs. L'art y aura probablement perdu quelque chose. Mais pour qui sait que les horreurs de la guerre et l'acre odeur du sang fouettent le désir, il est bien permis de se dire que Diane Salviati en son château de Talcy fut sans doute, à tout prendre, plus aimée que sa tante Cassandre.12

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12 Desonay, *op. cit.*, p. XLIV.
CHAPTER III

STRUCTURE AND LANGUAGE IN THE D'AUBIGNE SONNET

An examination of the sonnets of Agrippa d'Aubigné reveals the poet's spirit of independence in his use of that poetic form. Despite the fact that eighty-three of the one hundred sonnets in L'Hécatombe à Diane are in alexandrine verse—one which Ronsard masterfully uses in his own sonnets—there is, nevertheless, a certain irregularity in these poems which seems to be characteristically d'Aubigné's. The Ronsard sonnet possesses a particular musicality, "un doux coulant,"¹ and a serenity which are absent in the "style elaboré"² of the d'Aubigné form. Perhaps, one of the reasons for this distinction is that d'Aubigné, unlike Ronsard, is more concerned with the connotative, rather than the harmonious, value of words. Often, one word stands out in the d'Aubigné sonnet, producing a halt in the movement of the line. In a sense this feature is innately related to Agrippa d'Aubigné's own lyricism. Fernand Desonay qualifies this basic

¹Bernard Gagnebin, in the preface to L'Hécatombe à Diane, includes this note taken from the Oeuvres Complètes (eds. Réaume & Caussade) de d'Aubigné, t. I, p. 459: "Et moy, me suis las de tant de vers qui ne disent rien, en belles et beaucoup de paroles; ils sont si coulants que le goust en est aussi tost escoule . . . J'ayme bien les vins qui ont corps et condamne ceux qui ne cherchent que le coulant à boire de l'eau." p. xx.

²Ibid., p. xx.

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departure from the Ronsard alexandrine when he writes:

L'Alexandrin, chez d'Aubigne, est plutôt lourd. Il lui manque la musique ronsardienne, avec le jeu subtil de la rime interieure, le phrasé sur de la période rythmique. Il lui manque même le 'doux-coulant' de Desportes, cette facilite un peu sirupeuse.3

And yet the principal meter of the sonnets of d'Aubigné's collection is the alexandrine. Why, if it was not particularly suited to the expression of his état d'âme, did the poet so frequently employ this meter? Although it be a matter of conjecture, it seems that here again d'Aubigné's great admiration for Ronsard, as has been seen evinced in the important Lettre de Points de Science, influenced him in the choice of meter in his own sonnets. The poet ostensibly indicates that he is cognizant of the Ronsard poetic standard in his preface to L'Hécatombe, when he writes:

Pren ton renvoy, ton refuge
A Ronsard ou un tel juge;
Pour faire ton proces court,
Ta cause est assez obscure,
Et pour juge elle n'endure
Tous les singes de la cour.4

d'Aubigné, while generally adhering to the standard meter exemplified in the greater part of the Ronsard sonnets, does not completely follow the "metrical pattern" of his master. There are, sometimes, striking deviations in meter. For instance, Sonnet XCI, although it is the unique one of its type in the body of the sonnets, is in heptasyllabic verse:

3Desonay, op. cit., p. xxiv.
4L'Hécatombe, p. 9.
Celle la qui abecha
De froid venin son enfance
Et longtemps d'autre substance
Ne cogneut et ne mascha,
Mourut lors qu'elle tascha
De prendre la connoissance
Du doux, et par l'inconstance
Doucement la mort cercha.5

*d'Aubigné, who more often than not expresses rapid, clashing and intense movement, allows himself maximum expression via the heptasyllabic line. It has the effect of creating a sensation of nervous tension. The above excerpt is an example of one of the better sonnets of L'Hécatombe. However, apart from Sonnet XCI, the only other instance of the heptasyllabic meter appears in the sixains of the preface.

Other variations of meter exist in the sonnets:6 seven sonnets are in decasyllabic, while nine are in octosyllabic verse. A good example of d'Aubigné's use of the decasyllabic line is found in Sonnet XIV:

Je vis un jour un soldat terrassé,
Blessé à mort de la main ennemie,
Avecq' le sang, l'ame rouge ravie
Se debattoit dans le sein transpercé.7

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5L'Hécatombe, p. 113.

6The writer of this study is indebted to the notes of the Gagnabin edition: his brief appendix on the versification of the sonnets reads as follows: "La préface est formée de 51 sixains de 7 syllabes, rimant aabccdb. Des cent sonnets, 83 sont en en alexandrins, 7 en décasyllabes, 9 en octosyllabes, et 1 en vers de sept syllabes...", p. 134.

7L'Hécatombe, p. 31.
The initial quatrain of this poem is sufficient to indicate its subject: la guerre. The line provides a slow, even movement. The effect is a minute picture of the mortally wounded soldier, while at the same time a particular movement—"Se debattoit dans le sein transpercé"—is suggested.  

Fernand Desonay is of the opinion that d'Aubigné's meter par excellence was the octosyllabic. In his notes concerning d'Aubigné's Stances et Odes he writes:

La plus belle pièce (des stances) est toute de mouvement, mais sur le mètre—qui rappelle Villon—du huitain octosyllabique. Le huitain octosyllabique est relativement rare chez Ronsard... qu'il nous suffise de constater que le mouvement ascensionnel qui emporte le poète... Agrippa l'a su développer en quelques-unes de ses meilleures strophes: des strophes ailées, superbement insolentes...  

The "strophe ailée," which represents movement, reflects one of the essential facets of the poet's lyricism. It is the soldier who is ever in pursuit and in action. These aspects of his personality oftentimes are found in his verse. This motion is evident in Sonnet IV which is in octosyllabics:

Combattu des vents et des flots,  
Voyant tous les jours ma mort preste  
Et abayé d'une tempesté  
D'ennemis, d'aguetz, de complotz,


9Desonay, op. cit., pp. xxiii-xxiv.
Me resveillant a tous propos,
Mes pistolets dessoubz ma teste,
L'amour me fait faire le poète
Et les vers cerchent le repos.10

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These two quatrains suggest not only a suite of rapid actions, but also
an unrest which terminates in the eighth line, "et les vers cerchent le
repos." The movement in these strophes is suggested partially by use
of the octosyllabic line which, according to Maxime Formont and
Alphonse Lemerre, "est une très belle forme rythmique, solide, carrée,
d'une plénitude et d'une sonorité parfaites . . . Susceptible d'une
grande variété, quand c'est un véritable artiste qui s'en sert, elle
peut être employée de façon continue sans fatiguer l'oreille."11
d'Aubigné uses this particular meter only nine times in his son-
ets. He does not, however, use it to convey only movement which is
reminiscent of the battlefield. Sometimes, as in the case in Sonnet
XXVII, his lines are "legers et comme transparents."12

Qui voint le dieu aux blonds cheveux
En quittant la mer, son hostesse,
Friser en l'air l'or de sa tresse,
Voile de son chef prétieux,

Qui voint l'aether proche des cieux
Ou bien la forme menteresse,
La pluie d'or et la finesse
Du plus adultere des dieux.13

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10 L'Hécatombe, p. 20.
12 Ibid., p. 42.
13 L'Hécatombe, p. 44.
The movement suggested in the above lines is of a different order than of that found in Sonnet IV. Something of an evanescent quality is implicit in this poem. The motion centers around the rising of a goddess from the foam of the sea and into the brilliance of the sunlight. d'Aubigne captures this movement and does so while still using the octosyllabic line.

Thus, the meters used in the sonnets of this recueil are four: alexandrine, heptasyllabic, decasyllabic and octosyllabic. The last three, because of the infrequency of their appearance, are deviations from the basic alexandrine meter which is repeated in most of the poems.

It may be observed that Agrippa d'Aubigné was aware of the particular relationship between metrical pattern and expression of certain moods, ideas, or sentiments. Thus, it is seen that in Sonnet XCI the subjects--froid, venin and mort--and the emotions centered about them have a direct relationship to the particular meter chosen. The examples in the sonnets quoted earlier indicate movement, whether it be the rising of a deity from the sea or the quivering of a dying soldier.

The alexandrine line does not seem to be well suited to the expression of d'Aubigné's intense moods, despite the fact that he has more recourse to it than to the others. At least, as the Desonay quote suggests, the poet did not take the patience to imbue his alexandrine with the melodic sweetness found in other sonnetiers of the sixteenth century.

It would be erroneous, however, to conclude that the entire tone of the movement of the sonnets in this collection is characterized by
a sense of hypertension. Occasionally, d'Aubigné's alexandrine can possess much, if not all, of the music of a Du Bellay sonnet:

Nous ferons, ma Diane, un jardin fructueux:
J'en seray laboureur, vous dame et gardienne.
Vous donnerez le champ, je fourniray de peine,
Afin que son honneur soit commun à nous deux.

Les fleurs dont ce parterre es jouira nos yeux
Seront verds florissants, leur subjects sont la graine,
Mes yeux l'arroseront et seront sa fontaine,
Il aura pour zéphirs mes souspirs amoureux.

Vous y verrez meilles mille beautes escloses,
Soucis oeillets et lys, sans espines les roses,
Encolie et pensee, et pourrez y choisir

Fruictz succrez de duree, aprés des fleurs d'attente,
Et puis nous partirons à vostre choix la rente;
A moy toute la peine, et à vous le plaisir.\(^{14}\)

The atmosphere is bucolic, one which d'Aubigné adapts well to the alexandrine line.

The actual structure of the d'Aubigné sonnet will now be considered: the principal attention is focused on rime, rhythm and sonnet division.\(^{15}\)

The division of the sonnet is treated last--though traditionally this prefaces any discussion of the sonnet--because the writer feels that herein lies one of d'Aubigné's most forceful features. Rhythm, as it is understood in this study, involves mainly the movement within the sonnet and as such the writer will attempt to examine how the poet achieves the various movements he suggests.

The rime schemes which appear in *L'Hécatombe à Diane* are four:

\(^{14}\) Sonnet XX.

\(^{15}\) The writer of this study has relied on Gagnebin's rime classification of the sonnets which is found in the appendix to his edition.
abba/abba/bbc/ddc; abba/abba/ccd/bbd; abba/abba/ccd/eed, and abba/abba/ccd/ede. It is evident from these that Agrippa d'Aubigné took no liberties in his use of the two quatrains. His treatment remains faithful to that of the chief poets of the Pléiade. There is, however, some variation with respect to the two tercets. Both Du Bellay and Ronsard quite frequently employ the following scheme for these: ccd/eed. d'Aubigne varies from this pattern particularly in the schemes: bbc/ddc and ccd/bbd. The remaining scheme, ccd/ede represents no essential rime deviation on d'Aubigné's part, for both Pléiade poets are known to have used this scheme:

Je vis mille veneurs descendre des montagnes
Qui bordent d'un côté les lombardes campagnes,
Et vis de cent épieux lui donner dans le flanc.

Je la vis de son long sur la plaine etendue,
Poussant mille sanglots, se vautrer en son sang,
Et dessus un vieux tronc la depouille pendue.

(Joachim Du Bellay's "Vision VI")

Amour, qui ce jour-la si grandes beautes vit,
Dans un marbre, en mon coeur d'un trait les ecrit;
Et si pour le jour d'hui vos beautes si parfaite

Ne sont comme autre fois, je n'en suis moins ravi,
Car je n'ai pas egal a cela que vous êtes,
Mais au doux souvenir des beautes que je vi.

(Pierre de Ronsard's Pièces Retranchées Des Amours, XXX)¹⁶

The variations in the tercet rime scheme, which d'Aubigné uses, are interesting in that in each case the poet uses a rime which has already appeared in the two previous quatrains. In each case the

second rime of the quatrains is repeated in the tercet. He does this in two ways: the quatrain rime is repeated either in the first or the second tercet, but never do they appear in both simultaneously. Thus, Sonnet V, which is addressed to Ronsard, manifests the following scheme: abba/abba/ccd/bbd;

Ronsard, si tu as sceu par tout le monde espadre
L'amitié, la douceur, les graces, la fierté,
Les faveurs, les ennuys, l'aise et la cruauté
Et les chastes amours de toy et ta Cassandre,

Je scay que je ne puis dire si doctement,
Je quitte de sc savoir, je brave d'argument
Qui de l'escript augmente ou affoiblit la grace.

Je sers l'aube qui naist, toy le soir mutiné
Lorsque de l'Ocean l'adultere obstiné
Jamais ne veult tourner a l'Orient sa face.17

Apart from the sonorous similarity in the "b" rimes, there is a striking connotative likeness common to the words, "fierte," "cruauté," "mutine," and "obstine." They imply the fundamental idea of resistance. Coldness, disdain, obstinacy, estrangement, may also be suggested by the above words.

In the second tercet pattern--bbc/ddc--the poet is again varying his scheme for an expressed reason. The following is an example of this variation in Sonnet IX:

Ce qui a esgale aux cheveux de la terre
Les tours et les chasteaux que transpercen les cieux
Ce qui a renverse les palais orgueilleux,
Les sceptres indomptez esievez par la guerre,

17L'Hecatome, p. 21.
Tous mes autres haïneux m'attaquans n'avoient peu
Consommer mon espoir, comme font peu à peu
Le débat de mes sens, mon courage inutile,
Mes soupirs eschauffez, mes désirs insolents,
Mes regrets impuissants, mes sanglots violents,
Qui font de ma raison une guerre civile. 18

The concluding line, "Qui font de ma raison une guerre civile," summarizes the general sense of the poem: chaos is taking hold of the poet's mind. The consistency of the ideas is its emphasis on confusion.

A more successful example of the same tercet pattern is found in Sonnet XII. It is only the accented "e" which allows any similarity of sound, however, the main unity in the rimed words consists in their connotative likeness:

Souhaitte qui voudra la mort inopinée
D'un plomb meurtrier et prompt au hazard envoyé,
D'un coutelas bouchier, d'un boulet foudroyé,
Crever poudreux, sanglant, au champ d'une journée

Je ne veux pour la solde estre au champ terrassé,
On en est aujourd'hui trop mal recompensé;
Je trouve l'autre mort longue, bigotte et folle.

Quoy donc? brusler d'amour que Diane en douleurs
Serre ma triste cendre infuse dans ses pleurs,
Puis au sein d'Artemise un tombeau de Mausole. 19

The underlined words in this poem are past participles of verbs which emphasize the notion of demise and retribution. The suggestion of

18 L'Hecatombe, p. 25.
19 L'Hecatombe, p. 28.
instant death is furthermore common to them. The effect of the rime scheme is, in this case, one of regularity. The "a" rimes of the quatrains also terminate in the accented "e". They, too, suggest sudden death ("inopinée," "coutoyé," "ordonnée") in one or another manner. Thus, these words also contribute to intensify the basic idea of death.

The above excerpts have been considered because they indicate the important variations in the tercet pattern of d'Aubigné's sonnets. However, their appearance is very rare: in the case of the bbc/ddc scheme, Sonnets IX and XII are the only examples which may be found in the entire collection.

Before leaving the matter of the tercets, one example of each of the more traditional uses will be considered. The ccd/ede scheme is seen in the following:

Accourez au secours de ma mort violente,
Amans, nochers experts en la peine ou je suis,
Vous qui avez suivi la route que je suis
Et d'amour esprouve les flots et la tourmente

***

Ne venez point ici en espoir de pillage:
Vous ne pouvez tirer profit de mon naufrage,
Je n'ay que des soupirs, de l'espoir et des pleurs.

Pour avoir mes soupirs, les vents levent les armes,
Pour l'air sont mes espoirs volagers et menteurs,
La mer me fait perir pour s'enfler de mes larmes.20

Sonnet XV indicates the ccd/eed pattern:

20 L'Hécatombe, Sonnet I, p. 17.
It may be said, with regard to the effect of d'Aubigné's rime, that his primary concern was for sense and meaning, rather than for harmonious qualities. He is no Ronsard in this respect: very few rimes provide musicality and sound harmony simply for the pleasing quality of words. Agrippa d'Aubigné, rather than striving for this effect, sometimes prefers a word which is somewhat intrusive with respect to the basic rime scheme. His principal emphasis, in choosing such a word, is on associative value which the sense conveys.

If d'Aubigné does not always produce a mellifluous quality in his final rimes--because he is sometimes too concerned with meaning and sense--he makes up for this lack by the internal rime or assonance in his verse. Assonance is frequent in the sonnets. Apart from the pure sound harmony, the line itself rushes forward as though it were "ailee." The following are examples of such harmony:

Vous qui avez suivi la route ou je suis (Sonnet I)
Et d'amour esprouve les flots et la tourment (Sonnet I)

Tes dons, thresor du ciel, ton nom, exemptz du port (Sonnet VI)
O mes yeux bien heureux eclairez de ses yeux (Sonnet XIX)
Mes yeux l'arroseront et seront sa fontaine (Sonnet XIX)
D'un malheur bien heureux, d'un malheureux bonheur

(Sonnet XXXIII)
The above excerpts indicate that d'Aubigné is capable of using internal rime in a skillful manner: the immediate effect is that this feature gives an acceleration to the expression of his particular mood. These rimes seem to be representative of d'Aubigné's own particular poetic style. The Ronsard, and perhaps even more so the Du Bellay, rimes have a general tendency to be more sustained, creating, as a result, a richness of music which is conducive to the mood of their own reverie.²²
d'Aubigné, on the contrary, expresses ideas and situations which require words of action. Any element which might hinder the expression of this basic activity, such as words of the "doux-coulant" order, is generally done away with. Hence, even in respect to rime, there is a deftness and a choppiness in his expression.

Henri Morier, in speaking of rime, remarks:

La rime a l'immense mérite de contraindre le poète à penser par series associatives sonores. Chercher une rime, c'est faire passer dans son esprit tout un cortège de sonorités sœurs, de sorte qu'il s'établit dans la pensée des familles de mots unies

²²Ronsard's "Ode à l'Alouette" contains vowels which are sustained throughout several lines:
Et d'une plaisante mensonge,
Mensonge qui toujours allonge
La longue trame de mes maux.
par une magie musicale."

The caesura syllable in d'Aubigné's alexandrine lines sometimes provides an assonance with the rime of the twelfth syllable. This may be observed in the following excerpts:

O mes yeux bien heureux / eclairez de ses yeux (Sonnet XIX)

and,

Vivre, parmi les flots / les eternels flambeaux (Sonnet XLVII)

and,

Vous qui avez suivi / la route ou je suis (Sonnet I)

This sort of rime, however, is not a dominant feature in the sonnets. This lack of a fixed internal rime represents no major flaw in the poet's versification; both Ronsard and Du Bellay seemed to have used the fixed rime in the same manner as d'Aubigné, that is to say, there is no consistent pattern. The césure fixe is a poetic feature which found regular adherence and practice starting from the time of Malherbe. Henri Weber, in his work on sixteenth century French poetry, makes an important point when he attributes many of the poetic negligences of that period to a lack of any fixed language and syntax:

Les négligences de d'Aubigné laissent à sa poésie plus de spontanéité, mais il faut bien reconnaître que cette juxtaposition d'élans parallèles, qui lui est propre, n'est pas exempte de monotone et manque de cette sorte de respiration ample et naturelle qui anime les puissants poètes lyriques et epiques. Il est vrai que l'impression d'inachèvement et d'incohérence que laisse la période de d'Aubigne n'est souvent due qu'au manque de précision de la syntaxe du XVIe siècle. Ronsard, bien que plus habile,

23Morié, op. cit., p. 351.
tombe quelquefois dans les mêmes maladies, et ce n'est que dans le cadre limité du sonnet qu'il atteint l'aisance parfaite.  

The word "spontanéité," from the above passage, aptly describes the movement and rhythm of this poet's sonnets. Desonay calls the d'Aubigné strophe "une strophe ailee," while others, such as Emile Faguet and Marcel Raymond, seem also to be in agreement regarding the definite swiftness of movement produced by his line. The sensation of movement in these sonnets, as well as in his epic verses, is a result of the use of particular meters and other poetic features such as alliteration, enjambement, and rejet. The last two are closely related and, sometimes, it is difficult to distinguish the one from the other.

In a discussion of the poetic features of Les Tragiques, Henri Weber makes an interesting observation regarding Agrippa d'Aubigné's use of alliteration: "Rarement elle (l'alliteration) a chez d'Aubigné une valeur musicale, elle souligne presque toujours au contraire la violence du sentiment ... Elle a, dans une certaine mesure, la valeur de l'alliteration dans les expressions juridiques latines ou elle associe plus fortement, par la reprise des sons, les mots qu'unit le sens."  

Alliteration exists in the lines of L'Hécatombe à Diane; however

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25Ibid., pp. 725-726.
it tends to center about the repetition and recurrence of two principal consonantal sounds: "m" and "r." In the case of the "r," the effect quite often is that of a warbling vibration, while the "m" or "n" suggest a muffled quality which, sometimes, suggests a plaintive lament. Quite often, both sounds appear in the same word to such an extent that it becomes strikingly noticeable.

The "r" has the quality of producing a lilting sensation when it is sufficiently repeated:

Bebrouillent en riant les perles dans les pres (Sonnet XIX)
De mes regrets trenchantz, comme de vostre face (Sonnet LI)
Que ne puis je arracher, monstre mon coeur au jour? (Sonnet LIV)
Mourir comme mourut Laodamie, allors. (Sonnet XXIII)
L'amert, des pleurs et la braise, (Sonnet XCI)
T'appellant en courroux trop foible, trop cruelle.
(Sonnet LXXXVIII)

Generally speaking the presence of this sound is sonorous. In the case of the line, "Bebrouillent en riant les perles dans les pres," the effect is pleasing and, at the same time, onomatopoetical. Sometimes, the line expresses somber thoughts; in this case, the consonant "r" emphasizes the meaning.

The same may be said of the repetition of the nasals "m" and "n." It contributes a certain atmosphere which suggests a doleful note. The irony, however, is that this sadness if oftentimes conveyed by words which suggest love and roads which lead to it:
J'estoy au grand chemin qui meine les amantz (Sonnet LV)
Vous donnerez le champ, je fourniray de peine (Sonnet XX)
Qui sans regret semant la semence menue. (Sonnet XCV)
Cause des changementz et bel ame du monde. (Sonnet LXXI)
J'arrose bien ainsi de trempe de mes pleurs. (Sonnet LXXXII)

d'Aubigné, whether he included this sound consciously or not, achieves a singular effect as a result of repeating the nasal consonants: the mournful, plaintive cry of the poet issues from these lines.

An important feature which affects the rhythm and movement of Agrippa d'Aubigne's line is the rejet. He relies on it quite frequently. The sonnets which are in the alexandrine meter offer interesting examples of this process. Sonnet V, which has already been quoted in the discussion on tercet patterns, is particularly rich in rejet constructions:

Et les chastes amours // de toy et ta Cassandre, (line 4)
Mais je veux comparer // a'beauté la beauté, (line 7)
Je sçay que je ne puis // dire si doctement (line 9)

In each of the above excerpts, the caesura pause does not permit a "sense" break, for the completion of the thought depends on the second hemistich. This is especially true of line seven, where the two elements constituting the comparison are in the second part of the line.

The following are examples of rejets from various sonnets:

26This writer is using the word rejet following the definition of Morier: "Procede rythmique consistant à rejeter un mot par-dessus la caesure afin de le mettre en valeur, i. e. Et la perruque alors // rugit et fut crinière. (V. Hugo, Contemplations), pp. 344-345.
Car un hyver trop long // estouffa son labeur (Sonnet XCV)
A! mon temps consommé // en glaces et en pleurs (Sonnet XCV)
Je graveray mon nom // sur ce coeur endurcy (Sonnet LXVIII)
De la source du mal, // j'espère guérison (Sonnet LXIV)
Car les traistres ont eu // entre'eux intelligence (Sonnet LXIV)
Ne mesprisez les vers // qui vous ont en tel prix (Sonnet XL)
Le peintre qui voudroit // animer un tableau (Sonnet XXII)

The above examples indicate the high frequency of rejets in the sonnets. Such lines as "Car un hyver trop long estouffa son labeur," and "De la source du mal, j'espère guérison," indicate the force which may result from this technique.

Enjambement, which is closely related to rejet, differs principally because of its position in the line: "Procédé rythmique consistant dans une non-coincidence de l'unité de syntaxe et de l'unité de vers, la phrase ou la proposition débordant la rime et s'achevant sur l'une des premières syllabes du vers suivant; i. e. Il était d'océan vieux d'avoir // Mordu chaque horizon saccagé de tempêtes . . .," (Verhaeren). 27

Enjambement consisting of a verb or a verb complement produces several effects. In the case of the verb carry-over, the movement is prolonged while the emphasis falls on the verb in question:

Que je vy de ses yeux la flamme gracieuse
Empoisonner mes sens . . . (Sonnet LXIV)

Est-il donc vray qu'il faut que ma veue enchantée
allume dans mon sein . . . (Sonnet LXIII)

Tout accourt a ma mort: Orion pluvieux
Creve un deluge espais ... (Sonnet II)

Je suis en tel combat que mon ame estonnee
Balance inconstamment ... (Sonnet XXXII)

In each of these lines there is an interference in the established rhythm which places the emphasis on the verb. L'Hécatombe à Diane contains many lines of this nature. Certain verbs, consequently, play a dominant role in these sonnets. This is particularly true in the case of the lines, "Je suis en tel combat que mon ame estonné//Balance inconstamment ..." where the meaning of the word "combat" is strengthened by run-on verb "balance." The fact that the first line is incomplete constrains the reader to seek its termination.

The verb *enjambement* is not the only type which is found in the sonnets. Frequently a complement of some sort provides the run-on construction. A significant noun, very often, constitutes the complement:

Quand je voy ce chasteau dedans lequel abonde
Le Plaisir ... (Sonnet XVI)

Croisiez, arbres heureux, arbres en qui j'ay mis
Ces noms ... (Sonnet XXXI)

Vous avez colore d'un clin d'oeil gracieux
Mon papier blemissant ... (Sonnet XL)

Je fais ouir ta voic et sentir ton haleine
Et ta douceur ... (Sonnet XXV)

At other times, an adverbial construction is separated from its verb, causing the emphasis to be placed mainly on it rather than on the verb. This particular type of *enjambement* can be very striking, as in the following:
Faites ma douce mort, que tost je puisse boire  
En l'oublý dont j'ay soif . . .  
(Sonnet LVIII)

Qui mesme avant la mort faites mourir les coeurs,  
En horreur . . .  
(Sonnet III)

Si tost que l'amour eust emprisonne mon ame  
Soubz les estroittes loix . . .  
(Sonnet XLIV)

The emphasis which falls on the adverbial expression, and not on the verb, does not constitute a serious interruption in either the rhythm or the thought pattern. On the contrary, the sense value of the verb is prolonged or reiterated by the concluding adverbial complement.

Not all of d'Aubigné's *enjambement* uses enhance the movement of his lines. Sometimes the line and the sense are halted or stilted as the result of an awkward use of the run-on construction. Several intrusions of this sort occur in the sonnets: quite often they are of the determinative complement order. The following excerpts indicate this disequilibrium:

Tu me meurtris, ingratte, au jour de ma naissance,  
Des ventz de mes soupirs . . .  
(Sonnet LXXVII)

Telle fust la priere, et folle et ignoranté  
De la mere . . .  
(Sonnet XCII)

The separated complement interrupts the movement and the thought pattern of the line. Agrippa d'Aubigné is not the only poet guilty of this stylistic trait: the lack of syntactical stability in the sixteenth century allowed much more freedom of expression and, hence, many other poets of the same time exhibit the same feature.

Thus, it may be noted that Agrippa uses *enjambement* to enhance and heighten the meaning of his line. The pause produced by the construction does not, in most cases, hinder the sense development. However, in
certain instances when the complements are too far removed from the other related words, an interference of thought and syntax results. Concentrating all the attention on the expressed action, verb **enjambement** is the most effective type; this is the one used most frequently in *L'Écatombe à Diane*.

A consideration of the major division in the d'Aubigné sonnet concludes this examination of structure. Both the quatrains and the tercets will be examined on the basis of the type of content they contain.

d'Aubigné's quatrains, which follow closely the pattern of the Pleiade school regarding rime scheme, have the tendency to contain diverse and enumerative material. That is to say, he generally creates an atmosphere, depending on the consistency of content matter, which builds up for a final or provocative statement:

Ce qui a esgale aux cheveux de la terre
Les tours et les châteaux qui transpercent les cieux
Ce qui a renverse les palais orgueilleux,
Les sceptres indomptez par la guerre,

Ce n'est pas l'ennemy qui un gros camp asserre,
Menace et vient de loin, redoute, furieux:
Ce sont les citoyens, esmeuz, armes contr'eux,
Le bourgeois mutine qui soy mesme s'enferre.28

The two quatrains of this poem are filled with the atmosphere of war. It is enumerative in an impersonal manner: attack and general confusion on the battlefield are the subjects. Then the poet turns his attention to his own mental combat which is introduced in the first tercet. The poem terminates with a definite statement concerning a particular war:

"Qui font de ma raison une guerre civile."

Quite often the poet introduces an element of surprise in the closing lines which sets the particular statements strikingly in contrast with general ones. Such is the case in Sonnet XVII:

Somme, c'est un chasteau basti de diamans,
Couvert de lames d'or richement azurées
Ou les trois graces sont fièrement emmurées,
Se servantz des hauts cieux et des quatre elementz.

Nature y mit son tout, sa richesse et son sens,
Pour prouver ses grandeurs estre desmesurées,
Elle enferma dehors les ames enferrées,
L'ardeur et les desirs des malheureux amantz.²⁹

Thus the two quatrains serve as a sort of laudo in praise of the Salviati family. The principal note is upon their inaccessibility and particularly upon that of Diane. Then, in the tercets, the poet moves from his praise and begins to question the implications of the untouchable value of the Salviatis. He ends his poem by refuting his praise and wishing her to be more tangible, more ordinary, and more accessible: "... j'aime-roy' mieux que Tu fusses beaucoup moindre, et moins mon ennemye!"

The poet's true élan is withheld until the closing tercet. This statement, which provides something of a vista, varies from sonnet to sonnet, and the nature of the message depends largely on the particular mood or attitude of the poet. Examples of some of these variations are:

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²⁹L'Hécatombe, p. 34.
An élan of hope:

En la mer de mes pleurs porte d'un fraile corps,
Au vent de mes soupirs presse de mille morts,
J'ay veu l'astre beçon des yeux de madeesse.

(Sonnet II)

A desperate cry:

Assiste, amour, tousjours à mon cruel tourment!
Fortune, appaise toy d'un heureux changement,
Ou vous n'aurez bientost ny dispute, ny terre.

(Sonnet VIII)

Exasperation:

Quand je te cri mercy, je me metz à raison,
Tu ne veux (me) tuer, ne m'oster de prison,
Ny prendre me rancon, ny me donner la vie.

(Sonnet X)

A statement about man's desire for success and conquest:

Douce victoire, a peine ay-je fait preuve en somme
Que c'est le naturel de l'amitie de l'homme
D'affectar l'impossible et mespriser l'aisé

(Sonnet XV)

A dreamer's evasion from the reality of unrequited love:

Fruits succrez de duree, apres des fleurs d'attente,
Et puis nous partirons a vostre choix la rente:
A moy toute la peine, et à vous le plaisir

(Sonnet XX)

A praise of his lady, rendering her celestial:

Les peintres n'ont de quoy representer les dieux
Mais j'ay desja choisi dans le thresor des cieux
Un celeste crayon pour peindre le celeste.

(Sonnet XXIV)

An escape into an ecstatic rapture:

Mon coeur s'envole vers vous, tout flame et tout desir,
Certain de me quitter, incertain de choisir
Le passage des yeux ou celuy des oreilles.

(Sonnet XLIV)
Occasionally, in the sonnets which treat the merit of the actual poems which have been addressed to Diane Salvisti, Agrippa d'Aubigné concludes with a remark regarding the immortality of both Diane and his poems:

Tu es egal à moy, et seras tel par elle.  
Diane repen toye, pense que tu as tort  
Donner la mort a ceux qui te font immortelle. (Sonnet LXXXIX)

Some of the most striking tercets conclude on a note of despair or violence. This is true of most of the last fifty sonnets of L'Hécatombe à Diane. These lines are characterized by either a plea for liberty, or by an outrageous accusation against Diane Salvisti:

A wish for repose and oblivion:

Vives, amans heureux, d'une douce mémoire,  
Faites ma douce mort, que tost je puisse boire  
En l'oubly dont j'ay soif, et non du souvenir  
(Sonnet LVIII)

A vision of freedom from his love:

O combien à souhait, combien delicieuse  
Seroit ma liberte apres cest prison,  
Combien au condamne seroit la vie heureuse!  
(Sonnet LXVI)

The lover's inability to cure himself of his disease, love:

Je puis chercher le fonds de ma fière douleur,  
L'essence de tout mal, je puis tout pour malheur,  
Mais c'est à me guerir qu'on voit mon impuissance.  
(Sonnet LXXV)

The delirium of mental anguish:

A! espoir avorte, inutiles sueurs!  
A! mon temps consomme en glaces et en pleurs,  
Salaire de mon sang, et loyer de mes peines!  
(Sonnet XCVI)
This last excerpt alludes to the title of the collection, and to Diane's thirst for the "poet's blood." The tercet is permeated with the idea of death and human sacrifice:

Ma vie est a sa vie, et mon ame a la siene,
Mon coeur souffre en son coeur. La Tauroscytiene
Eust son desir de sang de mon sang contente.

(Sonnet XCVI)

The foregoing examination indicates that the final statements generally summarize the poet's mood. Sometimes, they strongly suggest vehement sentiments, and many of the tercets re-emphasize the fundamental theme implied in the title: human sacrifice.

This consideration of the essential structure of the d'Aubigne sonnet is now followed by an analysis of the language or vocabulary of the poet. The language of L'Hécateombe à Diane may be classified as follows: precieux terms and phrases (including classical mythology), Biblical names, military words, and terms pertaining to external nature. These categories suggest the richness and variety in the language of the sonnets. Certain groups of words are used more frequently than others, as for instance in both militaristic and mythological allusions. These appear much more than do Biblical terms.

Thus, preciosity comprises one of the important groups. The writer of this study understands this word as having to do with any term or expression which, rather than stating simply an idea, strives to attain a recherché effect by the use of overly refined and contrived words and expressions. Therefore, on the basis of this definition, those words which refer to Greek and Roman mythology are included under this category.
Preciosite in L'Hécatombe à Diane is evident in two forms: particular words and groups of words. d'Aubigné's choice sometimes reflects an element of elaborateness. It may be seen, for instance, in the terms which pertain to precious stones and metals. The poet uses these in conjunction with the description of particular rare qualities of his mistress. Used as such, these words are reminiscent of the Lapidaries of the Middle Ages. "Les perles," "les rubis," "le crystal," "l'yvoire," "le marbre," "les roches," and "le roc" are an example of such terms encountered in the sonnets. Diane's inaccessibility and coldness are expressed by "diamans" in some of the poems. At other instances "diamans" and "l'or" connote the idea of her rich qualities. Rather than simply employ the word "blanc," when referring to her hands, d'Aubigné says, "l'yvoire de tes mains." The words, "les roches," "le roc," and "le marbre," are synonyms for Diane's disdain.

Besides terms which allude to precious stones and metals, Agrippa d'Aubigné employs certain elaborate phrases and expressions which also constitute his précieux language. Sonnet XVII contains a good example of this over refinement of expression: "Ou les trois graces sont fièrement emmurée." The poet is here speaking of the Salviati chateau, implying that it lacks nothing in perfection, for it is there that Diane dwells. In Sonnet XXXVII, he speaks of their love: "La flamme roussit l'or, l'amour soit votre feu / Et que jo soy, l'orphevre, et l'ymen soit la braize." Sonnet XLI, which is one of the "blancheur" poems, describes how winter (le vieillard) and its snows trembled at the sight of the poet's lady: "Le vieillard se dedit et tremble, / Voyant le lustre
et les couleurs / De ma mie, et la neige ensemble."

His recherché expressions, however, are not always flattering to Diane. He is capable—and this is more often the case—of harsh invective against his mistress: "je suis le champ sanglant ou la fureur hostile / Vomit le meurtre rouge, et la scytique horreur / Qui saccage le sang, richesse de mon coeur." This tercet could appropriately be a description of the Massacre de la Saint-Barthélemy. The transposition of images is forceful when one realizes that it is the first person pronoun which is the passive subject of this description.

Sonnet XCVI contains another reproach against his mistress. He alludes to the hundred cattle of the hecatombe sacrificed to Diane. This tribute of expiation, he says, has had no effect upon her: she remains implacable: "A moins de cent taureaux on ne fait cesser l'ire / De Diane en courroux, et Diane retire / Cent ans hors de l'enfer les corps sans monument."

In Sonnet XCVII, d'Aubigné pleads that Diane embrace him, saying that if she does not, the following will result: "Si tu m'embrasse plus, n'attenf de moy sinon / Un monceau de sang, d'os, de cendre et de braize."

Mythology and Agrippa d'Aubigné's use of it conclude this examination of preciosity in L'Hécatombe à Diane. Mythology, when it is present in the sonnets, is used in a sparing manner. Moreover, it is discernable that he is highly selective regarding his use of it. In reality, few of the poems contain such allusions. Those which are used are worked in a meticulous manner into the fabric of his narration. All
gods and goddesses, with perhaps the exception of Venus, are depicted in foreboding situations and contribute to heighten the poet's expression of his own privation from Diane Salvati.

In Sonnet XXIX, the Etruscan god of the seasons, Vertumnus, pines for the nymph and goddess of the fruit trees. Elsewhere, in Sonnet XXXVII, Endymion is incapacitated by an enchanted sleep of love, while in Sonnet LXI the wrath of Minos is depreciated to the advantage of Diane's severity. Thetis, goddess of the sea, struggles with Cybelle and strangles her in Sonnet LXXIX.

Lichas, in Sonnet XCII, is alluded to in relation to Diane's treachery. La Tauroscytienne becomes a synonym for Diane in Sonnet XCVI. Apollo's disdain for Clitée, a nymph enamored of him, is emphasized in Sonnet XCVIII. The final sonnet of the sequence alludes to Venus and Cupid summoned to bear witness against "La Tauroscytienne" and her fatal regard for the poet.

Hence, it may be said that the Greek or Roman themes, which d'Aubigné uses, are incorporated within the body of his verse for the purpose of emphasizing the mood of his feelings. This stylistic feature is not superfluous with him. Because of the integral which they play in certain poems of L'Hécatombe à Diane, it would be difficult to remove this element without detracting from the success of these sonnets.

The Biblical allusions, which so heavily permeate Les Tragiques, is almost non-existent in the sonnets. Only in the preface to them may one find such words as "Eglise," "David," and "Moïse":
Les chefs de la vieille Eglise,
David apres un Moise
Furent poetes et rimeurs,
Et nous ont laisse leur gloire
Par les vers et par l'histoire
Et du grand Dieu 30 les faveurs. (lines 223-228) 30

One other sixain suggests the prophetic Agrippa d'Aubigné of Les
Tragiques:

Les dieux t'ont esleu, mon livre,
Pour un astre qui fait vivre
Le nom de ton pere aux cieux;
Ta force n'est pas subjecte
A ceste enuleuse secte
Car tu es eslu des dieux. (lines 283-288)

Many words in the sonnets are reminiscent of another aspect of
Agrippa d'Aubigné's personality: the military man is evident in the
poet's choice of many expressions. d'Aubigné thinks of life in terms
of a combat in which he, the rejected lover, is the wounded victim and,
sometimes, the "champ de bataille." Such situations are observed in
Sonnets VII throughout X, where the theme is one of open warfare between
"l'amour" and "la fortune." The atmosphere of militaristic strife
is suggested by such expressions as "outrageux combat," which is further
reiterated in the following: "ruiner," "brouille," "trompant,"
The poet then summarizes all the above when he states that it is "la
guerre civile" with its "foible vainqueur," and "cendres d'une ville."
He is the one who is experiencing this war.

Expressions such as "champ sanglant," "fureur hostile," "scytique
horreur," and "meurtre rouge," are frequently found in these sonnets.
Sonnet XIV, particularly, reflects the poet's experiences as a soldier:

30This is the only instance where d'Aubigné uses "Dieu" in this work.
"soldat terrassé," "blessé a mort de la main ennemie," "le sang, l'ame rouge," "le sein transpercé," and "grinçoit les dentz en l'extreme agonie." These are found only in the quatrains of Sonnet XIV; the tercets take the reader's attention from the battle scene to the poet's own emotional struggle. What is remarkable in these expressions is that they are used to analyse a similar struggle which exists within the poet as the result of having loved!

The word "sang," used interchangeably with "rouge," is repeated approximately twenty-one times in the entire collection. In each instance, except in Sonnet XXXII where "sang" refers to the blood line of the Salviati family, these two words suggest the idea of acute suffering and death. Thus, the soldier-poet's memories come vividly alive in some lines of these sonnets.

Sonnets I through IV contain words which relate to the sea and to boats in peril. The following words are found: "nochers experts," "les flots," "le pilote," "une nef," "naufrage," "les vents," "les armes," "la mer," "perir," "petit esquif," "la mer enragee," "les tourbillons des bises outrageux," "deluge," "barque chargee," "submergee," "mon vaisseau," "navire," "cables," "escumeuses rives," and "tempeste." These terms describe the precarious situation in which the poet finds himself as a result of his conflicting emotions.

Although the "sea terms" are not as frequent as those of the "battlefield," they are nevertheless significant in that d'Aubigné sustains the atmosphere of a lost ship at sea throughout four of the introductory sonnets of L'Hécatombe.
External nature is also present in the sonnets. It is represented by rustic terms which suggest hills, lakes, copses, gardens, farmers and soil tilling. It is also suggested by words which refer to the heavens, that is to say, the moon and stars. This last, "la lune," and "l'astre," signals an important characteristic of Diane Salviati: her cold and absolute impenetrability. This is best seen in the line, "Tu es l'astre du froid et des humiditez," of Sonnet LXXXVIII.

Under the heading of rusticity fall such words as, "la rustique main," "les cyons," "la graine," "les herbes," and "les arbres heureux." Then there are terms which relate to flower beds: "le jardinier," "le lys," "les roses," "les oeillets," "les mirthes," "les lauriers," and "verds florissants."

Generally, d'Aubigné uses these only as a backdrop for a bucolic setting. He rarely uses the image of the rose or of springtime as Ronsard does in his odelette, "Mignonne, allons voir..." in which the rose introduces a carpe diem theme. Sonnet LXXXII, however, is an exception, for here d'Aubigné uses "fleurs," and "printemps" in contrast to his own "sterile" state. Sonnet LXXVII, which contains a term (sep) dealing with farming, is also an exception to d'Aubigné's normal use of rustic expressions. In this poem, he compares himself to an old "arbre" whose dead roots are cut by the plough blade which is supported by a hewn limb originally taken from the same tree.

The above are exceptions. More often than not, plants, flowers, the seasons, the moon and stars are presented in an enumerative manner.
In the language of Agrippa d'Aubigné, certain specific nouns and verbs have priority over others. Interjections, also, are important in his sonnets. Those nouns, which have already been treated in the war terminology, are salient in the poet's vocabulary principally because they repeat a basic sense of violence. The words, mort and sang play a great role in these poems. They are complemented by such adjectives as, "rougissant," "sanglant," "aspre," "inique," "cruel," "sec," "violent," and "engoisseux."

Much of the violence in these poems is conveyed by verbs which suggest action and movement of a specific order. Such verbs, assérer, serrer, broncher, blasphamer, contrefaire, despérer, martirer, mutiner, piper, encourtiner, efferer, esclater, targar, saccager, saigner, perir, and cruelizer, are frequent occurrences in the sonnets. Ronsard, who himself had occasion to write of unpleasant réalités of his times (the writer is thinking in particular of Les Discours sur les Misères de ce Temps, published in 1578) rarely employed any of the above verbs.

31The following taken from Les Discours (lines 115-126) indicate the restraint of this poem:

O toi, historien, qui d'encre non menteuse
Ecris de notre temps l'histoire monstrueuse
Racconté à nos enfants tout ce malheur fatal,
Afin qu'en te lisant ils pleurent notre mal,
Et qu'ils prennent exemple aux péchés de leurs pères,
De peur de ne tomber en pareilles misères.
De quel front, de quel œil, o siècles inconstants,
Pourront-ils regarder l'histoire de ce temps;
En lisant quel'honneur et le sceptre de France,
Qui depuis si long âge avait pris accroissance,
Par une opinion nourrice des combats
Comme une grande roche est bronche contre-bas?
Consequently, there is a restraint and majesty about even those works which treat "les misères." d'Aubigné, in those poems in which the horrors of war and death are described, possesses no such solemnity and does not create this atmosphere in his own sonnets.

He is present in his work mainly in two ways: his use of the imperative mood and his inclusion of the first person pronoun "je." The imperative focuses the reader's attention on d'Aubigné himself. For example, in the first sonnet of L'Hécatombe à Diane, the initial word is "accourez," immediately followed by "au secours de ma mort violente."

Quite often the attention is centered in something of a dialogue between himself and Diane Salviati. This has the effect of rendering the poem, when it is employed, personal. In Sonnet XL, the line "Ne mesprisez les vers qui vous ont en tel prix," gives the reader some idea of a conflict of opinions between the poet and his lady. Many such examples might be cited, such as "deady-toy," and "faictes douce ma mort," of Sonnets LII and LVIII, respectively: they contribute a subjective and intimate element to these poems.

Agrippa d'Aubigné employs certain interjections in much the same manner as he uses verbs in the imperative mood:

A! services perdus! A! vous, promesses vaines!
A! espoir avorte, inutiles sueurs!
A! mon temps consomme en glaces et en pleurs!
(Sonnet XCV)

Sonnet XIX contains the "0," which intensifies the poet's hope for rest:
Lastly, but perhaps most important, is the attention which the author of *L'Hécatombe à Diane* gives to the pronoun "je." By means of this much repeated element, all other words, phrases, and images are attached to the personal world of Agrippa d'Aubigné. His own special lyricism is constantly translated by the *je* which reminds the reader, in a sense, that these are the hopes and illusions of none other than the poet himself. d'Aubigné enters into the world of words and seizes them, in a sense, constraining them to speak and tell of his sentiments. The *élan vital* of this poet bursts out quite frequently in these sonnets, and its bellowing cry of emotion permeates this work. Not every account, to be sure, may be interpreted as representing a factual reality. Over-statement, as has been indicated, is quite frequent with Agrippa d'Aubigné and, perhaps, much of the content matter of *L'Hécatombe* has been somewhat embroidered, so to speak. But needle work, and a fabulous imagination, are very much Agrippa d'Aubigné's.

There is a noticeable difference between the sonnets of *L'Hécatombe à Diane* and those of Ronsard and Du Bellay, notwithstanding the fact that the young d'Aubigné greatly admired their poetic accomplishments. His "je" represents in many ways his own peculiar mythology of poetry. It is a music which is multifold and different, with many turns and surprising hidden places:

*Il n'est pas un poète qui appartienne aussi peu que d'Aubigné, à notre vivant univers. Comme ces poissons abyssaux dont le cœur éclate des que cesse de peser sur lui le poids de la mer toute entière,*
certains êtres ne trouvent rien d'habitable et de respirable qu'à l'envers noir du monde. Leur regard est aveuglé par le jour, leur âme est étouffée par la paix et par l'espérance, leur vol défaillu au sein des tièdes courants du ciel et n'est porté que par les abîmes, comme s'il prenait son appui non pas sur les airs secourables, mais sur les atomes mortels et la substance irrespirable du vide. d'Aubigné est de ceux-la. Son royaume n'est pas dans l'humaine lumière du ciel, il n'est pas dans l'humaine nuit, il est dans cette nuit de la nuit dont seul il a su et nous a dénoncé l'existence au delà des ombres funèbres.32

CHAPTER IV

CONCLUSION

This study would be incomplete without some statement regarding the "poetical precepts" of Théodore-Agrippa d'Aubigné in the domain of lyric poetry. He wrote no art poétique per se, however. He did, at different periods during his lifetime, have occasion to make certain comments regarding the poets of his epoch and the general composition of both lyric and epic poetry.

The earliest of these remarks is contained in the preface intended for Le Printemps. The second and third--the preface to Les Tragiques¹ and the eleventh Lettre de Poincts de Science--are documents which were composed late in the poet's life.² Consequently, they are too removed in spirit from the lyric verses written by the young d'Aubigné in 1572, approximately.

Therefore, the observations made in this chapter regarding d'Aubigné's poetical tenets are taken from the earlier preface which accompanies the sonnets. The following lines cited are taken from this envoi which is addressed to the sonnet sequence and to the Stances and Odes.

¹Les Tragiques were published only in 1616.

²This letter is not dated, but is grouped with others which date from 1600 and following.
Livre, celuy qui te donne
N'est esclave de personne.
Tu seras donc libre ainsi
Et dedie de ton pere
A ceux a qui tu veux plaire
Et qui te plairont aussi. (lines 31-36)

Several lines further, d'Aubigné states:

Tu es du fons des orages,
Des guerres et des voilages
Avorte avant tes jours,
D'une ame plaine d'angoisse. (lines 43-46)

He would therefore relate the pathos of his "ame plaine d'angoisse," rather than strive for poetic refinement.

J'enrage que ma Diane
Passe en la bouche profane
Du vulgaire sans renom,
Car je n'ecris autre chose
Et le plus souvent je n'ose
Par respect nommer son nom. (lines 85-90)

Therefore, he disdains to write in an ordinary style decorated by "rimes familières," and which possesses an air "d'estre facile," especially which is characterized as a "stille riche de proverbes emmachez."

d'Aubigne takes as a model those sonnets of Ronsard which best expressed love:

Prends ton renvoy, ton refuge
A Ronsard ou un tel juge;
Pour faire ton proces court,
Ta cause est assez obscure,
Et pour juge elle endure
Tous les singes de la court. (lines 145-150)

His poems should also adopt, at times, the Biblical style:

Les chefz de la vieille Eglise,
David apres un Moise
Furent poetes et rimeurs,
Et nous ont laisse leur gloire
Par les vers et par l'histoire
Et du grand Dieu les faveurs. (Lines 223-228)
d'Aubigné prophesies that his poems will endure throughout time, because they have divine sanction. The tone of the following lines approaches the Biblical mood found in Les Tragiques:

Les dieux t'ont esleu, mon livre,
Pour un astre qui fait vivre
Le nom de ton père aux cieux;
... Car tu es eslu des dieux. (lines 283-288)

Agrippa d'Aubigné, as we have already seen in this study, does not always remain faithful to his "theories." He follows the pattern of the Vendômois poet principally in his glorification of the "beloved lady." Diane Salviati occupies just as high a position, if not higher, as her aunt, Cassandre, in the realm of feminine poetic idealization.

There is no particular Biblical air in the sonnets of L'Hécatombe à Diane. "David," to whom d'Aubigné alludes, and the influence of his psalms, are not evident in this work.

The poet's theories hold true as regards the matter of poetic independence. He was obligated to no patron or school and, consequently, he takes liberties in his verse when these suit the expression of his sentiments. Thus, in the realm of vocabulary, Agrippa d'Aubigné made no hesitations in transferring common expressions to the language of poetry.

However, his sonnets would not generally appeal to the populace. Even his violent poetic images--blood and death--are précieux, while the sonnets themselves also lack proverbial expressions.

Thus, it is discernable that though Agrippa d'Aubigné did not strictly follow the advice which he suggests in the preface to Le
Printemps, he, nevertheless, maintained the principal prescriptions. This is particularly true in the overall lyricism of these sonnets which spring from an independent, unfettered young man.

What then has been the goal of this study? It has been to attempt to rehabilitate, in a sense, Agrippa d'Aubigné as a significant lyrical poet of love. The grave Huguenot of Les Tragiques is only too well known in the annals of French Letters. The writer of this study has chosen to investigate the lesser known works, that is to say, the love sonnets. Few anthologies of the present day include poems taken from L'Hécatombe à Diane. This aspect of Agrippa d'Aubigné has been almost forgotten, and yet it is very much a part of him. Taking the two distinct works, L'Hécatombe à Diane and Les Tragiques together, one may appreciate the remarkable quality of this poet. Emile Faguet renders him justice when he writes:

Mais tout le XVIᵉ siècle est dans d'Aubigné: ardeur religieuse, ardeur belliqueuse, fureur d'écrire, fureur de savoir, fureur de discuter, gout de l'antiquité et gout des aventures. Toutes les forces de ce siècle se trouvent comme ramassées dans cet homme d'une énergie extraordinaire dont les écrits seront l'expression. . . Il y avait dans son esprit, à côté de certaines lacunes et de certains coins obscurs, de très grands dons. De là dans ses œuvres beaucoup d'inégalités, quelque manque de goût, et des beautés incomparables.

3 Faguet, op. cit., p. 52.
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APPENDIX A

SELECTED SONNETS FROM L'HECATOMBE A DIANE

XVI

Quand je voy ce chasteau dedans lequel abonde
Le plaisir, le repos et le contentement,
Si superbe, si fort, commande fièrement
D'un marbre cannelé, et de mainte tour ronde,

Je vironne à l'entour, et en faisant la ronde
J'oppose à mon plaisir le danger, le torment,
Et contre tout cela l'amour fait vaillamment
Vaincre par les désirs toutes les peurs du monde.

L'amour commande la qui d'un trait rigoureux
Perce les conquérans, meurtrit les amoureux,
Le fier me refusa quand, de sa garnison,

Je demandoy' un jour la paye vive ou morte.
Je veux a coup perdu me jeter dans la porte
Pour y avoir logis, pour le moins en prison.

1The order of the presentation of these sonnets respects the order in which the major images are discussed in chapter II of this study. The writer's explanation for having placed the images in the sequence which he uses is contained in a footnote at the beginning of that chapter.
Somme, c'est un chasteau basti de diamans,
Couvert de lames d'or richement azurées
Ou les trois graces sont fierement emmurées,
Se servantz des hauts cieux et des quatre elementz.

Nature y mit son tout, sa richesse et son sens,
Pour prouver ses grandeurs estre desmesurees,
Elle enferma dehoms les ames enferrées,
L'ardeur et les desirs des malheureux amantz.

Que me sert donc cest or et cest azur tant riche,
Ceste grandeur qui n'est plus royale que chiche
De donner a mes coups le baume de ma vie?

Thresor inaccessible, helas, j'aimeroy' mieux
Que moins foible, moins beau, et moins proche des cieux
Tu fusses beaucoup moindre, et moins mon ennemye!

Qui pourroit esperer en ayant affronte
Cest oeil imperieux, este celeste face?
Mais qui n'espereroit voyant sa douce grace
Affriande du miel d'une telle beauté?

Qui pourroit esperer rien que serverite
De ce visage arme d'une agereable audace,
Et qui n'esperera de pouvoir trouver place
En un lieu qui merite un labeur indompté?

Je ne puis esperer scachant mon impuissance,
J'esperre et fay chemin d'une folle esperance;
Si mon courage haut ne reussit a point,

Ny les fureurs du feu, ny les fers d'une fleche
Ne m'empescheront pas de voler a la breche,
Car l'espoir des vaincus est de n'esperer point.
Nous ferons, ma Diane, un jardin fructueux:
J'en serai laboureur, vous dame et gardienne.
Vous donnerez le champ, je fournirai de peine,
Afin que son honneur soit commun à nous deux.

Les fleurs dont ce parterre esjoyera nos yeux
Seront verts florissants, leur sujets sont la graine,
Mes yeux l'arroseront et seront sa fontaine,
Il aura pour zéphirs mes soupirs amoureux.

Vous y verrez mille beautez escloses,
Soucis, œillets et lys, sans espines les roses,
Encolie et pensee, et pourrez y choisir
Fruitz succez de durée, après des fleurs d'attente,
Et puis nous partirons à votre choix la rente:
À moy toute la peine, et à vous le plaisir.

XXII

Le peintre qui voudroit animer un tableau
D'un printemps bien fleuri, ou y feindre une glace
De cristal reluisant, ou l'azur et la face
Du ciel, alors qu'il est plus serein et plus beau,
S'il vouloit faire naître au bout de son pinceau
Le front de la Ciprine, ou retirer sa grace,
Ou l'astre qui des cieux tient la première place,
Alors que son plein rond il refait de nouveau,

Qu'il imite, s'il peut, le front de ma deesse,
Mais qu'il se garde bien que son arc ne le blesse.
S'il fait Pycmalion, la mere de Cynire,

Qu'il voye prendre vie à ce qu'il aura peint,
Il sera, par les mauux qu'il en aura, contrainct
Le tableau parricide et le pinceau maudire.
XXV

Que je soy donc le peintre, il m'a quitté sa place,
Rengaine son pinceau; je veux bien faire mieux
Qu'en un tableau mortel, qui bien tost sera vieux
Et qui en peu de temps se pourrit et s'efface.

Je pein ce brave front, empereur de ta face,
Tes levres de rubvis, l'or de tes blonds cheveux,
L'incarnat de ta joue et le feu de tes yeux,
Puis le sucre du tout, le lustre de ta grace.

Je pein l'orgueil mignard qui pousse de ton sein
Les soupirs enfermez, l'ivoire de ta main.
Un peintre ne peut plus: j'en sçay bien plus que luy,

Je fay ouir ta voix et sentir ton haleine
Et ta douceur. Et si on scaura par ma peine
Que la lame, ou bien l'ame, est digne de l'estuy.

XXXI

Dans le parc de Thalcy, j'ay dresse deux plansons
Sur qui le temps faucheur ny l'ennuyeuse estorse
Des filles de la nuit jamais n'aura de force,
Et non plus que mes vers n'esteindra leurs renoms.

J'ay engrave dessus deux chiffres nourrissons
D'une ferme union qui, avec leur escorce,
Prend croissance et vigueur, et avecqu'eux s'efforce
D'acroistre l'amitié comme croissent les noms.

Croissez, arbres heureux, arbres en qui j'ay mis
Ces noms, et mon serment, et mon amour promis.
Aupres de mon serment, je metz ceste priere:

"Vous, nymphes qui mouillez leurs pieds si doucement,
Accroissez ses rameaux comme croist ma misere,
Faites croistre ses noms ainsi que mon tourment."
Je dispute pour vous contre ceste lignée,
Tige de tant de ducs, de princes et seigneurs,
Puis je deba l'honneur de vos praedecesseurs
Contre vous qu'un tel sang a la terre donnée.

Je suis en tel combat que mon ame estonnée
Balance inconstamment à vos divins honneurs,
Ores pour vos vertus, ores pour vos grandeurs,
Pour l'honneur et pour l'heur auquel vous estes née.

Ce nom Salvatis s'esleve jusqu'aux cieux,
Vostre perfection n'ite que les dieux.
J'estime la grandeur une celeste grace.

Ce don n'est rien s'il n'est d'autres dons decoré,
C'est beaucoup d'estre ainsi de sa race honoré,
Mais c'est encore plus d'estre honneur de sa race.

Va t'en dans le sein de ma mye
Sonnets plus mignon, plus heureux
Que ton maistre, et que l'amoureux
Qui aimant, bruslant, ne s'ennuye.

Tu vas, je ne t'en porte envie,
Estre devore de ses yeux,
Avoir un accueiI grâceux,
Et je ne l'avoy' qu'ennemie.

Elle t'ayme et elle est si belle!
Ne devien pas amoureux d'elle,
Ce papier ne peut faire ennuy.

Mais pour le lieu ou on le porte,
Je voudroy' faire en quelque sorte
Un change de moy et de luy.
Vos yeux ont honoré d'une celeste veue
Mon labeur guerdonne des peines de vos yeux,
Vous avez colore d'un clin d'oeil gracieux
Mon papier blemissant du jour de vostre nue.

Le laboureux trainant le soc de la charrue,
Importuné des ventz et d'un temps pluvieux
Est ainsi soulagé, quand le soleil des cieux
Luy rayonne le chef, saillant a l'impourvue.

J'ay plus vostre renom que mes peines chanté,
Et quoique repoussé, affligé, maltraicté,
Si est-ce que pourtant mon stile ne se change.

Ne mesprizez les vers qui vous ont en tel prix,
Et lisez de bon coeur mes cris et mes escripts,
Et vous lirez mes maux avec vostre louange.

Diane, ta coutume est de tout deschrirer,
Enflammer, desbriser, ruiner, mettre en pieces,
Entreprises, desseins, esperances, finesses,
Changeant en desespoir ce qui fait esperer.

Tu vois fuir mon heure, mon ardeur empirer,
Tu m'as sevre du laict, du miel de tes caresses,
Tu resondes les coups dont le coeur tu me blesses
Et n'as autre plaisir qu'à me faire endurer.

Tu fais brusler mes vers lors que je t'ydolastre,
Tu leur fais avoir part à mon plus grand desastre:
"Va au feu, mon mignon, et non pas a la mort,
Tu es egal à moy, et seras tel par elle".
Diane repen toy, pense que tu as tort
Donner la mort a ceux qui te font immortelle.
XCII

Si mes vers innocentz ont fait à leur deceu
Courroucer vostre front d'une faute imprudente,
C'est l'amour qui par eux vostre louange change,
Amour a fait le mal, si du mal y a eu.

Lichas l'infortuné porta ainsi deceu
Au filz d'Amphitryon la chemise sanglante.
Telle fust la prière, et folle et ignorante
De la mere du dieu par le foudre conceu.

Vous avez à l'amour bande l'ame et la veue,
L'amour ha de raison la mienne despourvue,
Si nous avons failly, d'ou viendra le defaut?

Excusez les effectz de l'amour aveuglée,
Excusez la fureur ardente et desreglée,
Puis que ce n'est point crime où l'innocence faut.

I

Accourez au secours de ma mort violente,
Amans, nochers experts en la peine ou je suis,
Vous qui avez suivi la route que je suis
Et d'amour esprouvé les flots et la tourmente.

Le pilote qui voit une nef perissante,
En l'amoureuse mer remarquant les ennuis
Qu'autrefois il risqua, tremble et luy est advis
Que d'une telle fin il ne pert que l'attente.

Ne venez point ici en espoir de pillage:
Vous ne pouvez tirer profit de mon naufrage,
Je n'ay que des soupirs, de l'espoir et des pleurs.

Pour avoir mes soupirs, les vents levent les armes,
Pour l'air sont mes espirs volagers et menteurs,
La mer me fait perir pour s'enfler de mes larmes.
Misericorde, ô cieux, ô dieux impitoyables,
Espouvantables flots, ô vous palles frayeurs
Qui même avant la mort faites mourir les coeurs,
En horreur, en pitié voyez ces misérables!

Ce navire se perd, desgarny de ses cables,
Ces cables ses moyens, de ses espoirs menteurs:
La voile est mise à bas, les plus fermes rigueurs
D'une fière beauté sont les rocs imployables;

Les mortels changements sont les sables mouvantz,
Les sanglots sont esclairs, les soupirs sont les ventz,
Les attentes sans fruit sont escumeuses rives

Où, aux bords de la mer, les esplorés amours
Vogans de petits bras, las et foible secours,
Aspirent en nageant à faces demivives.

Combattu des vents et des flots,
Voyant tous les jours ma mort preste
Et abayé d'une tempeste
D'ennemis, d'aguëtz, de complotz,

Me resveillant à tous propos,
Mes pistoles dessoubz ma teste,
L'amour me fait faire le poete
Et les vers cerchent le repos.

Pardonne moy, chere maistresse,
Si mes vers sentent la destresse,
Le soldat, la peine et l'esmoy:

Car depuis qu'en aimant je souffre,
Il faut qu'ils sentent comme moy
La poudre, la mesche et le souffre.
D'un outrageux combat la fortune et l'amour
Me veulent ruiner et me veulent bien faire:
L'amour me veut aider, et fortune contraire
Le brouille en le trompant de quelque nouveau tour.

L'un fit dedans les yeux de Diane sejour,
Luy embrasa le coeur et l'ame debonnaire,
L'autre luy opposa une troupe adversaire
De malheurs pour sa mort et pour mon dernier jour.

Diane assiste moy, nostre perte est commune,
Faisons rompre le col à l'injuste fortune,
In constante, fascheuse, et qui nous a trahis.

Combattans pour l'amour, c'est pour nous, ma maistresse,
Loge le dans mon coeur, et au tien, ma deesse,
Qu'il ait passages forts, la langue et le pais.

Ouy, mais ainsi qu'on voit en la guerre civile
Les debats des plus grands, du foible et du vainqueur
De leur douteux combat laisser tout le malheur
Au corps mort du pais, aux cendres d'une ville,

Je suis le champ sanglant où la fureur hostile
Vomit le meurtre rouge, et la scytique horreur
Qui saccage le sang, richesse de mon coeur,
Et en se debattant font leur terre sterile.

Amour, fortune, helas! appaisez tant de traicts,
Et touchez dans la main d'une amiable paix;
Je suis celuy pour qui vous faictes tant la guerre.

Assiste, amour, toujours à mon cruel tourment!
Fortune, appaise toy d'un herueux changement,
Ou vous n'aurez bientost ny dispute, ny terre.
IX

Ce qui a esgalé aux cheveux de la terre
Les tours et les châteaux qui transpercent les cieux,
Ce qui a renversé les palais orgueilleux,
Les sceptres indomptez eslevez par la guerre,

Ce n'est pas l'ennemy qui un gros camp asserre,
Menace et vient de loin, redouté, furieux:
Ce sont les citoyens, esmeuz, armes contr'eux,
Le bourgeois mutine qui soy mesme s'enferre.

Tous mes autres haineux m'attaquans n'avoient peu
Consommer mon espoir, comme font peu à peu
Le debat de mes sens, mon courage inutile,

Mes soupirs eschauffez, mes desirs insolents,
Mes regrets impuissants, mes sanglots, violents,
Qui font de ma raison une guerre civile.

XIV

Je vis un jour un soldat terrassé,
Blesse a mort de la main ennemie,
Avecq' le sang, l'ame rouge ravie
Se débattoit dans le sein transpercé.

De mille mortz ce perissant pressé
Grincoit les dentz en l'extreme agonie,
Nous prieoit tous de luy haster la vie:
Mort et non mort, vif non vif fust laisse.

"Ha, di-je allors, pareille est ma blessure,
Ainsi qu'à luy ma mort est toute seure,
Et la beaute qui me contraint mourir

Voit bien comment je languy à sa veue,
Ne voulant pas tuer ceux qu'elle tue,
Ny par la mort un mourant secourir".
XLI

L'hyver à la teste grisonne
Gagea que le ciel luy donroit
Une blancheur qu'il oseroit
Monstrer pour braver ma mignonne.

Le ciel force neige luy donne,
Le vieillard, qui par là pensoit
Avoir gaigne, me demandoit
Le prix que sa victoire ordonne.

"Nous allons guetter au matin
Ma belle qui, au blanc satin,
Faisoit honte aux lys et aux fleurs".

Le vieillard se dedit et tremble,
Voyant le lustre et les couleurs
De ma mie, et la neige ensemble.

XLII

Auprès de ce beau teinct, le lys en noir se change,
Le laict est bazane auprès de ce beau teinct,
Dusigne la blancheur auprès de vous s'esteinct
Et celle du papier où est vostre louange.

Le succre est blanc, et lorsqu'en la bouche on le range
Le goust plaist, comme fait le lustre qui le peinct.
Plus blanc est l'arcenic, mais c'est un lustre feinct,
Car c'est mort, c'est poison à celuy qui le mange.

Vostre blanc en plaisir taint ma rouge douleur.
Soyez douce du goust, comme belle en couleur,
Que mon espoir ne soit desmenty par l'espreuve,

Vostre blanc ne soit point d'aconite noircy,
Car ce sera ma mort, belle, si je vous trouve
Aussi blanche que neige, et froide tout ainsì.
Il te doyts souvenir, Diane, en mon absence
Des marques que ta gorge, et ton bras, et ta main
Portent pour tesmoigner que le sort inhumain
A grand tort me priva du jour de ta presence,

Car nature avoit mis fort peu de difference
En ce que nous avons d'apparent et d'humain,
En cinq marques encor', que te sciais, mais en vain
Eut elle de nous deux si chere souvenance.

Mon bras gauche est marqué de mesme que le tien,
Ma main n'est differente à la tiennie de rien,
Si que, hors la blancheur, quand elles sont ensemble

Nous les mescognoissons. Nous avons, toy et moy,
Encor' trois seins pareilz. Mais quel malheur, pourquoi
A mon vouloir bruslant ton vouloir ne ressemble?

Que voy-je? une blancheur à qui la neige est noire,
Des yeux ravis en soy, de soy mesme esblouis,
Des oeilletz à l'envy, des lys espanouis,
Des doigts qui prennent lustre à ces marches d'hyvoire.

Mais qu'est-ce qu'en oyant encor' ne puis-je croire
Un celeste concert, les orbes esjoyus,
Qui me vole a moy mesme et pille esvanouis
L'ame, le coeur, l'esprit, les sens et la memoire.

Qui pourroit vous ouyr, si belle vous voyant?
Et qui vous pourroit voir si douce vous oyant?
O difficile choix de si hautes merveilles!

Mon coeur s'envole à vous, tout flame et tout desir,
Certain de me quitter, incertain de choisir
Le passage des yeux ou celui des oreilles.
XLVIII

J'avoy' juré ma mort et de mes tristes jours
La désirale fin, lors que de ta presence
Je me verroy' banny. Sus donc, Aubigné, pense
A te priver du jour, banny de tes amours!

Mais mourir c'est trop peu, je veux languir tousjours,
Boire et succer le fiel, rire d'impatience,
M'endormir sur les pleurs de ta meurtrière absence,
M'estranger du remede, et fuir mon secours.

N'est-ce pas bien mourir, me priver de ma vie?
Je ne vy que de toy, je n'ay donc pas envie
De vivre en te laissant, encore je me voue

A la plus rude mort qui se puisse esprouver.
C'est ainsi qu'on refuse un coup pour achever
Au condamné qui doit languir sur une roue.

XLIX

Si tost que l'amour eust emprisonné mon ame
Soubz les estroittes loix d'une grande beaute,
Le malheur, qui jamais ne peut estre dompté,
Acheva de tout point mon tormente, et sa flamme.

L'un retint mon esprit à jamais près madame,
L'autre arrache le corps, ça et la tormenté.
Iniquite cruelle, inique cruauté
Qui deux pointez tant unis en deux moitiez entame!

Voilé comment je fay' d'un exil enuieux
Mes sens nuds de vigueur, sans leur regard mes yeux,
Et chaque part de moy est a part inutile.

Si le sang et le coeur ne vivent plus dehors,
Si l'esprit separé ne sert de rien au corps,
Qui dira que l'exil n'est une mort civile?
Quand du sort inhumain les tensilles flambantes
Du milieu de mon corps tirent cruellement
Mon coeur qui bat encore et pousse obstinément,
Abandonnant le corps, ses pleintes impuissantes,

Que je sen de douleurs, de peines, violentes!
Mon coeur demeure sec, abattu de tourment
Et le coeur qu'on m'arrache et de mon sentiment,
Ces partz meurent en moy, l'une de l'autre absentes.

Tous mes sens esperduz souffrent de ses rigueurs,
Et tous esgalemant portent de ses malheurs
L'infiny qu'on ne peut pour departir esteindre,

Car l'amour est un feu et le feu divisé
En mille et mille corps ne peut estre espuisé,
Et pour estre party, chasque part n'en est moindre.

LVII

Chascun souffre son mal; tu ne sens pas ma peine,
Mon coeur second, helas! tu ne sens pas mes maux,
Je me veux mal d'autant que j'ayme mes travaus,
Ainsi de mon amour je concoy une haine.

Tu touches bien mon poulx haste de mon haleine,
Tu sens bien ma chaleur, ma fiebvre, mes travaux,
Tu vois mon oeil tourné, tu vois bien les assaulx
Qui font plus que ma vie estre ma mort certaine.

Mais las! si tu pouvois souffrir, comme je fays,
Ce de quoy je me plein, je te lairrois le fais
De porter seulement le frizou d'une oeillade.

Encor' t'est-il advis que pour rien je me deus,
Mon mal est assez grand pour en empescher deux
Mais le sain oublioux est inique au malade.
Mille baisers perdus, mille faveurs,
Sont autant de bourreaux de ma triste pensée,
Rien ne la rend malade et ne l'a offensée
Que le sucre, le rys, le miel, et les douceurs.

Mon coeur est donc contraire à tous les autres coeurs,
Mon penser est bizarre et mon ame insensée
Qui fait présente encor' une chose passée,
Crevant de desespoir le fiel de mes douleurs.

Rien n'est le destructeur de ma pauvre esperance
Que le passe present, ô dure souvenance
Qui me fait de moy mesme ennemy devenir!

Vives, amans heureux, d'une douce memoire,
Faites ma douce mort, que tost je puisse boire
En l'oubly dont j'ay soif, et non du souvenir.

Les lys me semblent noirs, le miel aigre à outrance,
Les roses sentir mal, les oeilletz sans couleur,
Les mirthes, les lauriers ont perdu leur verdue,
Le dormir m'est fascheux et long en vostre absence.

Mais les lys fussent blancs, le miel doux, et je pense
Que la roze et l'oeillet ne fussent sans honneur,
Les mirthes, les lauriers fussent verds; du labeur
J'eusse ayme le dormir avecq' vostre presence,

Que si loin de vos yeux, à regret m'absentant,
Le corps enduroit seul, estant l'esprit content;
Laissons le lys, le miel, roses, oeilletz desplaire,

Les myrthes, les lauriers des le printemps fletrir,
Me nuire le repos, me nuire le dormir,
Et que tout, hors mis vous, me puisse estre contraire.
LXXVII

Je deploroy' le sort d'une branche orpheline
D'un saule my-mange, que la rustique main
Faisoit servir d'appuy à un sep inhumain,
Ingrat de ce qui l'ha preserve de ruine.

La mort proche l'asseche, et du sep la racine
Luy oste la substance, encor'il pousse en vain
Les cyons malheureux qu'un trop chaud lendemain
Ou un bize trenchant en un coup exterme.

Las! je t'immortalize, et te defendz du port
De l'oubly tenbreeux, tu me donnes la mort,
Faisant fener, mourir ma tendrette esperance.

Quand sans espoir j'espere une fin à mes pleurs,
Tu me meurtris, ingratte, au jour de ma naissance,
Des ventz de mes souspirs, des feux de mes douleurs.

LXXXVIII

Diane, en adorant tant de diversitez
Dont le rond monstre en toy la parfaicte figure,
Je recerche la cause au malheur que j'endure
Dessus ton naturel et tes proprietez.

Tu es l'astre du froid et des humiditez,
Et les eaux de la mer te suivent de nature,
De la sort ton desdain, ta glace, ta froidure,
Et les flotz de mes pleurs suivent tes volontez,

Dont je suis esbahî, qui fait que ceste flamme
Qui n'a autre vigueur que des feux de mon ame
N'a per estre amortie au milieu de tant d'eaux.

Noye, gresle, deesse, une braise mortelle,
Ou je blasphamery frenetiq' de mes maux,
T'appellant en courroux trop foible, trop cruelle.
XCV

Sort inique et cruel! le triste laboureur
Qui s'est arné le dos à suivre sa charrue,
Qui sans regret semant la semence menue
Prodigua de son temps l'inutile sueur,

Car un hyver trop long estouffas son labeur,
Luy desrobbant le ciel par l'espais d'une nue,
Mille corbeaux pillarts saccagent a sa veue
L'espic demy pourri, demy sec, demy meur.

Un este pluvieux, un autumne de glace
Font les fleurs, et le fruictz joncher l'humide place.
A! services perdus! A! vous, promesses vaines!

A! espoir avorté, inutiles sueurs!
A! mon temps consommé en glaces et en pleurs,
Salaire de mon sang, et loyer de mes peines!

XCVI

Je brusle avecq' mon ame et mon sang rougissant
Cent amoureux sonnetz donnez pour mon martire,
Si peu de mes langeurs qu'il m'est permis d'escrire
Souspirant un Hécate, et mon mal gemissant.

Pour ces justes raisons, j'ay observe les cent:
A moins de cent taureaux on ne faut cesser l'ire
De Diane en courroux, et Diane retire
Cent ans hors de l'enfer les corps sans monument.

Mais quoy? puis-je coignoistre au creux de mes hosties,
A leurs boyaux humans, à leurs rouges parties
Ou l'ire, ou la pitié de ma divinité?

Ma vie est à sa vie, et mon ame à la siene,
Mon coeur souffre en son coeur. La Tauroscytiene
Eust son désir de sang de mon sang contenté.
Au tribunal d'amour, après mon dernier jour,
Mon coeur sera porté, diffamé de bruslures,
Il sera exposé, on verra ses blessures,
Pour coñoistre qui fit un si estrange tour.

A la face et aux yeux de la celeste cour
Ou se preuvent les mains innocentes ou puras,
Il seignera sur toy, et compleignant d'injures,
Il demandera justice au juge aveugle Amour.

Tu diras: C'est Venus qui l'a fait par ses ruses,
Ou bien Amour, son filz. En vain telles excuses!
N'accuse point Venus de ses mortels brandons,
Car tu les as fournis de mesches et flammesches,
Et pour les coups de traict qu'on donne aux Cupidons,
Tes yeux en sont les arcs, et tes regards les flesches.

SONNETS WITH MYTHOLOGICAL ALLUSIONS

XXIX

Vertonme estant bruslé d'un feu tel que le mien
Pipé qu'il fust des yeux de la nymphe Pomone,
Pour amolir le sein de sa dame felonne,
Changea, comme il vouloit, de forme et de maintien.

Mais helas, mon pouvoir n'est tel que fust le sien!
Il se habilla en vieille à la teste grisonne,
Et puis en Adonis, et lors jouyt Vertonme
De ce qu'il adoroit pour son souverain bien

Je suis bien seur d'un point: Vous n'aimez pas, deesse,
Le front ensillonne d'une froide vieillesse,
Un marcher tremblottant, deux yeux pasles, ternis.

Si j'estoy' en ma forme inconstant et muable,
Je formeroy' mon forps pour le faire aimable,
Comme mon ame est belle, il seroit Adonis.

2Sonnets XCVI and C are found among the others in the first group.
XXXVII

Yeux enchanteurs, les pipeurs de ma veue,
Veue engeolleuze, haineuse de mes yeux,
Face riante à ma mort, a mon mieux,
Geste beaute cache l'âme incogneue.

Tu as surpris ma vie à l'impourveue,
Mais surpren moy, comme du haut des cieux
Diane fit qui surprit, otieux,
Endymion, couverte d'une nue.

Car je suis tien aussi bien comme luy,
Son heur me fuit, j'empoigne son ennuy,
A luy et moy ta puissance est commune.

Mais las! je veille et il fust endormi,
Il fust aime, et je ne suis qu'amoy
Qui sans baiser me morfonds à la lune.

LXI

Si ceux là sont damnez qui, privez d'esperance,
Sur leur acier sanglant vaincus se laissent choir,
Si c'est damnation tomber en desespoir,
Si s'enferrer soy mesme est une impatience,

M'est-ce pas se damner contre sa conscience,
Avoir soif de poison, fonder tout son espoir
Sur un sable mouvant? hé! ou peut-il avoir
Pire damnation, ny plus aigre sentence?

Un mesprisé peut-il craindre son dernier jour?
Qui craint Minos pour juge après l'injuste amour?
Desdaigné que je suis, comment pourroy-je craindre

Une roche, un Cocase, un autour outrageux,
Au prix de mes tormentz? Je meurs pour avoir mieux,
Puis que de deux malheurs il faut choisir le moindre.
LXXIX

Je ne m'estonne pas si du ciel adultere
L'impudique Venus conceut furtivement
Le bourreau des humains, l'ingénieux tourment
Et des espritz bien nez le venimeux cautere.

Amour, je croy qu'allors que ton malheureux pere
Fust au lict de Vulcan, c estoit signallement
Au jour que du deluge il fit cruellement
Estrangler par Thetis Cybelle nostre mere.

Le Saturne ennemy quei dominoit le jour
De ton enfantement, tel ascendant amour,
Fust le signe des pleurs, dont la terre regorge.

Mais pourquoi justement ne permit le destin
Que le deluge ait peu, de ce filz de putain
Couper les coups, les jours, la naissance et la gorge?

XCII

Si mes vers innocentz ont fait à leur deceu
Cpurroucer vostre front d'une faute imprudente,
C'est l'amour qui par eux vostre louange chante,
Amour a fait le mal, si du mal y a eu.

Lichas l'infortuné porta ainsi deceu
Au filz d'Amphitrion la chemise sanglante.
Telle fut la prière, et folle et ignorante
De la mere du dieu par le fouldre conceu.

Vous avez à l'amour bande l'ame et la veue,
L'amour ha de raison la mienne despourvue,
Si nous avons failly, d'où viendra le defaut?

Excusez les effectz de l'amour aveuglée,
Excusez la fureur ardente et desreglée,
Puis que ce n'est point crime ou l'innocence faut.
Ce n'est pas un dessein forme à mon plaisir,
Je n'ay pris pour mon blanc de tirer à l'utile,
Le visage riant du doux et du facile
N'a incline mon coeur ny mon ame à choisir.

Je n'ay point marchande au gage du plaisir,
Nature de sa main, de son: rt, de son stile
A escript sur mon front l'amour du difficile.
Tire au ciel mes pensers contents du seul desir,

Clair astre qui si haut m'esleves et m'incline,
Que je meure aux rayons de ta beaute divine,
Pareil au beau Clitye amoureux du soleil,

Qui seche en le suivant, et ne pouvant plus vivre,
Ne regrette en mourant et en fermant son oeil
Que de ne plus languir, l'adorer et le suivre.
APPENDIX B

SUMMARY OF THE CONTENT OF L'HECATOMBE A DIANE

Sonnets I-X There is, first, a call to all lovers who have suffered; the poet invites them to take note of his own pains. An actual sea of love grows fuller by the addition of the poet's tears. His life is placed in a loaded vessel, as he calls to Pollox and Castor. The vessel of love passes over the troubled waters of lost and hopeless lovers. Suddenly, d'Aubigné apologizes for sounding too militaristic; he tells how love has placed him in total confusion. He addresses Ronsard, telling him that he plans to sing of Diane Salviati in the same manner as the older poet praised Cassandre Salviati in his poems. Diane Salviati's immortality as well as that of d'Aubigné's sonnets is discussed. Then the poet speaks of the compatibility which might have existed between him and Diane, had she permitted it. Love is then presented as a parasitic disease which eats away the poet's strength. He compares his wounded body to the massacred victims of the massacre de la Saint-Barthélemy.

Sonnets XI-XX The poet expresses a wish that he and Diane may yet understand and love each other. Death once more is introduced, this time in various forms. Love is again described as a malady, but

1The groups of ten sonnets is the writer's doing. There is no such order in the collection itself; therefore this grouping is somewhat arbitrary.
the poet suggests that perhaps lovers prefer the rough path to love. Some details of the d'Aubigné-Salviati relationship are given. The poet approaches on horseback the Salviati estate, Talcy. His heart is full with anxiety as he sees the château in the distance. d'Aubigné then imagines himself and his mistress in a garden of love which they themselves have planted.

**Sonnets XXI-XXX** Diane Salviati is apotheosized, to a certain degree in these poems. First, there is the identification of her with Diana the Huntress and, second, there is the poet's verbal attempt to paint a portrait of this young girl. No artist, he maintains, could successfully accomplish this task, for Diane is celestial. However, if he were furnished with oil and paint, he could achieve this, for love would enable him to do so. The image of the portrait is continued with a shift from Diane to the poet; he depicts himself as all flames and consumed by the love which he experiences. More physical traits are described: Diane's color is all gold and soft pastels. There appear some mythological allusions: Vertomme, who was metamorphosed into a form pleasing to Pomone. d'Aubigné, likewise, should like to be converted into the image of his own soul, becoming thus Adonis-like. The themes of despair and frustration appear.

**Sonnets XXXI-XL** Here there is an allusion to an actual historical fact: the carving of both his and Diane's initials into the trunk of a young tree on the Salviati property. The poet says that as the tree grows so too does his unhappiness increase. He recalls her family name, remarking that she will be the pride of this Italian
line. The merit of his verse is considered and Diane is blamed for not appreciating its sincerity. He alludes to her eyes and to their warmth and enchanting quality; but he would, instead, prefer the favor of her heart. He wishes to remember only the time when she seemed to enjoy his love. He relates a trip to Paris and of the gift which he brought back to Diane, a mirror. This article, he says, is the only means by which to reflect her beauty. He compares himself to the sleeping Endymion who is loved by the moon goddess; however d'Aubigné is awake and is without love from his lady. Marriage is considered: it is like the fire of a blacksmith, while he, the forger, will bring rich hues to Diane's golden qualities. The poet then addresses one of the sonnets, remarking how he should like to exchange places with it, for it will be well received. He encourages Diane to carefully read his poems, for therein she will find the reflection of her immortality.

Sonnets XLI-L The image of whiteness or paleness is repeated in the first four sonnets of this group; added to these qualities is the sensation of smoothness and coldness. Diane Salviati represents all these qualities. The image is continued: she is compared to milk, and, finally, to the whiteness of arsenic. The poet remarks that his hand, also, is as white as hers; but asks why their intentions (his and Diane's) must be so unlike. d'Aubigné would bring suit against love: he demands all the interest owed him for his suffering. He states that Diane will be the jury and defender in this case. He then considers the infirmities which he has endured as a result of his having
loved. He is feverish and has chills; but he prefers to suffer on, even though he is slowly dying. His organs no longer function properly; his soul has long left his body; however, in each disjointed organ, especially his heart, the fires of his passion continue to sting him. Even Venus' nymphs mock him as he contemplates ending his life by jumping into the river Saome. Venus, the nymphs remind him, was born of water and foam.

Sonnets LI-LX The poet hopes that his lady will look at his condition; this would assure him some mercy. He mentions an astrologist whom he knew when he was only fourteen years old. This person had predicted the poet's great amorous tragedy. He asks some favor of Diane, so that he might be able to bear his anguish. Love has rendered him completely disconcerted and yet he prefers suffering to never having known Diane Salviati. He wishes to suffer eternally for her, while he is aware that she totally ignores his pain. Then he contemplates the love and affection which he might have had from her, and this plunges him again into deeper depression. It is too late to slake his anguish, even if Diane were to consider him now. The stages of his disease, he insists, are too advanced. Would that nature's very elements, he declares, might fight against him; this would be mild compared to the agony which he endures from love.

Sonnets LXI-LXX d'Aubigné speaks of suicide; he asserts that living on in despair is a form of damnation. Paradoxically, he curses himself, Diane and heaven, while at the same time he admits that he would praise and honor all three, should heaven show him some
hope. More paradox is present in his giving thanks to heaven for the privilege of being allowed to love, even if in vain, the one and only Diane Salviati. He does not know whether he should bless or curse the day on which he met this woman. Furthermore, he cannot comprehend the inconstancy of fate and fortune. Harsh negative cries are continued: the poet wonders how rich and peaceful liberty would be, were he to be released from his bondage. His own freedom of will and choice died the day he began to love Diane. He compares his constancy and persistence to fire and water, which eventually can wear down solid rock. He hopes that likewise his persistence will have this effect upon Diane's heart. He recalls some poor wretch, who was scorned by his lady after having confessed his love to her. However, in spite of all these faults, it is better, he maintains, to love Diane than not to have known her.

Sonnets LXXI-LXXX d'Aubigné identifies Diane with nature; he boasts that physical nature might fade away, leaving only Diane who represents all of nature's qualities. He furthermore remarks that art is also represented in this woman; from this idea, he concludes that, basically, Diane is fine and good. He predicts that one day his tears will eventually extinguish his fires of passion. The poet compares himself to a guiltless martyr, and then he claims that, were he to be able to see the flaw of love within him, with an objective perspective, then perhaps he might be able to cure himself. d'Aubigné compares the growth of his unhappy love to the growth of plants which push up overnight. Even in sleep, he says, his love augments. The
image of plants is continued in the comparison of himself to a tree's roots which die because the farmer's blade has cut it. He imagines Diane as the sea, both mysterious and treacherous. He curses Venus and Cupid whom he calls a filz de putain; Venus, he says, is an executioner of humans. Finally, d'Aubigné offers an explanation for his tears: they are the restorative baths which will soothe his internal disease, love.

Sonnets LXXXI-XC These sonnets are overly physical and concrete in their descriptive images. The poet compares himself to the earth's terrain, where there are present both drought and rain. Likewise, he is liquid and dry within himself, because of this love. Both sun and rain preclude the coming of spring. He has experienced all the torments of the heavens, but there is no spring for his recompense. He says that love, which is too serene and sweet in the beginning, can only become sour in the end. Sometimes he would like to burst out in screams and recriminations, just as the sky opens up on a cold, cloudy winter day. However, one smile from Diane Salviati subdues all his anger. He feels at the bottom of the anguish of lovers rests pure love, just as spring sleeps beneath winter's bleakness. Love struck Agrippa d'Aubigné, so he says, on the hottest summer day; winter came, but summer remained. However, it is a barren hot summer which bears no fruit. Diane's harshness, anger and inconstancy could rival the bitterest wrath of the four elements, earth, fire, air, and water. Her disdain and coldness are natural with her, for she has a close affinity with the moon. The poet, then, harshly reproaches Diane for having
destroyed some of his poems which he had given her. He compares her
to a falcon, which has seized its prey (himself), but then put it
aside for another victim in sight. d'Aubigné has been put aside by
Diane.

Sonnets XCI-C The poet states that he hardly expects any sweet-
ness from his mistress; he imagines that, should kindness and affection
be forthcoming, surely they would have the effect of killing him, for
he is too conditioned to bile and pain. He apologizes for any offense
which may be implicit in these poems; the fault, he explains, lies
with love. He asks pardon for his outbursts, begging some kind regard
from Diane. Again, he blames love for any distortion which may exist
in the portrait which he has done of his mistress. However, all his
time and anguish are consumed in tears and coldness. The concluding
five sonnets represent, perhaps, some of Agrippa d'Aubigné's most
powerful invective against this morbid love. He explains the title
of the collection of poems, indicating how one hundred sonnets repre-
sent one hundred martyrs, each having died at the price of his own soul
and blood. All is proffered to La Tauroscytienne (Diane in Tauris);
he only hopes that she is satiated by this generous sacrifice of his
own blood. The altar is his very own body; his sighs are the incense,
and his tears are the host. Soon Diane will have only the remnants of
the sacrifice, that is to say, blood, bones, ashes and embers. There
is one last plaintive cry from the victim: he regrets death only
because it deprives him of loving Diane Salviati! He remarks that
it is curious how Diane has found, in his loss, immortality, while he,
in her beauty, has found only death. Lastly, the poet envisions his judgement following his death: his heart and wounds will be brought before love's court, where he will signal out Diane as the author of all his torment. In vain will she try to blame Venus and her son, Cupid. It was she, he accuses, who furnished their occasion for attack, for even Diane's eyes and their glances are Cupid's bow and arrows, respectively.
AUTobiography

Laurence A. Dominick was born in New Orleans, Louisiana on June 30, 1936, the sixth son and ninth child of Lazard and Arsalie Dominick. He was educated in the private schools of New Orleans, graduating from Holy Cross College in 1954. Laurence Antony Dominick was an undergraduate at Louisiana State University for three years, and spent one undergraduate year in Paris, France, where he attended the Sorbonne. In August of 1959 he graduated from Louisiana State University with the degree of Bachelor of Arts with a major in French. He was awarded a teaching assistantship in the Department of Foreign Languages at Louisiana State University in the spring of 1962, after having been awarded a Master's Degree in French in January of that same year. He has been working in that capacity and has been completing the requirements of his department for the degree of Doctor of Philosophy.
EXAMINATION AND THESIS REPORT

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Major Field: French

Title of Thesis: Agrippa D'Aubigne: A Critical Analysis of L'Hecatombre a Diane

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Date of Examination:

July 29, 1965