

DARKNESS AND LIGHT IN L'ASTREE

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A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance and Classical Languages and Literatures

1978

ABSTRACT

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This study demonstrates that L'Astree is a Baroque literary work in theme, narrative structure, and the use of darkness and light. The first chapter describes the elements that d'Urfé selects from medieval, Neoplatonic, and pastoral love. The succeeding chapter presents the basic structural model according to which each story unfolds. The remaining three chapters detail the changes of lighting that reflect the various emotional stages of the love story of Astrée and Céladon. The change of illumination from the bright light of day to almost complete darkness, chiaroscuro, and, finally, to pure light reflects variations of contentment and mutual despondency, of emotional uncertainty, and of divinely sanctioned love. Darkness and light both reinforce the various stages of the love of Astrée and Céladon and the structural development of the romance that provides the ultimate example of Honoré d'Urfé's concept of ideal love.

For Mother and Russell

ACKNOWLEDGMENTS

I would like to take this opportunity to thank Professor Marlies Kronegger, who directed my work, Professors Ann Tukey Harrison and Nicholas De Mara, who made invaluable suggestions at each of its stages, and Professor Donald Treat of the Department of Theatre, who contributed comments and questions during my defense of the dissertation. I also appreciate the consideration of the countless friends who offered encouragement and understanding from the beginning of research in December, 1975, until the completion of the dissertation in June, 1978.

TABLE OF CONTENTS

INTRODUCTION	1
CHAPTER I: THE BACKGROUND OF HONORE D'URFE'S CONCEPT OF LOVE.	7
Medieval Courtly Love	8
Neoplatonism.	15
Pastoral Love	21
Conclusion.	33
CHAPTER II: MODELS FOR PICTORIAL <u>CHIAROSCURO</u> AND STRUCTURAL AMBIGUITY AND THEIR FUNCTION IN <u>L'ASTREE</u>	40
The Model for Pictorial <u>Chiaroscuro</u> . . .	43
The Six-Part Model for Structural Ambiguity.	49
Structural Ambiguity in the Episodes of <u>L'Astrée</u>	53
CHAPTER III: CELADON'S DESCENT INTO DARKNESS.	63
Light as a Reflection of Astrée's and Céladon's Happiness.	73
Céladon's Successful Effort at Self- Annihilation	76
Darkness as an Initial Reflection of the Fourth Structural Element.	82
A Compromise: Céladon's Abandonment of Darkness for <u>Chiaroscuro</u>	90
CHAPTER IV: <u>CHIAROSCURO</u> : EMOTIONAL TENSION AND SETTING	97
Disguise and Role Exchange.	98
Appearance and Reality as Causes of Suffering.	101
<u>Chiaroscuro</u> as a Reflection of the Fourth Structural Element.	105
CHAPTER V: FROM <u>CHIAROSCURO</u> TO PURE LIGHT	112
A Final Moment of <u>Chiaroscuro</u>	114

The End of the Fourth Structural Element	116
Pure Light as the Reflection of the Sixth Structural Element.	122
CONCLUSION.	129
APPENDIX: RECURRENCE AND INTERCALATION OF LOVE STORIES.	136
BIBLIOGRAPHY.	144

INTRODUCTION

This study will investigate the usage of darkness and light that contributes to the Baroque structural and thematic development of L'Astrée. From approximately 1580 to 1660, the social, religious, political, and aesthetic upheaval in French and European society found reflection in the artistic style known as the Baroque. Speaking of this period in general, historian Carl Friedrich first establishes as an analogy for its style "two magnetic poles operating within a common field of ideas and feelings . . . focused on movement, intensity, tension, force."¹ The first works to compare and contrast the Renaissance/Classical and Baroque styles in the fine arts were Heinrich Wölfflin's Renaissance and Baroque and Fundamental Principles of Art History. After pronouncing in the former that the general impression with which any Baroque work of art leaves him is "the unrest of change and the tension of transience,"² in the latter, he specifies five distinctions between Renaissance and Baroque art. He first notes that, while Renaissance artists isolate objects with volumes and outlines, they merge for the painterly eye of the Baroque artist. The substitution of depth for a sequence of planes constitutes the second change. In addition, although

Renaissance art creates closure which balances horizontal vertical lines, Baroque art opens a composition by emphasizing one side more than another. Fourthly, while Renaissance art uses light which clearly demarcates each section of a painting, Baroque illumination does not distinctly define form. Finally, as the result of the four remaining techniques, rather than allow parts of a composition to remain independent, the Baroque artist subordinates them to the whole.³ Since Woelfflin's two critical works investigate only the visual arts, it is necessary to turn elsewhere for an analysis of European literature. In French criticism, Jacques Ehrmann has arrived at specific characteristics of the Baroque:

On a parlé à propos de baroque d'exagération, de mouvement, de théâtralité, de dédoublement, de feinte, d'instabilité sans borne, de clair-obscur, d'homme ouvert, de métamorphose, de rupture de l'équilibre entre l'intelligence et la sensibilité, de surréalité, de déformation, de la vision du monde à travers l'imagination.⁴

This literary critic mentions some of the same criteria as the two historians: like Friedrich, he speaks of movement; like Woelfflin, he speaks of instability, openness, and a light so uncertain that it appears both bright and dark.

Honoré d'Urfé spent much of his life in surroundings which willingly received Baroque tendencies and then contributed to their further development:

we might assume almost a priori that he was interested in beauty and art; for . . . his naturally artistic temperament found ideal opportunities for development from family traditions, surroundings, association, education, and travels.⁵

Born in La Bastie in the Forez section of the Loire Valley, d'Urfé spent his early years at his family's mansion in a decor comprised largely of works of art of the Italian Renaissance and Baroque.⁶ He was immersed in art forms which were not necessarily representative of the dominant French style of the day. Surrounded by a vast library of works in several languages, he enjoyed access to the poetry and drama of the Italian literary Baroque--a style which was only beginning to penetrate French letters. Studies at the Collège de Tournon, years in the service of the Duke of Savoy, and travel through southern France and northern Italy removed him from the center of French culture at Paris and continually brought him into contact with Baroque works of literary and fine art. In his later years, he spent much time in Italy and was participating in a military campaign near Genoa when he died. Until his secretary arranged to have his body transported to La Bastie, d'Urfé was buried in Torino, Italy.

The influence that these surroundings exerted on Honoré d'Urfé is evident in his incorporation of paintings in the development of L'Astrée. In her dissertation, Mary Mac Mahon maintains that:

this kinship of the arts is strikingly illustrated by Honoré d'Urfé between literature and painting, some of the episodes being entirely told through the medium of pastoral pictures representing the high points of interest.⁷

Specifically, on a less important scale, d'Urfé provides detailed verbal description of portraits adorning the walls of

the Palais d'Isoure and Adamas' home among others. Of major importance is his account of six paintings which Céladon and Adamas encounter in a grotto during a walk in the forest early in the novel. In the manner that the story represented by this series of paintings furnishes a structural model throughout L'Astrée, the painting techniques mentioned there provide a stylistic model. Especially in three of the six paintings, he is "interested in light, color and all the illusions of the art of painting that may satisfy the eye of the spectator."⁸ In short, he is interested in the apparently fluctuating light in which brightness intrudes upon and alternates with darkness. In art, this lighting technique is termed chiaroscuro and is attributed to Baroque painting.

It is acknowledged that Honoré d'Urfé uses the Baroque painting technique of chiaroscuro in his novel. He describes paintings in which chiaroscuro is obvious and develops plot lines for which environmental chiaroscuro provides a background. Only if chiaroscuro comprises an integral part of both theme and structure may one consider L'Astrée a "Baroque" creation.

Previous studies of L'Astrée have concentrated on its treatment of various aspects of love, its religious significance, or its nature as a roman à clef. Unlike them, for the first time, by examining how Honoré d'Urfé utilizes the Baroque technique of chiaroscuro to support and develop the individual structure of the major love story, the

structure of the whole, and, through them, the theme of the novel, this study will demonstrate that L'Astrée is a Baroque literary work. The first chapter describes the elements that d'Urfé selects from medieval, Neoplatonic, and pastoral love and then synthesizes to fashion his own original concept. The succeeding chapter presents the basic structural model according to which each of the love stories unfolds before it is resolved. The remaining three chapters detail the changes of lighting that reflect the various emotional stages of the love story of Astrée and Céladon. The change of illumination from the bright light of day to almost complete darkness, chiaroscuro, and, finally, to pure light reflects variations of contentment and mutual despondency, of emotional uncertainty, and of divinely sanctioned love. Darkness and light both reinforce the various stages of the love of Astrée and Céladon and the structural development of the romance that provides the ultimate example of Honoré d'Urfé's concept of ideal love.

Notes

¹Carl Friedrich, The Age of the Baroque, 1610-1660 (1st ed., rev.; New York: Harper and Row, 1962), p. 39.

²Heinrich Woelfflin, Renaissance and Baroque, trans. by Kathrin Simon (London: William Collins and Sons, 1964), p. 62.

³Heinrich Woelfflin, Fundamental Principles of Art History, trans. by M. D. Hottinger (7th ed.; New York: Dover Publications, 1929). Since the five principles are presented throughout the text, no precise page reference is given.

⁴Jacques Ehrmann, Un Paradis désespéré: L'Amour et l'illusion dans L'Astrée (Paris: Presses universitaires, 1963), p. 3. Among others establishing criteria for Baroque literature are Imbrie Buffum [Studies in the Baroque from Montaigne to Rotrou (New Haven: Yale University Press, 1957)], Jean Rousset [La Littérature de l'âge baroque en France: Circé et le paon (Paris: José Corti, 1953)], and Helmut Hatzfeld [Literature through Art: A New Approach to French Literature (New York: Oxford University Press, 1952)].

⁵Mary Mac Mahon, "Aesthetics and Art in the Astrée of Honoré d'Urfé" (unpublished Ph. D. dissertation, Catholic University, 1925), p. 39.

⁶Maxime Gaume describes in some detail the setting in which Honoré d'Urfé spent his early life and to which he sometimes returned in later years:

"la salle de fraîcheur de la Bastie [était] si célèbre par ses nymphes, ses êtres étranges figés ou grimaçants, ses entrelacs de cailloux ocre pale, bleu cendre ou vieux rose. Ce château qui, au XVI^e siècle, passait pour le plus beau du Forez, était orné d'oeuvres d'art. Dans la chapelle, le luxe et la finesse de l'art italien ravissaient les yeux des visiteurs. N'est-ce pas la contemplation de ces peintures qui a éveillé le goût artistique d'Honoré d'Urfé?" ["Les Inspirations et les sources de l'oeuvre d'Honoré d'Urfé," L'Information littéraire, 29 (janvier-février, 1977), pp. 14-15].

⁷Mac Mahon, op. cit., p. 81.

⁸Ibid., p. 116.

CHAPTER I
THE BACKGROUND OF HONORE D'URFÉ'S CONCEPT OF LOVE

Previous critics of L'Astrée have seen in this pastoral a roman à clef.¹ Even in his introduction to its tricentennial edition, Louis Mercier retraces the major characters in L'Astrée as representations of the persons who played important roles in d'Urfé's affective life.² The central problem of this pastoral has also often been considered "the foundation of a coherent and morally-pure love ideal within the greater context of instability and ambiguity."³ Although the foundation of such an ideal does not preclude the characters' representing particular human beings, this representation is not of primary importance to a contemporary critic such as Octave Nadal. Following his approach to determining the influences upon a particular concept of love may prove more fruitful to us than continuing to decipher a roman à clef.

In Le Sentiment de l'amour dans l'oeuvre de Corneille, Nadal denies that the dramatist's romantic adventures exerted a direct influence upon the love intrigues in his work. Conversely, he emphasizes Corneille's familiarity with a vast corpus of European literature,⁴ which, along with contemporary events, influenced Corneille's concept of

love. This critical theory can be applied to Honoré d'Urfé: what influenced d'Urfé's concept of love?

Similarly, the medieval romance and Provençal poetry of his native France⁵ and Italian culture were influential in forming Honoré d'Urfé's concept of love. Fluent in Italian, he was conversant with the trattati d'amore that had been published since the end of the fifteenth century. There, with Neoplatonism as a basis, such writers as Ficino, Pico della Mirandola, Ebreo, and Castiglione had explicated a philosophy which viewed love as the source of all virtue. Other Italian contributions, the narrative Arcadia and the dramas Aminta and the Pastor fido, revived the ancient pastoral and endowed it with new forms. When discussing the formulation of d'Urfé's concept of love, one must consider these varied influences.

Medieval Courtly Love

In order to better understand d'Urfé's concept of love in L'Astrée, it is necessary to recall the essence of medieval courtly love.⁶ According to Denis de Rougemont, in the late Middle Ages:

the 'lovers' are bound by the rules of cortezia: secrecy, patience, and moderation--the last not being altogether synonymous with chastity, but meaning rather restraint. . . . And especially a man has to be the servente of a woman.⁷

Let us consider three of these attributes. With one exception, in Chrétien de Troyes' romances, a knight sets out

on a quest with the ultimate purpose of serving his lady.⁸ Most typical of the knight's obedience to his lady is Le Chevalier au lion, where Yvain falls from grace with Laudine as the result of a broken promise. His banishment can only be waived if he manifests to Laudine that he is again prepared to serve her. Through his service, he evidences certain qualities required of a perfect courtier. They are prouesse, largesse, honour, and courtoisie. Beginning with his defeat of Count Alier, in all of his battles, Yvain demonstrates his prowess. When he refuses payment for his defense of a castle against the giant Harpin de la Montagne, the knight evidences generosity. When, in spite of other duties, he keeps his promise to defend Lunette, Yvain proves himself capable of honor. Finally, as a result of his success in a duel with Gauvain, the perfect knight, he shows himself worthy of Arthur's court and regains a place in it. According to the broad meaning of courtois given by Oscar Bloch and W. von Wartburg, Yvain is again courtly: once again, he is a member of a court.⁹ On a more profound level, since Yvain's reacquisition of these four qualities results from his service to Laudine, his victories and return to Arthur's court do not constitute his recompense. Laudine acknowledges him only when she recognizes his efforts worthy of her. With this recognition, she accepts him as her servant and renders his life meaningful. Through his service, he has become a courtly lover.

Céladon¹⁰ also alienates and regains his lady. Suspecting that he is enamored of Aminthe, Astrée accuses him of unfaithfulness and, like Laudine, banishes him from her sight. However, unlike Laudine, Astrée has encouraged the behavior that induces her to reject Céladon. She conceived of the idea of frequenting others to divert attention from themselves. Since Céladon's relationship with Aminthe constitutes such diversion, Astrée's decision is unjust. Ironically, Céladon suffers exile and attempts suicide, because he has obeyed his lady's orders. The initial result is total isolation from the normal social milieu. As Jacques Ehrmann states:

sa tentative de suicide dans le Lignon, dès
l'ouverture du livre, puis son isolement
dans la forêt font de lui un être en marge, qui,
parce qu'il a perdu l'assentiment de sa
maîtresse, a aussi perdu celui de la société.
Il n'ose reparaître devant ni l'une ni
l'autre.¹¹

More so than Yvain, he has done nothing to warrant his dismissal and social ostracism. Céladon's efforts are a penance for a non-existent sin. Therefore, more so than that of courtly lovers in medieval romances, his service represents the epitome of a woman's domination of a man's existence.

Second, concomitant with their portrayal of a knight's obedience to his lady and his efforts to regain her favor, late medieval narrative and lyric poetry suggest the physical aspect of a relationship. Inherent in lovers' meetings are discreet sensual overtones, such as a touch of

the hand or the meeting of the eyes. These modest pleasures provide lovers with the incentive to continue their relationship.

Similar discreet sensual overtones exist in d'Urfé's pastoral. When Astrée and Céladon meet for the first time, he cannot refrain from touching her:

[Celadon] usa de tant d'artifice que sans m'en prendre garde, et monstrant que c'estoit par mesgarde, il se trouva au dessous de ma main ... Luy ... en me prenant la main, baissa la teste, de sorte que faisant semblant de baiser sa main, je sentis sur la mienne sa bouche ...¹²

Prior to a formal introduction, his insistence upon kissing her hand betrays a certain liberty. He feels compelled to use artifice in order to approach Astrée, because he realizes that his action surpasses the normal limits of discretion.

A later incident occurs at a re-enactment of the mythical judgment of Paris. Annually, the community selects four shepherdesses to portray him, Hera, Aphrodite, and Athena. They seclude themselves in a temple, where "Paris" appraises their beauty and awards a golden apple to the loveliest woman. In order to be judged, those representing the goddesses must appear "nues, hormis un foible linge, qui les couvre de la ceinture jusques aupres du genouil" (I, 4, 114). Appreciating Astrée's beauty and realizing that she may be among the three "goddesses," Céladon disguises himself as a shepherdess and hopes that fate will appoint him "Paris." He receives the appointment. Nude above the waist

and scantily clad below it, Astrée unknowingly provides Céladon with an opportunity to gaze upon her body as he never has before.

The most sensually charged episodes between Astrée and Céladon occur when Céladon disguises himself as the druidess Alexis and shares living quarters with Astrée and several other shepherdesses. Under such circumstances, he endures situations which excite him even more than that of the judgment of Paris. In the morning, when he awakens earlier than Astrée, he sits at her bedside and watches her sleep. Frequently: "[elle] estoit lors de la moitié du corps tournée du costé de ses compagnes; et parce qu'il faisoit grand chaud, elle avoit une partie du sein decouvert ..." (IV, 5, 252). Just as often, at her behest, he dresses Astrée:

Alexis alors, la prenant par une main, luy vestit un bras, et puis, la levant du tout sur le lict, luy aida à mettre l'autre, mais avec tant de contentement ou plustost de transport qu'elle ne sçavoit ce qu'elle faisoit; car cette nouvelle druide la croyoit de sorte fille, qu'elle ne se cachoit en chose quelconque d'elle. En fin la prenant en ses bras la mit en terre, la pressant avec tant d'affection contre son sein, que, pour peu qu'Astrée en eust eu soupçon, elle eust bien reconnu la tromperie qu'elle [Alexis-Celadon] luy faisoit. Et toutesfois la crainte qu'Alexis avoit de faire penser à ces belles bergeres quelque chose qui luy fust desavantageuse, la retint de diverses actions, ausquelles elle eust esté sans doute plus licentieuse, s'il n'y eust eu qu'Astrée dans la chambre ... (IV, 5, 269-70).

D'Urfé's style suggests Céladon's increased pleasure.

Initially, Céladon merely gazes upon Astrée's body from a distance as she sleeps. Then, as he assists in dressing

her, he makes direct contact with the body that his eyes desire. He proceeds rather rapidly from touching her hand to lifting her. The contentment that results from holding her hand and arm yields immediately to transport when their bodies touch. While he is imprecise as to the manner in which Céladon lifts Astrée onto the bed, he specifies that the lover takes her in his arms to place her on the floor. This specific mention of a part of the body underlines the physical contact that is occurring. After pressing her to his breast, Céladon strongly desires moments of even greater tenderness. He demurs, not because of a sense of guilt, but because he realizes that such licentiousness would possibly infuriate Astrée and thus end the few privileged moments that he now enjoys. For the moment, he will satisfy himself with the status quo.

The third component of medieval courtly love to be considered here is secrecy. For love to endure, it must not become public knowledge. So warns Andreas Capellanus in the second book of his The Art of Courtly Love.¹³ He cautions lovers to inform no outsiders of their relationship, to practice restraint in each other's presence, and to treat each other as strangers or to avoid contact totally if suspicion develops.¹⁴ Astrée and Céladon are as secretive as Capellanus' laws require. According to Astrée:

nous nous tournions de tous les costez ... pour nous tenir cachez. Et mesme nous avions pris une telle coustume de ne nous parler point, Celadon et moy, ... qu'il y en eut plusieurs qui creurent que Celadon eust changé de volonté (I, 4, 129).

Since they have decided to avoid each other's company, their communication is limited to exchanging letters deposited in a hollow tree. To further convince society that they do not love each other, Astrée suggests that Céladon frequent another woman, Aminthe. It would seem that they have outwitted anyone who might publicize and thus destroy their love. However, ironically, two of their protective measures lead to their discovery. Enamored of Astrée and convinced that Céladon loves Aminthe, Semire is the first to find one of the couple's love letters. Vindictive, he tricks Astrée by telling her that Céladon does indeed love Aminthe. She responds by exiling Céladon. Thus begins the tension that is to continue throughout most of the novel.

Later, however, secrecy deviates from the medieval tradition. There is no question of hiding their love from the remainder of society when Céladon conceals his own presence from Astrée by disguising himself as the druidess Alexis. Although Céladon initiates his disguise so that he might not disobey Astrée's orders, she becomes its victim. She no longer helps control the concealment. In essence, the shepherd has unwittingly attempted to topple his lady from her place of supremacy. Concomitantly, he has endangered any future relationship with Astrée and increased the initial tension.

The love story of Astrée and Céladon alters the three aspects of the medieval tradition that it adopts. Unlike those of the medieval lover, the shepherd's efforts

to regain his lady result from his obedience to her commands. Unable to enjoy the modest physical pleasure accorded the medieval male, Céladon must pretend to be a female in order to approach his lady. Perhaps most important, rather than protect their relationship as in the medieval romance, the unilateral use of secrecy almost permanently jeopardizes their love.

Neoplatonism

So far we have seen in L'Astrée a few reminiscences of the medieval courtly love tradition. Still more important is the Neoplatonic concept of love that prevailed in fifteenth- and sixteenth-century Italy. Although he categorically repudiates the notion that Bembo's poetry or Castiglione's Il Cortegiano inspired d'Urfé's concept of love, Antoine Adam emphasizes the influence that the commentaries on Plato's Banquet exerted on him.¹⁵ Among others, Marsilio Ficino and Leone Abarbanel, better known as Leone Ebreo, wrote such commentaries. Both men describe a philosophy of the mind. Both posit the possibility of lovers' uniting non-physically. For both, such a union provides the point of departure for a reunion with God. However, the orientations of their philosophies differ. Ficino emphasizes visual and auditory contact as the means of effecting the couple's eventual mutual appreciation. Using the word "desire" to indicate Love's ideal, non-sexual

relationship to Beauty, he quotes Phaidros' speech on the nature of the most preferable type of love:

Since, therefore, the mind, the sight, and the hearing are the only means by which we are able to enjoy beauty, and since love is the desire for enjoying beauty, Love is always limited to [the pleasures of] the mind, the eyes, and the ears. . . . but desire which rises from the other senses is called, not love, but lust or madness. Love is a great and wonderful god, noble as well, and of the greatest benefits; and let us so devote ourselves to Love that we shall be content with His own end, which is Beauty itself.¹⁶

When they recognize divine beauty in another human being, the mind, the eyes, and the ears temper the effect of man's lust. The Love that he feels as the result of his appreciation of Beauty is then pure. In its purity, it leads him to God. Attempting to reconcile Plato and Christianity, Ficino first equates Love with "a . . . god" and then, by grace of a capitalization ("His"), with God. At the moment of creation, the soul of man, an emanation of God, experienced the infinity, perfection, and unity of divine love and beauty. Since man now lacks union with the whole of divine beauty, his soul yearns to reattain it. He turns from the sensuous life to thought and, through contemplation and mystic flight, overcomes the animal component of his nature to unite with Beauty, Love, and God.

The spirit of Ficino's commentary is present in L'Astrée. Though he be a god of a different name, God created the universe. "Le grand Tautates . . . par amour a fait tout cet univers et par amour le maintient . . ." (III, 4, 217). Like the God of Ficino's Neoplatonism, Tautates

is Love. Because of Love, He created and maintains the universe. According to the critic Jayne, "This is the central point of Ficino's philosophy: that the world is organized and run on the principle of love, that love is its unity as well as the motivation of its parts."¹⁷ Everything emanates from God. As God reached toward earth, so, if mankind would find God, it must reach toward Him. Love is the only means by which this can be accomplished. Given his inferior position below God, man must proceed to increasingly superior levels of terrestrial existence in the chain of being. Contrasting light at the various stages of all creation, d'Urfé identifies God as the source of all existence--spirit, mind, and matter. He is their causeless cause:

comme la clarté du soleil paroist plus belle en l'air qu'en l'eau et en l'eau qu'en la terre, de mesme celle de Dieu est bien plus belle en l'entendement angelique qu'en l'ame raisonnable, et en l'ame qu'en la matiere. Aussi disons-nous qu'au premier il a mis les idées, au second les raisons, et au dernier les formes (II, 2, 78).

Sunlight becomes more beautiful as the matter through which it shines loses density. The opaque earth does not allow light to penetrate its surface. Water reflects or refracts it. Only air allows light to travel relatively undisturbed and does not decrease its brightness. Likewise, God's light shines more brilliantly as one proceeds from lower to higher levels of creation. The lowest rung of earthly existence is pure matter. The only attribute that it possesses is that of form, the ensemble of physical qualities that determine its inclusion in a certain category. God's light

glows more brightly at the level of man's soul. The soul has two phases: it is turned in the direction of sense, brings order in matter, and has desire; however, it is also turned in the direction of pure thought and must search or ascend to receive the most intense rays of God's light. It must continue its journey beyond this combination of the physical and the ideal to arrive at the spiritual realm of angelic understanding. As with Ficino, God is Love.

Another source of inspiration for d'Urfé's concept of love seems to be Leone Ebreo. A statement by Antoine Adam presents both the similarities and differences between Ebreo and his contemporaries that have an impact on

L'Astrée. Ebreo's is:

une théorie plus abstruse, une véritable philosophie de l'esprit. ... il adopte la théorie aristotélicienne de la connaissance, et il en tire une métaphysique de l'amour. L'Esprit se définit par la possibilité de devenir l'autre, de devenir toutes choses ... L'Esprit est tout ... La connaissance est unification, identité, à la limite, du sujet et de l'objet.¹⁸

Both Ficino and Ebreo posit a philosophy of an ideal approach to love. However, rather than emphasizing visual and auditory contact as the source of Love, Ebreo suggests that eventual mutual esteem emanates from complete knowledge:

l'Amour et le Desir sont le moyen qui nous oste de l'Imparfaite cognoissance, nous conduisant en la parfaite vnion, qui est la vraye fin de l'Amour et du Desir, lesquelz sont affections de la volonté, qui font [,] d'une cognoissance divisée et séparée de son sujet, fruition d'une cognoissance vnée et parfaite.¹⁹

Lovers must overcome incomplete knowledge. Love and Desire

provide motivation for this accomplishment. As Knowledge of each other becomes perfect, so does a couple's love. While Ficino equates Love only with God, Ebreo identifies It first with Wisdom:

Or l'Ame premierement se fait parfaite par l'habitude des oeuvres vertueuses, et vient en fin par telle habitude à atteindre la vraye Sapience, la fin de laquelle n'est autre chose que avoir cognoissance de Dieu, qui est la souveraine sapience, bonté infinie, et source inépuisable de tout bien. Alors ceste cognoissance engendre en nous vn Amour incomparable, plein d'excellence et honnesteté; ...²⁰

As a result of its quest to learn as much as possible about the loved one, the Soul acquires Wisdom and finally reaches God. Since God is also the source of all that is Good, knowledge of Him must, in turn, lead to perfect Love.

In L'Astrée, claiming that the lover's soul gives birth to the will to love another human being, Tircis reflects the influence of Ebreo's philosophy:

oyez que c'est que l'ame; car ce n'est rien, berger, qu'une volonté, qu'une mémoire, et qu'un entendement. Or si les plus sçavants disent que nous ne pouvons aymer que ce que nous cognoissons, et s'il est vray que l'entendement et la chose entendue ne sont qu'une mesme chose, il s'ensuit que l'entendement de celui qui ayme est le mesme qu'il ayme. Que si la volonté de l'amant ne doit en rien differer de celle de l'aymé, et s'il vit plus par la pensée, qui n'est qu'un effet de la memoire, que par la propre vie qu'il respire, qui doutera que la memoire, l'entendement, et la volonté estant changée en ce qu'il ayme, son ame qui n'est autre chose que ces trois puissances ne le soit de mesme (II, 6, 264).

The will then influences the memory to retain as much information as possible about the other. As the result of numerous contacts and the memory's function, the lover receives a wealth of knowledge about his lady. Eventually,

his knowledge is so comprehensive, that he understands her. In the five volumes of the novel, Céladon becomes acquainted with Astrée under the following circumstances: when, as shepherd and shepherdess, they meet, fall in love and attempt to conceal their love; when, disguised as Alexis, he lives with her and other shepherdesses; when, after Alexis has fought in the Battle of Marcilly, Astrée expresses concern for the druidess' health; when, after the decree of the God of Love, Astrée willingly accepts him. Although, due to his disguise, she does not realize it, throughout the novel Astrée is becoming acquainted with Céladon. His knowledge of her has become so complete, that he feels as if he has become his loved one. Their identities are one. His will, memory, and understanding have drawn him from himself to another.

In denoting those qualities which comprise the spirit, Saintsbury mentions the same three as Ebreo and Tircis: will, memory, and judgment--or understanding. Also, as with Ebreo and Tircis, these three attributes have drawn the lover toward another. At the geographic center of L'Astrée is the Fontaine de la Vérité d'Amour:

The nature of the fountain is to reflect not body but spirit. Spirit includes Will, Memory, Judgment, and when a man loves, his Spirit transforms itself through all those ways into the thing loved. Therefore when he looks into the fountain he sees Her. In the same way She is changed into Him, or someone else whom she loves, and he sees that image also.²¹

Once able to assure couples of their mutual love by its

unique manner of reflection, the fountain is now inaccessible. Lovers may not even draw near it. In order to avenge his unrequited love for the nymph **Silvie**, a shepherd has placed lions and unicorns to guard its approaches. A particular couple will be able to restore the fountain to its original function: "le sortilège ne pouvoit se rompre qu'avec le sang et la mort du plus fidelle amant, et de la plus fidelle amante, qui fut oncques en ceste contrée" (I, 8, 282). Through five volumes, L'Astrée narrates the search for this perfect couple.

As with the medieval component of his concept of love, Honoré d'Urfé does not adopt Neoplatonism in its totality. He does present the necessity of man's arriving at reciprocal love. However, unlike Ficino and Ebreo, he does not limit lovers' acquaintance to the soul and does not portray them as reaching God.

Pastoral Love

Finally, the pastoral is a third literary tradition forming the cultural heritage of Honoré d'Urfé's concept of love. During the Renaissance, Italian writers²² often drew their literary sources from the ancients. One such source was the pastoral poetry of the Greeks and Romans. While converting the lyric of the ancients to narrative or drama, the Italians retained the setting. This setting fulfills a specific purpose:

being aware of the impossibility of realizing here and now its own ideal of an absolute erotic anarchism, the pastoral is left no outlet except the very dream it feeds on. So it projects its yearning after free love, its eagerness for sexual freedom and even sexual license, its longing for a passion with no master except its own caprice or whim, into a state of nature that exists nowhere, or only in the realm of myth.²³

In the Golden Age, man enjoyed ideal love. With no master other than caprice, he loved innocently. In the pastoral world created by Sannazaro, Tasso, and Guarini, sexual freedom and license and a passion with no master can no longer exist. Social sanction restrains innocent love, so that one of the few remaining aspects of the ideal love of the Golden Age is the setting in which the author has his work unfold. This sylvan state reflects the former state of free love for which the protagonists yearn. Like free love, it is ideal and it is an impossible dream. Sannazaro was one of the first Renaissance writers to explore Arcadia successfully. He established its borders and prepared the way for those who were to follow. In one of the first prose passages of the Arcadia, he describes the realm in which the story takes place:

Giace nella sommità di Partenio, non umile monte de la pastorale Arcadia, un dilettevole piano, de ampiezza non molto spazioso, però che il sito del luogo nol consente, ma di minuta e verdissima erbetta sì ripieno, che, se le lascive pecorelle con gli avidi morsi non vi pascesseno, vi si potrebbe di ogni tempo ritrovare verdura. Ove, si io non mi inganno, son forse dodeci o quindici alberi di tanto strana et eccessiva bellezza, che chiunque li vedesse, guidicarebbe che la maestra natura vi si fusse con sommo diletto studiata in formarli. Li quali, alquanto distanti e in ordine non artificioso disposti, con la loro rarità la

naturale bellezza del luogo oltra misura annobiliscono.... Ma fra tutti nel mezzo, presso un chiaro fonte, sorge verso il cielo un dritto cipresso, veracissimo imitatore de le alte mete,... Nè sono le dette piante sì discortesì, che del tutto con le loro ombre vietono i raggi del sole entrare nel diletto boschetto.²⁴

With his mention of Arcadia, the author influences the reader. Given this name, the location can be nothing less than ideal. As if to reinforce this notion, Sannazaro immediately plies the reader with effusive detail. By their variety the trees ennoble their environment. By their shade, they prevent the area from succumbing to the harsh rays of the sun. If sheep did not rely on the grass for food, unlike most pastureland, this would be evergreen. Although in the Aminta Tasso does not initially stress its ideal nature, he does have Love ("in abito pastorale")²⁵ describe the locale:

Però spesso celandomi, e fuggendo
L'imperio no, ché in me non l'ha, ma i preghi,
C'han forza porti de importuna madre,
Ricoverò nè boschi e ne le case
De le genti minute.

.....
Queste selvi oggi ragionar d'Amore
Udranno in nuova guisa: e ben parrassi
Che la mia deità sia qui presente
In sé medesima e non ne' suoi ministri.
Spirerò nobil sensi a' rozzi petti,
Raddolcirò de le lor lingue il suono,
Perché, ovunque i' mi sia, io sono Amore,
Ne' pastori non men che ne gli eroi,
E la disagguaglianza de' soggetti,
Come a me piace, agguaglio.

(Prologo. 28-32, 76-85.)

Running from his irate mother, Cupid has come to the forest. As Love has to more elevated subjects, he will bring a new emotion to these simple folk. In the Pastor fido, Guarini,

too, immediately sets the stage of his masterpiece. After listing the characters, he indicates that, "La Scena è in Arcadia."²⁶ From the outset, as with Sannazaro, the name itself implies the location's ideal nature. In his prologue, with even more detail than Tasso, Guarini describes the environment. The river Alfeo speaks:

Queste son le contrade
 Si chiare un tempo, e queste son le selve
 Ove' l prisco valor visse e morio.
 In questo angolo del ferreo mondo
 Cred'io che ricovrasse il secol d'oro.
 Quand fuggia le scellerate genti
 Qui, non veduta altrove,
 Libertà moderata e senza invidia
 Fiorir si vide in dolce sicurezza
 Non custodita, e 'n disarmata pace.
 Cingea popolo inerme
 Un muro d'innocenza e di virtute,
 Assai più impenetrabile di quello
 Che d'animati sassi
 Canoro fabbro alla gran Teve eresse:
 (Prologo, p. 142.)

As it flows through these particular woodlands, the Alfeo remembers the Golden Age, the age during which perfection came to earth. Inherent in Alfeo's extended monologue is the wish to return to the Golden Age that he recalls. Could he return, he would find a world of innocent, virtuous people. It should be noted that Guarini uses the word "innocenza" rather than "castità," because he does not intend to imply that citizens of the Golden Age did not indulge in sexual contact. On the contrary, he intimates that, ignorant of goodness and evil, they could love each other completely without any sense of remorse. Could he return to the Golden Age, Alfeo would find a world of love

which knows no social sanctions. However, the Golden Age ended long ago. Given the current period, ideal love can no longer exist, for mankind is no longer innocent. Rather than obey their instincts and give themselves to each other completely, Amarilli and Mirtillo must remember social demands. Only according to society's dictates do they finally unite.

Italy's rejuvenation of the pastoral coincided chronologically with a period during which exchanges of artists and art forms between France and Italy thrived. Published in Italy in 1502, the Arcadia was later translated into French. Written in 1573, the Aminta was first translated into French in 1584. Its success led to that of Guarini's Pastor fido. When the first volume of L'Astrée appeared in 1607, it unfolded in an environment similar to that of the Italian works:

aupres de l'ancienne ville de Lyon, du costé du soleil couchant, il y a un pays nommé Forests, qui en sa petitesse contient ce qui est de plus rare au reste des Gaulois, car estant divisé en plaines et en montaignes, les unes et les autres sont si fertiles, et situées en un air si temperé, que la terre y est capable de tout ce que peut desirer le laboureur. Au coeur du pays est le plus beau de la plaine, ceinte, comme d'une forte muraille, des monts assez voisins et arrosée du fleuve de Loyre, qui prenant sa source assez prés de là, passe presque par le milieu, non point encore trop enflé ny orgueilleux, mais doux et paisible. Plusieurs autres ruisseaux en divers lieux la vont baignant de leurs claires ondes, mais l'un des plus beaux est Lignon, qui vagabond en son cours, aussi bien que douteux en sa source, va serpentant par ceste plaine depuis les hautes montaignes de Cervieres et de Chalmasel, jusques a Feurs, où Loire le recevant, et luy faisant perdre son nom propre, l'emporte pour tribut à l'Océan (I, 1, 9).

Once again, there is a country setting. Amid mountains lies a plain watered by one of the most beautiful of all rivers. The soil and air are the best that one could desire and a strong mountain wall protects the plain from interlopers. Although war occasionally threatens this pastoral realm when the foreign principalities of Polemas and Gondebaut initiate conflict, no battles occur within its borders. The only intruders whom its inhabitants allow to enter are lovers who seek the judicious settlement of their quarrels. The ambiance is as pastoral as those of the Arcadia, the Aminta, and the Pastor fido. Like the Golden Age that the Arcadia of the Italian pastorals attempts to recall, the forest of these shepherds lies far from the outside world in a rarefied atmosphere.

Since the setting of L'Astrée accurately corresponds to actual French locations in the seventeenth century, its separation from reality is only partial. Although d'Urfé wanted to establish an ideal situation, he also wanted to relate it to his contemporary society. Therefore, place names in L'Astrée provide a greater sense of verisimilitude than the Arcadia of its Italian predecessors. It is a fact that the plains and mountains of Forez lie west of Lyon in the department of Loire. In the same department, but south of Forez, the Loire River has its source in the Lac d'Issarles. Far north of the Loire's source, the tiny Lignon joins it. While d'Urfé would have the rivers meet at the department's former capital, Feurs, they actually do so

much farther south, near the town of Retournac. This appears to be the only lapse in the author's accurate presentation of one section of the French countryside. By attributing the qualities of an ideal society to actual geographic locations, d'Urfé brings his reader closer to the text than the Italians. While they ask their audience to suspend disbelief and imagine a mythical land, d'Urfé gives the reader the simple job of imagining his native land. With the accomplishment of this task guaranteed, he can proceed to the one of presenting to his readers the love that must exist in their native land. Can ideal love flourish as it did in the Golden Age? Or must its form be altered in order to satisfy social sanction, as it is in the Italian pastoral?

The second aspect of the Italian tradition that d'Urfé borrows is both structural and thematic. Given the popularity of the Aminta and the Pastor fido and d'Urfé's familiarity with them, there is little wonder that he attributed to his novel the format of a drama. His secretary informs the reader in an "Avertissement au lecteur":

je te diroy qu'il m'a fait autrefois l'honneur de me communiquer qu'il vouloit faire de toute son oeuvre une tragicomedie pastorale, et que, comme nos François ont accoutumé de les disposer en cinq actes, chaque acte composé de diverses scenes, il vouloit de mesme faire cinq volumes composez de douze livres, a fin que chaque volume fust pris pour un acte et chaque livre pour une scene (IV, p. 5.)

Although d'Urfé liked to consider L'Astrée related to the Italian form in this manner, it is obvious that the five

volumes and the numerous books into which each volume is divided do not constitute coherent acts and scenes. Nor do the thousands of pages that comprise it provide the relative concision of a drama. Finally, its narrative form distinguishes it from the Italian pastoral drama. However, as does the Italian drama, L'Astree devotes more time to the barriers that impede a relationship than it does to the contentment that follows their disappearance. In the Aminta and the Pastor fido, dramatic exigencies focus attention on the friction between lovers rather than upon their final union. Some obstacle, often within the protagonists, hinders a relationship. Frequently, the obstacle is associated with the previously mentioned social sanction: at least one member of a couple fails to realize that his instinctive love is also proper. When restraints against love are finally relaxed, the story draws to a close. The voice of the pastoral is no longer heard.²⁷ Throughout the Aminta, an exaggerated modesty on the part of both Silvia and Aminta is evident. Although in love with Silvia, Aminta has received nothing but disdain from her. Her disdain is a perfect example of De Rougement's prescription for passion. He maintains that: "Whether our desire is for the most self-conscious or simply for the most intense love, secretly we desire obstruction. And this obstruction we are ready if need be to invent or imagine."²⁸ The couple is united only when Silvia hears that Aminta has died. Her natural grief then overpowers appearance. Rushing to provide him a proper

burial, she finds him alive and the two avow their love for each other. Although it does not occur within the five acts of the play, union is imminent. The chorus comments upon the emotional conflict that has ended:

Io non ti cheggio, Amore,
 Questa beatitudine maggiore
 Bea pur gli altri in tal guisa:
 Me la mia ninfa accoglia
 Dopo brevi preghiere e servir breve:
 E siano i condimenti
 De le nostri dolcesse
 Non sì gravi tormenti,
 Ma soave disdegni
 E soavi repulse,
 Risse e guerre cui segua,
 Reintegrando i cori, o pace o tregia.
 (V. Scena unica. 147-58.)

Silvia and Aminta could have enjoyed the same love much earlier if they had only shortened or eliminated the long game that began with their initial meeting and lasted until a false death report forced Silvia to yield to her emotions. She has finally realized that her instinctive love is proper. To the chorus, even the sweetest of all results does not justify grave torment and unappreciated service.

In the Pastor fido, too, the obstacle to love receives more emphasis than the final union. Difficulty arises, because the mutual love of the major couple does not coincide with the dictates of an oracle:

Non avrà prima fin quel che v'offende,
 Che duo semi del ciel congiunga Amore;
 E li donna infedel l'antico errori
 L'alta pietà d'un PASTOR FIDO ammode.
 (I, iii, p. 168.)

No descendant of the gods, Mirtillo may not marry Amarilli. Since the two are forbidden to marry, Amarilli refuses the

shepherd's company. But, although she tells not even Mirtillo, she does love him. As long as an oracle forbids their marriage, the couple's destiny appears sealed: Amarilli will publicly conceal her personal sentiment and will not allow Mirtillo to speak of his. Once again, as in the Aminta, a moment arrives when the strength of personal emotions will no longer succumb to apparent social dictates. Incited by lies and jealousy, the unsuspecting couple allows their natural sentiments to overcome concealment. They inform upon themselves. By chance, as Mirtillo stands prepared for execution, Montano, a descendant of the gods, recognizes him as his son. Mirtillo, too, may fulfill the oracle with Amarilli. Social demand and natural instinct are finally one. The initially inadmissible love of the major protagonists has proven acceptable. As the play approaches its end, the chorus chants:

Viene, santo Imeneo,
 Seconda i nostri voti e i nostri canti.
 Scorgi i beati Amanti,
 L'uno e l'altro celeste Semideo;
 Stringi il nodo fatal, santo Imeneo.
 (V, ix, p. 449.)

The audience can only anticipate the nuptials.

Honoré d'Urfé uses a similar technique. Obstacles to love receive more attention than does their disappearance in a joyful denouement. As in the Italian pastoral drama, "le mariage est la conclusion logique d'une passion plus ou moins tourmentée, il n'est pas intéressant en lui-même."²⁹ However, unlike the drama, the major barrier in L'Astrée

originates after the shepherdess and Céladon have already avowed their mutual love. The obstacle in the path of love is Astrée's jealousy. Although Mirtillo's jealousy is a catalyst which leads to Guarini's denouement, it is not the immediate cause of any problems. Before Astrée's jealousy begins to control her thoughts, she and Céladon have already resolved the crisis faced in the Aminta and the Pastor fido. As shown by their first meeting at a dance and by Céladon's subsequent role-playing in order to portray Paris in the judgment of the most beautiful goddess, the couple has chosen moderate physical contact. Rather than forbid Céladon to see her, Astrée falls in love with him. As far as the division between instinctive love and a socially sanctioned relationship is concerned, she and Céladon flaunt her parents' dictates by continuing to meet clandestinely. Astrée's jealousy abruptly ends this intimacy early in the pastoral: "Que si le ressouvenir de ce qui s'est passé entre nous, (que je desire toutesfois effacé) m'a encor laissé quelque pouvoir, va t'en desloyal, et garde toy bien de te faire jamais voir à moy que je ne te le commande" (I, 1, 13). At this point their relationship becomes strained.

Unable to live without Astrée but forbidden to let her see him, Céladon finally conceives of a means by which he may see her and yet not be seen. His method involves an elaborate disguise and sharing her living quarters. Once again the distinction between instinct and propriety

intrudes. Céladon will be sharing the most intimate quarters with his loved one and her friends. Socially, if most of the other citizens of Forez knew, ostracism would result. The concealment associated with Céladon's efforts to regain Astrée continues for several volumes. Despite this temporary ambiguity of emotions and identity, as Jacques Ehrmann informs us, eventually, stability is achieved:

La vérité, une fois trouvée, est fixée; le but des personnages étant précisément d'arriver à cette fixité. Pour eux, il s'agit de crever le miroir des apparences. ... Pour eux, la vérité se situant au delà du miroir des apparences, se situe aussi au delà de l'illusion. ... La feinte amoureuse est un moyen d'aboutir à la vérité amoureuse.³⁰

His wishes are finally accomplished at the Fountain of the Truth of Love. Once the problem caused by Astrée's jealousy has been resolved, few pages are required for the God of Love to sanction their union:

Puis qu'enfin Alexis, cette fidelle amante,
Que les dieux demandoient est morte en ta faveur,
Celadon, recoy le bon-heur
Que le Ciel te presente:

Astrée, à tes travaux est un prix ordonné,
Et ce coeur si long-temps contre toy mutiné
N'a plus de resistance
Pour opposer à ta constance.

(V, 11, 475)

As in the Aminta and the Pastor fido, natural instinct and social sanction are finally one. Although neither marriage occurs until the conclusion of the work, each couple anticipates happiness which will surpass their time of suffering in its duration. A favorable reversal of the protagonists' fortune has been effected.

Conclusion

Although L'Astrée ends with the confirmation of the love of most of the couples that have peopled it, the five volumes do not limit themselves to an illustration of Platonic love. Given the conduct of Astrée and Céladon during the period of his disguise, nothing could be more obvious. Nor does the novel exalt sensual love. The characters' concern with reinstating the function of the Fountain of the Truth of Love in the denouement of the novel gainsays any such assumption. This fountain stands at the center of L'Astrée. The spell that prevents its proper function can only be broken by the deaths of the most faithful of lovers. Symbolically, these two deaths occur. As Adamas, the druidic priest, relates:

je croy bien que cet enchantement qui nous cachoit la verité qu'Amour souloit decouvrir à tout le monde, est aujourd'huy entierement rompu, et je juge que comme cette amante qui devoit mourir estoit Alexis, ce fidelle amant aussi n'a deu estre que Silvandre. En effect la mort n'estant qu'une privation d'estre, ils sont assez morts tous deux quand l'un a cessé d'estre Alexis et feinte druide pour devenir Celadon; et l'autre quand il a cessé d'estre Silvandre et berger, pour devenir Paris et mon fils (V, 12, 533).

When Céladon abandons the robes of the druidess whose identity he has adopted, she dies. Since she and Astrée were faithful lover and servant, respectively, during the period of disguise, Alexis' "death" satisfies the oracle's first requirement. As "Silvandre"'s execution is about to take place, he is recognized to be Paris. Throughout the novel,

although Silvandre has known that he could never marry Diane, he has served her faithfully. When "Silvandre" no longer exists, the most faithful male lover dies with him. The oracle's second requirement has been fulfilled. As he approaches the fountain: "Celadon se baissa; mais a peine eut-il jette l'oeil dans l'eau qu'il y vid sa maistresse" (V, 12, 534). Astrée then sees her loved one's reflection, as do Diane, Phillis, and the others who approach it. The fountain's capacity to confirm the union of lovers has been restored.

D'Urfé's purpose is to show that, although morally pure love finally triumphs, two diametrically opposed types of love constantly co-exist in each of us. As Gérard Genette has declared, "l'Astrée renfermerait ensemble, et en toute innocence, un roman et son anti-roman, le pur Amour avec sa libido: le serpent dans la bergerie."³¹ Given this purpose, d'Urfé cannot devote his work to Platonic love to the exclusion of the medieval or pastoral traditions. However, neither does he present a synthesis of these three approaches. By selecting or adapting certain aspects of the three concepts, Honoré d'Urfé arrives at his own.

Because of the physical love that constantly tempts man and to which Céladon sometimes succumbs in L'Astrée, ideal love prevails and triumphs only after incredible instability and ambiguity. For thousands of pages, it appears that Astrée and Céladon will never regain the relationship that they enjoyed at the beginning of the novel. For an

equally great length of time Céladon appears to be Alexis and Astrée attempts to convince the citizens of Forez that the shepherd's loss has not affected her. The Baroque dichotomy between appearance and reality is resolved with the ultimate victory of divinely sanctioned love, as is the related one between instinctive and socially acceptable love. However, neither one is forgotten:

è sulla frattura che l'artista barocco pone l'accento, sullo stato di dissociazione che--malgrado sia momentaneo e transitorio, racchiuso fra quelle due unità di cui si è detto--è l'unico ad essere direttamente e quotidianamente percepito dall'uomo e finisce coll'identificarsi alla stessa condizione umana, sulla quale anzi proietta il suo proprio carattere precario.³⁷

Although appearance and reality are finally recognized as one, and although the struggle between sensual and socially acceptable love has been resolved, the tension created has left its indelible mark.

¹Such is the case with Fernand Dusuit's "Les clés de l'Astrée," Arts et Livres de Provence, 35 (1958), 15-16; Maurice Magendie's Du nouveau sur l'Astrée (Paris: Champion, 1928); Olivier Patru's "Eclaircissemens sur l'histoire de l'Astrée" in Plaidoyers et oeuvres diverses (Paris: n. p., 1861).

²Hugues Vaganay, ed., L'Astrée, by Honoré d'Urfé (1st ed., rev. Lyon: Pierre Masson, 1928), pp. xi-xx.

³Malcolm Carroll, "L'Astrée, or Virtue Corrupted," Trivium, 8 (1973), 29.

⁴Octave Nadal, Le Sentiment de l'amour dans l'oeuvre de Pierre Corneille (Paris: Editions Gallimard, 1948), pp. 17, 24.

⁵Among the manuscripts listed in his chapter "Catalog des Livres de la bibliothèque de la maison d'Urfé" in Documents sur la Vie Intellectuelle en Forez au XVI^e siècle (Saint-Etienne: Centre d'Etudes Foreziennes, 1973), Claude Longeon includes the following:

1. Christine de Pisan: Le Livre des Trois Vertus (XV^e s.)
2. Recueil de Chansons
 - a. Recueil de 301 chansons, jeux parties.
 - b. Traité des quatre nécessaires.
 - c. Le bestiaire d'amours.
 - d. Trente chansons en l'honneur de la Sainte-Vierge (XIII^e s.)
3. Recueil de Poésies des Troubadours (XIV^e s.)
4. Recueil de Romans des chevaliers de la Table Ronde, principalement de San Graal et du roi Artus (1357)
5. Le Roman du roi Artus, compilé par ordre du roi Henri d'Angleterre (XIV^e s.)
6. Le Roman du San Graal, où est traité de Lancelot, du roi Artus et d'autres de la table ronde (XIV^e s.)

Among the printed works are the following:

1. Les faicts, dictes et ballades de Maistre Alain Chartier
2. C'est le Romant de la Rose moralisée cler et net translaté de rime en prose par Jean Molinet
3. Le Romant de Milles Amys

⁶Among those who recognize the influence of the medieval courtly tradition in L'Astrée are Malcolm Carroll, Victor Cherbuliez, Jacques Ehrmann, Gérard Genette, Giorgetto Giorgi, and Maria Gerhardt. Perhaps Genette summarizes best those ways in which these critics find L'Astrée's characters medieval:

"il y a aussi, sous une forme plus séculière, un Code de l'Amour parfait: ce sont, à quelques nuances près, ceux de l'amour courtois. La femme étant, de par sa beauté et sa vertu, un être supérieur, intermédiaire entre l'homme et Dieu, on appelle amour le sentiment qu'elle inspire à l'homme et le "Service" absolu par lequel s'exprime ce sentiment. L'amant doit tout à l'aimée, y compris sa vie, il ne respire que par sa permission expresse. ... La moindre faute est irrémissible ..."
["Le Serpent dans la bergerie" in Figures: Essais (Paris: Editions du Seuil, 1966), p. 116].

⁷Denis de Rougemont, Love in the Western World, trans. by Montgomery Belgion (1st ed., rev. Greenwich, Connecticut: Fawcett Publications, Inc., 1956), p. 79.

⁸The exception is Perceval.

⁹According to Oscar Bloch and W. von Wartburg, Dictionnaire étymologique de la langue française (Paris: Presses universitaires, 1964), p. 164, in the twelfth century, courtois implied membership in "the suite d'un prince" or an "entourage royal."

¹⁰The name "Céladon" will be spelled without an accent only when it appears in a quotation from L'Astrée.

¹¹Ehrmann, op. cit., p. 94.

¹²Honoré d'Urfé, L'Astrée, ed. by Hugues Vaganay (1st ed., rev. Lyon: Pierre Masson, 1928), I, 4, pp. 112-13. (Henceforth, all references to the text of L'Astrée will be made to this edition and will be identified by volume, book, and page numbers in parentheses.)

¹³Andreas Capellanus, The Art of Courtly Love, trans. by John Jay Perry, ed. and abridged by Frederick W. Locke (New York: Frederick Ungar, 1957), p. 42.

¹⁴Ibid., p. 25.

¹⁵Antoine Adam, "La théorie mystique de l'amour dans L'Astrée et ses sources italiennes," Revue d'Histoire de la

Philosophie et d'Histoire générale de la Civilisation, 4 (1936), p. 197.

¹⁶Marsilio Ficino, Commentary on Plato's Symposium, trans. by Sears Reynolds Jayne, University of Missouri Series, Vol. XIX, No. 1 (Columbia, Missouri; University of Missouri, 1944), pp. 130-31.

¹⁷Sears Reynolds Jayne, trans., Commentary on Plato's Symposium, Marsilio Ficino, University of Missouri Series, Vol. XIX, No. 1 (Columbia, Missouri: University of Missouri, 1944), p. 153, n. 15.

¹⁸Antoine Adam, "Le Roman" in L'Age classique, Vol. I (Paris: B. Arthaud, 1968), pp. 129-30.

¹⁹Léon L'Hébreu, Dialogues d'Amour, trans. by Pontus de Tyard, ed. by T. Anthony Perry, University of North Carolina Studies in Comparative Literature, No. 59 (Chapel Hill: University of North Carolina Press, 1974), p. 65.

²⁰Ibid., p. 56.

²¹George Saintsbury, A History of the French Novel to the Close of the Nineteenth Century, Vol. II. (London: Macmillan and Company, 1917), p. 171.

²²Although the form of Montemayor's pastoral novel, the Diana, is closer to L'Astrée than that of any of the Italian pastorals, its treatment of love is different. "Est-ce là [dans la Diana] le type que d'Urfé a transplanté dans L'Astrée? Non: il est impossible de se tromper. Celadon se ressemble trop aux amants de Sannazar, du Tasse, et du Guarini pour laisser un simple doute sur la filiation du type de l'amant malheureux" [Jean Bonfiglio, Les sources littéraires de L'Astrée (Torino: n. p., 1911), p. 6]. It is for this reason that the Diana is not treated in this study.

²³Renato Poggioli, The Oaten Flute: Essays on Pastoral Poetry and the Pastoral Ideal (Cambridge: Harvard University Press, 1975), p. 43.

²⁴Jacopo Sannazaro, L'Arcadia in Opere, ed. by Enrico Carrara (Torino: Unione Tipografica, 1967), pp. 51-52.

²⁵Torquato Tasso, Aminta, ed. by Luigi Fasso (Florence: Sansoni, n. d.), p. 5. (Henceforth, all references to the text of the Aminta will be made to this edition and will be identified by act, scene, and verse numbers in parentheses.)

1824), p. 139. (Henceforth, all references to the text of the Pastor fido will be made to this edition and will be identified by act and page numbers in parentheses.)

²⁷Poggioli, op. cit., p. 62.

²⁸De Rougemont, op. cit., p. 54.

²⁹Magendie, op. cit., p. 57.

³⁰Ehrmann, op. cit., p. 84.

³¹Genette, op. cit., p. 122.

³²Daniella Dalla Valle, La Frattura: Studi sul barocco letterario francese (Ravenna: A. Long, 1970), pp. 15-16.

CHAPTER II

MODELS FOR PICTORIAL CHIAROSCURO AND STRUCTURAL AMBIGUITY AND THEIR FUNCTION IN L'ASTREE

As the struggle between sensual and socially acceptable love unfolds, pictorial description in L'Astree functions as narrative. According to Maurice Laugaa:

la description [d'une peinture] déchire le texte, l'interrompt mais ne cesse de lui être contiguë ... elle redouble le premier texte; elle dit, en redistribuant les mêmes éléments selon un autre code, ce que disait l'autre texte: elle est substitutive, métaphorique.¹

Early in L'Astree (I, 11, 442-53), after Galathée has retrieved the unconscious Céladon from the shores of the Lignon, she, her servant Léonide, the Grand Druid Adamas, and the shepherd enter a cave during one of their walks in the forest. On its walls, depicting the love triangle of Damon, Fortune, and Mandrague, are six paintings. Although the book illustrates none of them, d'Urfé provides a detailed verbal description of their content. Each one portrays part of a story of "une des plus grandes preuves qu'Amour ait fait de sa puissance il y a longtemps" (I, 11, 440). This particular account is representative of the multiplicity of love intrigues which comprise L'Astree.

The core of each plot consists of six elements. The first two are a handsome male and a beautiful female. One

partner appears to love the other more than he is loved. Added to this unreciprocal affection is a third component: an obstacle threatens any realization of mutual devotion. These first three elements result in the fourth of continued suffering. Eventually, the fifth ingredient of the basic core, a reversal, effects the desired reciprocal love. Finally, perhaps the most important component, the necessity of re-enchanting the Fountain of the Truth of Love, underlies all of the others. In fact, the fountain's dormancy precludes an early resolution of the story and precipitates the fourth and fifth elements of the basic core. Were the fountain capable of functioning, it would reflect the faces of mutual lovers, unhappiness would not follow, and there would be no need for a reversal.

The love story of Damon, Fortune, and Mandrague includes the six elements denoted above. It appears that the beautiful shepherdess Fortune loves the handsome shepherd Damon more than he does her. The obstacle that precludes any change in this affective situation is the sorceress Mandrague who, by her craftiness in changing the nature of the Fountain of the Truth of Love, hopes to convince Fortune and Damon that neither one cares for the other. Perhaps then the shepherd will find it in his heart to adore Mandrague. Such a change in the nature of the fountain constitutes an a priori obstacle in all of the amorous disagreements in L'Astree. Whatever other obstacles may surface--human or otherwise--this one remains of primary

importance. After a nightmare in which he sees Fortune in another's arms, Damon realizes that he yearns for the shepherdess and seeks confirmation of her love at the fountain. When he sees the face of another reflected beside Fortune's in its waters, he commits suicide immediately. Having dreamed that she has lost Damon's affection forever, Fortune, too, approaches the fountain and, beside the shepherd's face, sees reflected that of Melinde. In tears, she retires to a cave to grieve, thus engendering the reversal: by chance, she enters the grotto where Damon lies mortally wounded. "Ainsi ces fideles amans recogneurent l'infidelité de ceste fontaine, et plus asseurez qu'ils n'avoient jamais esté de leur affection, ils moururent embrassez: ..." (I, 11, 452).

After studying d'Urfé's description, it is clear that the inefficacy of the fountain has led to these tragic deaths. They are tragic, because, had the couple known of their feelings earlier, death would not have occurred. Had Mandrague not cast a spell upon the fountain, they would have been apprised of their mutual love and would still be alive to enjoy their bliss. In order to avoid further disaster, the fountain must be restored to its original function. It is such a restoration which the participants in all of the love stories in L'Astree desire.

The Model for Pictorial Chiaroscuro

As Laugaa points out, pictorial description assumes a symbolic function beyond its narrative role: "Enfin cette fonction narrative n'est pas séparable d'une fonction symbolique."² As with the study of the symbolism of an actual painting, an investigation of these six verbal descriptions entails the consideration of techniques employed in the visual arts. Several techniques are evident in three of the six pictures that d'Urfé describes here. Chiaroscuro dominates the scene. In his study "Structures de la sensibilité baroque dans le roman pré-classique," Bruce Morrisette observes: "Notez surtout le plaisir que prend l'auteur à reproduire le clair-obscur."³ Bernard Germa evaluates the success of the author's attempt: "il y avait là un jeu d'ombre et de lumière très difficile à rendre et cette difficulté a été fort bien vaincue."⁴

From the initial sentence describing the first painting, the reader cannot doubt that the shepherd Damon constitutes its subject:

Voyez-vous en premier lieu, ce berger assis en terre, le dos appuyé contre le chesne, les jambes croisées, qui joue de la cornemuse? C'est le beau berger Damon, qui eut ce nom de beau pour la perfection de son visage (I, 11, 442).

However, despite the illumination emphasizing Damon, d'Urfé adds immediately that figures in the painting are not uniformly bathed in light which would render it simple for the spectator to distinguish them.

The third painting emphasizes the obfuscation of natural light that operates in multiple sections of a work of art:

Or regardez un peu plus bas le long de Lignon.
Voicy une troupe de brebis qui est à l'ombre, ...
c'est le troupeau de Damon, que vous verrez si
vous tournez la veue en ^{ga} dans l'eau jusques à
la ceinture. Considérez comme ces jeunes arbres
courbez le couvrent des rayons du soleil, et
semblent presque estre joyeux qu'autre qu'eux ne
le voye. Et toutesfois la curiosité du soleil est
si grande, qu'encores entre les diverses feuilles,
il trouve passage à quelques-uns de ses rayons.
Prenez garde comme ceste ombre et ceste clairté.
y sont bien représentées (I, 11, 445).

Now, as both Damon and his flock rest in the forest shadows, shielding him from sunlight, the personified trees would like to believe him invisible. D'Urfé's narrative portrays them as connivers who have contrived an elaborate scheme aimed at obscuring the shepherd's presence and who are joyous that no one other than themselves can see him. The sun does succeed in penetrating to the forest floor. However, although its curiosity is great, since tree leaves filter its rays, only some of them break through. Such occasional penetration is thus minimal when compared to the omnipresent shadow, and obscurity reigns victorious.

The fourth tableau also demonstrates the effect that chiaroscuro exerts among various sections of a painting. The moon and stars that populate the night sky comprise two of its sources:

Voicy une nuict fort bien représentée. Voyez comme sous l'obscur de ses ombres, ces montaignes paroissent en sorte qu'elles se monstrent un peu, et si en effet on ne scauroit bien juger que c'est.

Prenez garde comme ces estoilles semblent tremousser.
 ... Voilà le Dragon, auquel il a bien mis les trente
 et une estoilles, mais si n'en monstre-t'il bien que
 treize, dont les cinq, comme vous voyez, sont de la
 quatriesme grandeur, et les huict de la troisieme,
 ... Mais que ces nuages sont bien representez, qui
 en quelques lieux couvrent le ciel avec épaisseur,
 en d'autres seulement comme une legere fumée, et
 ailleurs point du tout, et selon qu'ils sont plus
 ou moins eslevez, ils sont plus ou moins clairs!
 (I, 11, 446-47)

Before moving to the heavens, d'Urfé depicts the terrestrial scene, where whatever has transpired above yields light and shadow. Here the shadow is so heavy, that it renders even mountains indistinguishable. Since the stars, the moon, and the clouds unite to create this effect, d'Urfé devotes the majority of his description to them. First he presents the reader with a detailed account of the stars that, considered as an expansive unit, shimmer in the sky and that, divided into various constellations, are differentiated as stars of varying magnitudes. These differences in magnitude render certain ones brighter than others. The combination of twinkling and variations in brightness yields constantly changing patterns of light. Brightly illuminated areas of the sky may darken somewhat; blacker ones may begin to glitter. Doubling this continually altering chiaroscuro are the clouds that, at the moment, cover one part of the sky heavily, another lightly, and another not at all. Despite the brilliance of its stars, the portion of the sky under heavy cover appears black. The portion that enjoys lighter cloud cover seems much brighter. Only in the cloudless region does the chiaroscuro of the stars remain unimpaired.

The clouds also affect another source of light--the moon. Its absence from d'Urfé's description merely reinforces the effect that the clouds exert on it as it hovers in an area which they obscure from view. Given the chiaroscuro of the stars, the darkening clouds, and the apparent absence of a moon, the earthly shadows are well justified.

In the same picture, the earthly shadows created by the stars, the clouds, and the moon are paralleled by those which result from a burning candle:

Avant que passer plus outre, considerez un peu l'artifice de ceste peinture. Voyez les effets de la chandelle de Mandrague, entre les obscuritez de la nuict. Elle a tout le costé gauche du visage fort clair, et le reste tellement obscur qu'il semble un visage different; la bouche entr'ouverte paroist par le dedans claire, autant que l'ouverture peut permettre à la clarté d'y entrer, et le bras qui tient la chandelle, vous le voyez aupres de la main, fort obscur, à cause que le livre qu'elle tient y fait ombre, et le reste est si clair par dessus qu'il fait plus paroistre la noirceur du dessous. Et de mesme avec combien de consideration ont estez observez les effets que ceste chandelle fait en ces demons, car les uns et les autres, selon qu'ils sont tournez, sont esclairés ou obscurcis (I, 11, 447-48).

Just as the stars and moon are set in the black sky, this source of light glows in the darkness. The opening of Mandrague's mouth and the book that she holds in one hand are reminiscent of the clouds that prohibit some of the light from celestial sources from falling to earth. Although, initially, d'Urfé mentions that Mandrague's half-opened mouth is clearly illuminated, immediately thereafter, he demurs. Since the inside of her mouth can only receive as much light as its opening permits and the aperture is

large enough to allow candlelight to penetrate only to certain areas, much of the mouth lies in darkness. Although one would expect the arm holding a candle to be bathed in light, ironically, in this painting, the portion of Mandrague's arm that is closest to the candle receives the least light. Blocking the passage of the rays of the candle, an intervening barrier, a book, causes deep shadow.

As he has the setting of the fourth painting, d'Urfé describes that of the sixth in minute detail:

Voicy le lever du soleil: prenez garde à la longueur de ses ombres, et comme d'un costé le ciel est un peu moins clair. Voyez ces nues qui sont à moitié air, comme il semble que peu à peu elles s'aillent eslevans! Ces petits oyseaux qui semblent en montant chanter et tremousser de l'aisle, sont des alouettes qui se vont seichans de la rosée au nouveau soleil; ces oyseaux mal formez qui d'un vol incertain se vont cachant, sont des chats huans qui fuyent le soleil, dont la montagne couvre encores une partie, et l'autre reluit si claire qu'on ne scauroit juger que ce fust autre chose qu'une grande et confuse clairté (I, 11, 450-51).

Unlike the setting in the fourth tableau, here the sun is rising. D'Urfé informs the reader of this fact in the first clause and again midway through the paragraph. Between these two explicit statements appears a description of the effects of sunrise. The sun has not yet reached a point in the heavens from which it may bathe the world in light. Therefore, shadows remain long and the western sky is not as bright as the eastern. Initially, light morning clouds veil the sun and the inert mountains do nothing to assist the awakening daystar. However, even as the viewer watches, airy clouds ascend and thus allow a clear view of the star.

While its unobstructed portion shines so clearly, the area behind the slopes remains invisible. Until it climbs above the slopes and clouds have completely dissipated, sunlight will remain confused and certain sections of the morning sky will be brighter than others.

Confusion also exists in the microcosm of the birds. In fact, in order to describe their flight, d'Urfé uses a term which he applies to the stars in his description of the fourth painting: when they climb, the larks' wings flutter ("tremousser"). Just as the western sky escapes its rays, the birds flee the sun in order to locate a hiding place. They impress the spectator with the quality of their flight. As sunlight and its coloring of the sky change constantly when each new day dawns, so the birds' fluttering wings propel them constantly in their search for either more expansive skies or a hidden refuge.

In the majority of the six paintings, the technique of chiaroscuro performs a specific function. In each one, by their interaction, darkness and light continually replace each other. Changes in light bewilder the observer by making objects and situations appear what they are not. In the third painting, although the sun is shining, only the most astute individual perceives Damon as the shepherd stands obscured by shadows which the trees create. Because of dense cloud cover, the moon that should provide the fourth tableau with light appears to have deserted its realm. As a result, the mountains appear veiled and do not immediately

disclose their identity. D'Urfé informs us that "on ne scauroit bien juger que c'est" (I, 11, 446). As for the candle that illuminates Mandrague, it possesses the power neither to penetrate the book whose shadow makes her forearm seem non-existent nor to alter the darkness that may lead the spectator to believe that one side of her face belongs to another individual. In the final picture of the series, rather than moonlight or candlelight, sunlight operates its trickery. Ironically, the sun plays games with itself. Rising in the east, it would have mankind believe that the western sky still lies under the cover of night. Obscured as it seeks to climb above the mountain peaks, it appears that only half of it remains, because the other has exhausted itself. After reading of all six paintings, one impression remains. In his description of the final tableau, d'Urfé denotes it as "grand, confus clarté" (I, 11, 451). As part of the author's final comment, these two adjectives summarize the effect that the sun, moon, stars, clouds, and candlelight have operated on physical reality.

The Six-Part Model for Structural Ambiguity

Since the six pictures recount a unified story and chiaroscuro constitutes an important technique in three of them, it then serves as a technique in unfolding the story that they tell. It reinforces the six-part structure of the narrative:

La pittura nell'Astrée ha, insomma, la funzione di far risaltare in modo netto il tema (squisitamente barocco) della finzione, dell'illusione e dell'inganno.... i personaggi del romanzo di d'Urfé, privi come sono di riferimento....., oscillano....., tra l'essere e l'apparenza, tra la realtà^e l'illusione, tra la verità e la menzogna.⁵

The play between appearance and reality is skillfully depicted by the alternation and movement of darkness and light. Consideration of the six elements of the structural core of the story indicates that, concomitantly, the confusion in the physical macrocosm is reflected in the emotional lives of the three main subjects in the paintings. At the beginning of the account, it appears that the first structural element, Damon, is incapable of loving a woman. D'Urfé reveals this to the reader in his description of the first composition: "car autant que Damon a l'esprit libre et reposé, autant ont ces bergeres les coeurs passionnez pour luy, encor; comme vous voyez, il ne daigne tourner les yeux sur elles" (I, 11, 442). His attitude is verbalized as scorn. By extension, from the outset, it is apparent that Damon does not reciprocate the affection of the second element, Fortune. Since the third element, Mandrague as obstacle, meets with unqualified success in her effort to have the fountain represent false love, seemingly, she will also meet with success in her attempt to prevent the union of Damon and Fortune. Her ostensible success engenders the fourth element of this intrigue. In reaction to a projected life of unrelieved unhappiness, the couple despairs.

Just as confusion in the narrative parallels that in the paintings, the disappearance of the dichotomy between appearance and reality from the emotional sphere is matched by the resolution of pictorial chiaroscuro. The third picture initially conceals its subject in the shadows provided by trees. It seems that the fourth pictorial representation would have the viewer believe that one face belongs to two persons. Eventually, the discriminate observer uncovers Damon among the heavy patches of darkness in the third painting. In the fourth, it becomes obvious that the shadowy area that escapes candlelight is nothing more than the other side of Mandrague's face. In the fourth painting, chiaroscuro also seeks to conceal an object of considerably greater mass than a human being. When clouds hide the moon, the night relies on stars for illumination. Deprived of their usual strong source of light, a chain of mountains of undetermined number and size is at first difficult to distinguish. Naturally, despite the poor lighting, the observer finally perceives the mountains. In the last pictorial representation, it is the chiaroscuro of sunrise that seeks resolution. Once it has climbed from behind its mountain hiding place, the sun will correct the false impression that it is semicircular in form and the brightness of its rays will erase the shadows that fill the western sky.

Structurally, with the fifth component of the love story, the reversal, emotional confusion ends. This phase

of the structure emanates directly from the couple's reaction to their unhappiness. When Damon and Fortune profess their love, they effect a reversal in the plot. Reality conquers the appearance associated with the first four structural elements. The love of Damon and Fortune has always been mutual; the obstacle on which Mandrague prides herself has proven ineffective; the threatened unrelieved unhappiness of the shepherd and his lady has proven merely temporary:

La réalité déroule de l'illusion, ou encore,
l'illusion débouche sur la réalité. Ce n'est qu'à
travers l'illusion que la réalité peut être
atteinte, découverte, percée. Alors, l'illusion
est aussi un viol. Et le viol une libération.⁶

If d'Urfé uses the adjective "trompée" to denote Fortune before the reversal, surely the description is inaccurate afterward. When the account ends, no one is deceived any longer.

In spite of this reversal, the sixth structural element remains unchanged. The Fountain of the Truth of Love has not yet regained its capacity to indicate reciprocal spiritual love. Although Damon and Fortune have finally discovered their mutual love, they have done so only after suffering and without assistance from the fountain:

L'importance de cette Fontaine vient de ce qu'elle
permet de découvrir les tromperies des amants avec
une certitude totale, une objectivité incontestable;
ainsi, une fois la Vérité trouvée, reconnue, les
amants n'ont plus rien à craindre des illusions de
l'amour.⁷

In succeeding generations, of necessity, other couples will

also rely on personal resources in their search. They, too, will endure great unhappiness, until, with the removal of this obstacle, uncertainty is overcome and transformed into a joyful denouement.

Structural Ambiguity in the Episodes of L'Astrée

As d'Urfé weaves the structure of L'Astrée, uncertainty dominates. Like chiaroscuro in a painting, structural ambiguity creates uncertainty in a novel. In this case, each structural segment is a love story. One important reason why the outcome of an individual narrative remains obscured is frequent shift in emphasis among all of the narratives. Henri Bochet's schema of the order of appearance of episodes in these recurring stories will provide an example of Honoré d'Urfé's prolongation of the resolution of his intrigues.⁸ The narrative involving the basic pair Lydias and Amerine appears there twice. Opening on page 457 of the first volume, it continues only much later in volumes four and five. However, when taken up once more, it continues for more than one hundred pages until it achieves resolution. In the tables of contents of L'Astrée the story is listed on five different occasions. Since Bochet's schema and the table of contents list only the major occurrences of any narrative, infrequent flashbacks or shortlived references to a particular one do not appear there. Nor do judgments which Diane, Silvandre, Phillis,

and Léonide pass on certain lovers' complaints and which thus momentarily return the reader to a particular emotional conflict. Although they are of primary importance to Bochet, the two most important stories (those of Astrée and Céladon and Diane and Silvandre) are not mentioned at all in the table of contents. In addition to the occurrences listed in Bochet's schema and in the contents, one may allow an additional half dozen or more appearances for most of the stories. By dividing his own attention among more than twenty-five narratives at various intervals, d'Urfé forces the reader to do likewise:

L'Astrée richiede, insomma, la costante collaborazione del destinatario, vale a dire una lettura che riorganizzi e riordini le tessere del mosaico disposte in un'ordine complesso (e non certo casuale) dal sapiente autore barocco.⁹

The result is uncertainty and tension as the reader awaits the final reversal in the plot and subsequent denouement of each intrigue.

The second manner in which d'Urfé obscures the outcome of one or more stories is by intercalating another one within them. By means of mutual intercalation, Ligdamon's and Lydias' adventures become subdivisions of each other. Even the names of the two heroes are similar. As each story continues, it is possible for the reader to confuse the names and, thus, to confuse the sequence of events in one or both stories. In an oral message to Silvie, Ligdamon's servant partially explains the manner in which the stories became intertwined. Far from Forez:

il estoit vray que mon maistre ressembloit de telle sorte à Lydias, que tous ceux qui le voyaient le prenoient pour luy. Et ce Lydias estoit un jeune homme de ce pais-là, qui estant amoureux d'une très belle dame, s'estoit battu avec Aronthe son rival, de qui la jalousie avoit esté telle, qu'il s'estoit laisser aller au delà de son devoir, mesdisant d'elle et de luy ... (I, 11, 429).

Mistaken for the murderer Lydias, Ligdamon is constantly pursued by those seeking revenge. He escapes death only because, believing him to be Lydias, the lovely Amerine asks to marry him. In another part of the country, arrested for Aronthe's murder, Lydias is imprisoned by Lipandas. He escapes death when, disguised as a man, Melandre earns his freedom in a duel. Free, Lydias and Ligdamon are constantly mistaken for each other. When, at one point, the major characters of both narratives are within a few yards of each other, confusion reaches its zenith:

Mais elle [Silvie] estoit bien deceue, car celui qu'elle avoit pris pour Ligdamon, c'estoit Lydias qui suivant Melandre, et Melandre le faux Lydias, estoient venus jusques en Forests, et celle qui le caressoit, c'estoit Amerine ... (IV, 12, 755).

Just as Silvie mistakes Lydias for Ligdamon, Amerine mistakes him for the man whom she saved from death. Ironically, Lydias is the man whom she would have saved had Ligdamon not been imprisoned in his place. Given the similarity of the respective heroes' names, their physical resemblance, and the interrelationship of plots, it is easily comprehensible that the reader sometimes finds himself associating certain episodes with the incorrect story. By means of subordinate intercalation, the relationship of

Melandre and Lipandas also becomes associated with Lydias. As d'Urfé turns from the major intrigue to its minor one and back again, the reader may begin to doubt as to which will eventually demonstrate its greater importance. He wonders which man will marry Amerine and which will accept Melandre. All is resolved as the fifth volume begins: in a double ceremony, Lydias weds Amerine and Lipandas marries Melandre. Ligdamon returns to Forez, Silvie accepts his troth, and their wedding is imminent. As they did in the pictorial story of Damon and Fortune, appearance and ambiguity have evaporated in reality.

With more than twenty-five tales unraveling simultaneously, confusingly similar names, and stories within a story, the ultimate ambiguity results. L'Astrée may seem a novel without a clear direction. All narratives have the same six-part structure; all are interrupted upon numerous occasions; all are resolved happily as even the inconstant Hylas meets his match in Stelle and decides to marry. The reader may find no basis on which to order their importance to the novel as a whole. Rather than a novel has Honoré d'Urfé created a collection of confusingly related short stories? Such might be the case were it not for one particular love story: that of Astrée and Céladon is the background fabric into which the remaining stories are woven. When the remaining intrigues are considered in relationship to theirs, the direction of L'Astrée is clear:

Rien n'est laissé au hasard, rien ne reste inexpliqué, rien n'est de trop, dans tout cet immense roman ... fourmillant d'histoires intercalées, l'unité d'action est complète. Tous les personnages des récits secondaires passent un moment au premier plan; presque toujours ils ont un rapport organique avec le sort des protagonistes [Astrée et Céladon]. ... De là une impression de sécurité et de clarté qui se dégage du livre tout lent et touffu qu'il est: le lecteur sent toujours la présence d'un dieu bienveillant qui gouverne ce petit univers d'une main ferme ...¹⁰

The disagreement between Astrée and Céladon is the first one that d'Urfé begins to recount. He introduces the reader to the first four elements of its basic core in the first thirty-five pages of the novel. Astrée and Céladon comprise the first two elements. The obstacle to their love is the jealousy that inspires Astrée to banish him from her sight. Apparently unjustly unloved, Céladon reacts despondently:

quand je seray mort, et que ceste cruelle [Astrée] te [un des cordons qu'Astrée met aux cheveux] verra, pour estre sur moy, tu l'asseures qu'il n'y a rien au monde qui puisse estre plus aimé que je l'aime ni amant plus mal recogneu que je suis. ... A peine eut-il fini ces mots, que tournant les yeux du costé de l'Astrée il se jetta les bras croisez dans la riviere (I, 1, 13).

Although the shepherd eventually floats ashore unharmed, Astrée is unaware of his safety. Apparently permanently deprived of Céladon of her own volition, she grieves remorsefully:

Astrée remplie de tant d'occasions d'ennuis, comme je vous ay dit lascha si bien la bande à ses pleurs, et s'assoupit tellement en sa douleur, que pour n'avoir assez de larmes pour laver son erreur, ny assez de paroles pour declarer son regret, ses yeux et sa bouche remirent leur office a son imagination ... (I, 1, 23).

For most of the five volumes of L'Astrée, the couple lives

in misery, because each feels certain that he has lost the other permanently. Finally, Astrée reveals her love for Céladon to the disguised shepherd himself:

Pourveu ... qu'elle [Leonide] accomplisse sa promesse, et qu'elle me fasse voir Celadon, je suis contente, et quelque horreur que nous remarquons dans cette solitude, elle se perdra sans doute aux premiers regards de mon berger (V, 6, 255).

Reassured by her words, he abandons his disguise and it would seem that the two might regain their lost love. Ironically, Astrée finds in Céladon's disguise another source of discontent. Ashamed of the liberties that he enjoyed when disguised as Alexis, she inflicts a greater punishment upon him: "Perfide et trompeuse Alexis, meurs pour l'expiation de ton crime ..." (V, 6, 259). Rather than a reversal in the plot, Céladon's confession has engendered a second obstacle to the resumption of their relationship. Now under a double curse from his mistress, Céladon vacillates between the two identities due to which she inflicted the curse upon him: "Je ne sçay lequel des deux me doit estre plus cher, car sous celui d'Alexis, Astrée m'a commandé de mourir, et sous celui de Céladon, elle me defendit sa presence" (V, 10, 420). It is apparent that the couple will not be united and, as the novel draws to a close, theirs is one of the two disagreements that have not been resolved. By comparison with the relative shortness and easier resolution of the remaining rifts, this one generates the greatest tension and ambiguity in the reader.

Finally ending this tension and ambiguity, the God of Love declares that they should marry, Adamas promises to officiate at the ceremony, and the Fountain of the Truth of Love corroborates the couple's reciprocal love with their reflection in its waters.

When Astrée and Céladon attempt to sacrifice themselves to the lions and unicorns that guard the fountain, they escape unharmed. At this moment, the God of Love descends to order the assembly to return on the following day to learn the resolution of the oracle that had prevented the fountain's proper function. Although Love's first proclamation when he reappears entrusts Astrée to Céladon, his second initially appears to sound the death knell of the relationship of Diane and Silvandre:

Mais quoy, pour obeyr aux Arrests du Destin,
Silvandre doit mourir et laisser pour butin
Diane à Paris qui l'adore;

.....
Et je commande encore
Que ce berger [Silvandre] meure demain,
Imolé de ta main.

(V, 11, 476)

When Adamas discovers in Silvandre his lost son, Paris, the declaration loses all overtones of anathema. After Love's departure, in a third development, Adamas deciphers the oracle that controlled the fountain's re-enchantment:

je juge que comme cette amante qui devoit mourir
estoit Alexis, ce fidelle amant aussi n'a deu
estre autre que Silvandre. ... Ils sont assez
morts tous deux quand l'un a cessé d'estre Alexis
et feinte druide pour devenir Celadon; et l'autre
quand il a cessé d'estre Silvandre et berger pour
devenir Paris et mon fils (V, 12, 533).

Paradoxically, the disguise that almost cost Céladon Astrée's love now engenders accessibility to the fountain. Equally paradoxical is the fact that the identity of "Silvandre" that once seemed to render him ineligible to love Diane can now complete the second phase of satisfying the oracle. With the oracle satisfied, the element that comprised the sixth part of the basic structure of each love story has finally become operative. After thousands of pages of inaccessibility, the fountain functions again.

Astrée and Céladon are the first to demonstrate the fountain's regained capacity to reflect ideal love: "Céladon se baissa mais à peine eut-il jetté l'oeil dans l'eau qu'il y vid sa maistresse ..." (V, 12, 534). Reassured, the remaining couples in Forez follow them to its basin. By extension, Astrée's and Céladon's reflections accomplish even more by returning the land of Forez to a state of emotional peace which preceded the beginning of their difficulties: "il semble encore aujourd'huy que dans son plus doux murmure, elle [la rivière Lignon] ne parle d'autre chose que du repos de CELADON et de la felicite d'ASTREE" (V, 12, 528). The reader can no longer doubt that the combined love stories of L'Astrée are designed to reinforce the primacy of the friction between Astrée and Céladon and to prepare the reader for its eventual resolution in bliss. Only then can the novel end on a note of hope.

In addition to returning Forez to peace and certainty, the re-enchantment of the fountain returns the reader to

the model pictorial story of Damon and Fortune:

il nous est indiqué, entre la mort du récit et le salut des personnages-héros, un point strict de rencontre, la Fontaine de la Vérité d'Amour, où se peindra l'image de l'Amant auprès de l'Amante où la peinture et le récit se fondront en une surface unique, et réfléchissante.¹¹

This return ends three thousand pages of tension and ambiguity, as it finds a clear reflection of the couple's faces rather than the chiaroscuro that dominated the illustration of the love story of Damon and Fortune. We have demonstrated the presence and importance of structural ambiguity among the multiple segments of this work. It remains for us to examine in detail how the protagonists in one segment--the central love story of L'Astrée--follow the model provided by the paintings representing the story of Damon and Fortune.

¹Maurice Laugaa, "La Peinture dans L'Astrée," in Bulletin de la Diana, Colloque commémoratif du quatrième centenaire de la naissance d'Honoré d'Urfé, Numéro spécial (1970), p. 76.

²Ibid., p. 87.

³Bruce Morrisette, "Structures de la sensibilité baroque dans le roman pré-classique," Cahiers de l'Association internationale des études françaises, no. 11 (mai, 1959), p. 100.

⁴Bernard Germa, L'Astrée de Honoré d'Urfé, sa composition, son influence (Paris: Picard et fils, 1904), p. 187.

⁵Giorgetto Giorgi, L'Astrée di Honoré d'Urfé tra Barocco e Classicismo (Florence: La Nuova Italia Editrice, 1974), p. 30.

⁶Ehrmann, op. cit., p. 42.

⁷Ibid., p. 73.

⁸Refer to the appendix for a table which shows the recurrences and intercalation of love stories.

⁹Giorgi, op. cit., p. 28.

¹⁰Maria Gerhardt, La pastorale: essai d'analyse littéraire (Assen: Van Gercum, 1950), pp. 256-57.

¹¹Laugaa, op. cit., p. 94.

CHAPTER III
CELADON'S DESCENT INTO DARKNESS

When Honoré d'Urfé began writing the first volume of L'Astrée in the 1590's chiaroscuro was still a relatively new artistic technique. Unlike the Baroque period that marked the height of its use, the Renaissance had been typified by clarity which concealed little and immediately distinguished every object in a painting from the others. The Classical style that followed the Baroque returned to such total clarity. When André Félibien applies the term clair-obscur to this seventeenth-century Classical style, he limits its possibilities to the emulation of the natural tones of darkness and light inherent in an object:

Et le Clair-obscur est l'art de distribuer avantageusement les lumieres & les ombres ... [sur] les objets particuliers pour leur donner le relief & la rondeur convenable: & dans le général du Tableau, pour y faire voir les objets avec plaisir en donnant occasion à la vue de se reposer.¹

Shades of color recreate the inherent form and hue of individual objects, so that they seem normal to the observer. Among all of the objects in a painting, contrasting illumination offers islands of darkness and light which provide two services for the viewer: the simple, regular patterns allow his eye to rest; the contrast renders objects clear.

By producing clarity, this conception of clair-obscur reinforces that component of a painter's art which is the most important to Félibien--drawing. Unless an artist can draw as well as the ancients carved, his works will not approach perfection.² If he can draw well and incorporate Félibien's conception of clair-obscur, he will attain the Classical ideal of total clarity.

In works produced between 1550 and 1660, Baroque chiaroscuro and its predecessor, Leonardo da Vinci's sfumato, provide a marked contrast to the attention and clarity accorded individual objects in Renaissance and Classical paintings. Sfumato lies somewhere between Renaissance/Classical and Baroque lighting techniques:

Il n'y a plus de contraste entre la lumière et l'ombre, mais un long dégradé de la lumière vers l'ombre dans lequel tout est modelé dans une douce pénombre: personnages, fleurs, rochers ... apparaissent pour disparaître aussitôt dans le tout, sans perdre la valeur constructive de leurs formes.³

Like Renaissance/Classical lighting, it allows all main subjects of a painting to retain their individual value. However, like Baroque lighting, it begins to immerse these individual entities in the whole. Although light still falls upon individual objects, the artist no longer relegates darkness to another section of the canvas in order to provide contrast or allow the eye to rest. Before an object ends, shadow obscures the location of brush strokes which previously indicated the outlines of forms. It then

lightens somewhat (penumbra) in order to allow the object to partially merge with surrounding space.

With the advent of the Baroque, light and shadow take an active role for the first time. Like Félibien, Roger de Piles recognizes that, by grace of the artist's carefully planned arrangement of content, darkness and light may yield total pictorial clarity.⁴ He also accepts the fact that he must use them to reproduce an object's natural form and hue. However, de Piles does not consider these two effects of darkness and light clair-obscur:

L'incidence de la lumière se démontre par des lignes que l'on suppose tirées de la source de la même lumière sur un corps qu'elle éclaire. Elle force & nécessite le Peintre à lui obéir: au lieu que le clair-obscur dépend absolument de l'imagination du Peintre. Car celui qui invente les objets est maître de les disposer d'une manière à recevoir les lumières & les ombres telles qu'il les desire dans son Tableau, & d'y introduire les accidens ... dont il pourra tirer l'avantage.⁵

A painter cannot resist reproducing the natural darkness and light delineating and coloring an object ("Elle force & nécessite le Peintre à lui obéir"). Beyond this natural reproduction, his imagination may invent any use of darkness and light which he wishes. To de Piles, this inventive use constitutes clair-obscur. He is primarily concerned with accidents of nature:

L'Accident en Peinture est une interruption qui se fait de la lumière du soleil par l'interposition des nuages, en sorte qu'il y ait des endroits éclairés sur la terre, & d'autres ombres, qui selon le mouvement des nuages se succèdent les uns aux autres, & font des effets merveilleux ... L'exemple s'en voit journellement sur la Nature ...⁶

The key word in the description is movement. Since the successive interruptions of sunlight by the clouds will not allow light to stand still, clair-obscur relegates objects to a mere background for changes in light. Sunrise, sunset, and blockage of sunlight by tree branches are other natural sources of accidental chiaroscuro. When he categorizes the effects of this technique as unbelievable ("merveilleux"), de Piles implies the capacity with which he feels that chiaroscuro is endowed. It is capable of creating effects which elevate a painting to a fantasy world. While Félibien treats clair-obscur as an afterthought which serves merely to further delineate an excellent rendering, de Piles considers it the superior skill. As evidenced by its incorporation in L'Astrée, Honoré d'Urfé shares de Piles' opinion.

Chiaroscuro does not depend uniquely upon the interaction of sunlight and natural surroundings. Caravaggio's "Vocation of St. Matthew" (1597-1600) offers an example. Here, relative obscurity results when bright light passes through the obstacle created by a small window high on one wall and cuts through the darkness in the room:

Toute la poétique de Caravage est ici formulée
dans l'incidence du rayon qui descend d'un sou-
pirail ouvert dans l'obscurité d'une chambre aux
murs noircis. Lumière pauvre et arbitraire mais
beaucoup plus vraie puisqu'elle suggère davantage
...

Although bright, since only one ray of light penetrates an enclosure steeped in blackness, it succeeds merely in suggesting forms. When the viewer seeks the painter's

collaboration in identifying the center of interest, the chiaroscuro ceases to suggest. Both Christ, who beckons, and Matthew, who eventually responds, lie outside the path of sunlight in the obscurity of the black-walled room. Only a bystander, a substantial expanse of air, and the air hole ("le soupirail") itself receive illumination. The passive role of viewing a Renaissance/Classical painting does not exist; the viewer of a Baroque work must collaborate in order to determine its subject.

The same contrast is true of Classical and Baroque literature. Jean Rousset has enumerated their diametrically opposed characteristics:

au lieu de se présenter comme l'unité mouvante d'un ensemble multiforme, l'oeuvre classique réalise son unité en immobilisant toutes ses parties en fonction d'un centre fixe; au lieu d'être animée par un mouvement qui se propage au delà d'elle-même, elle se contient à l'intérieur de ses propres limites; au lieu de se faire éclater ou vaciller ses structures, elle les stabilise et les renforce; au lieu d'inviter le spectateur à la mobilité et à l'inquiétude, elle le rassemble sur lui-même et le contraint au repos, le dénoue dans l'apaisement d'une contemplation silencieuse.⁸

Once again, the contrast is that between relative and total clarity in the final interpretation of a work. Baroque and Classical literature achieve unity in different ways. In the former, movement is of primary importance. Numerous parts constantly appear to move in relation to each other and to the creation as a whole. Some may even project themselves beyond the limits of the work to another point in time, thus discouraging closure and resolution. Faced with

varying patterns of movement, projection, and lack of resolution, the reader cannot lapse into a quiescent state. As content changes, his mind moves in an effort to interpret it and arrive at relative clarity after his experience. In Classical literature, immobility is the dominant effect. Although numerous parts may comprise a work, its center is so rigid, that all of them fall neatly into order around it. Since none of them ever projects itself beyond the confines of the work to another point in time, closure and resolution are foregone conclusions. The reader experiences certainty and repose, because the author has already provided these guarantees of total clarity.

Relative clarity also occurs in Baroque literature in the form of chiaroscuro as it is understood by Roger de Piles. In his discussion of the French Baroque, Friedrich Schuerr emphasizes both components of coloris--color and chiaroscuro--and applies them as if language were the brush strokes of a painting: "eine romanhaft bunte Handlung . . . ausgedrueckt in einem sprachlichen Brillantfeuerwerk. Der Eindruck gibt ein unklares verschwommenes Bild mit ausgesetzten Lichtern."⁹ Were it not for the adjectives "novelistic" ("romanhaft") and "linguistic" ("sprachlichen"), the reader could easily imagine that he was reading art criticism. Schuerr selects the remainder of his terminology from that field. Handling his presentation with a bright, colorful, pyrotechnic effect, the artist in question nonetheless succeeds in creating an unclear ("unklares, verschwommenes")

picture interspersed with lights. As in a Baroque painting, bright, colorful lights can still yield chiaroscuro. In the introduction to his anthology of Baroque poetry, Jean Rousset speaks of chiaroscuro as it occurs in this particular literary genre:

Ce qui est plus particulier aux poètes ici recueillis, c'est le fréquent recours à un type d'images plus conforme à la démarche tâtonnante et au goût des contours incertains, des formes qui s'interpénètrent: les images englobants à la fois la lumière et l'ombre, la voile et la chose voilée, bien qu'entrevue: brouillard, nuage, fumée, nuée, ombre, aurore ...¹⁰

While Schuerr emphasizes the color and chiaroscuro connoted by certain linguistic elements, Rousset limits himself to the natural chiaroscuro of which Roger de Piles speaks. Myriad phenomena may block the sun's rays. Resembling each other, fog and smoke constitute filmy obstructions which filter light as it passes. Heavier and more mobile, clouds create constantly changing patterns of darkness and light which vary from brightness to shadow and momentary total blackness. The sun is the victim of chiaroscuro when it rises each morning.

Baroque chiaroscuro also occurs in L'Astrée. Its presence is most evident in the six paintings that comprise the structural model for the entire novel.¹¹ Walther Fischer maintains that, despite his knowledge of other artistic techniques, when describing the paintings, Honoré d'Urfé concentrates on chiaroscuro to the exclusion of the second component of coloris:

he leaves the coloring of the pictures almost out of consideration. He speaks only of chiar-oscuro (Tab. IV), and, in a few instances (Tab. III, VI), mentions sunlight effects, or depicts a night scene (Tab. IV). But he always uses general and vague expressions, and never gives any characteristic color.¹²

D'Urfé uses the accidental chiaroscuro mentioned by de Piles when he has the arbitrary movement of tree leaves and clouds block light in the third and fourth paintings and mountains obstruct the spectator's view of the rising sun in the sixth. He uses the interplay of bright and weak light when he has a candle glow in the blackness of a cave and partially conceal the individual holding it. Reinforcing this indication of d'Urfé's Baroque use of chiaroscuro, in his praise of the novelist, Bernard Germa favorably compares it with the lighting effects created by Claude Lorrain in his paintings in the stage of his art that is considered Baroque.¹³ Throughout L'Astrée, d'Urfé continues to omit descriptions of color and devote his attention to chiar-oscuro.

The distinction between the effects of Baroque and Classical lighting in the fine arts and literature reflects the distinction between the heroes who populate those environments:

le héros classique... sera [relié au monde] par son idée de l'ordonnance sociale, par celle du devoir ou du sentiment; le héros baroque, c'est peut-être là ce qui le spécifie le plus, incarne un moment solitaire. Il n'est relié qu'à sa propre fascination, son éthique se veut tout intérieur et spontanée. Aussi, s'il est autonome, pour lui rien n'est fait, rien n'est donné, sa vérité est à conquérir, ou

plutôt à manifester, à réaliser: le monde est
le théâtre de cette aventure.¹⁴

Just as the figures on which Classical light falls are clearly ordered in the viewer's eye, the Classical hero lives an orderly existence. One or more social sanctions restrict him to the lifestyle that he has always led. For that reason, the character who speaks to us at the end of the denouement is no different than he was when he first appeared. Unlike his Classical counterpart, since he lives according to his own personal ethic, no one can pre-determine the life of the Baroque hero. Not even social sanctions restrict him completely. He is as spontaneous in his actions as the movements of natural objects that create accidental chiaroscuro. Just as the configuration of those clouds is never fixed, his personality is never complete. The role that he initially portrays in the drama of his personal life will have changed an indefinite number of times before the curtain falls at the end of its final act.

Astrée and Céladon are Baroque protagonists. When, after Semire's false witness, Astrée banishes Céladon from her sight, no requirement demands that this situation remain the status quo. Their relationship changes several times before the novel ends, because both hope to transcend their continued suffering. In order to do so, they must recapture the ideal state represented by their lost reciprocal love. According to Eugenio d'Ors, this effort to reacquire an ideal renders them even more Baroque: "le

baroque est secrètement animé par la nostalgie du Paradis Perdu."¹⁵ As they seek to re-enter Paradise, before they succeed in bettering their lot, the lovers weather difficult situations which worsen it. When Bruce Morrisette presents the elements of Baroque literature, he emphasizes the ambiguity of personal emotions.¹⁶ Morrisette states that, unless a person analyzes his sentiments lucidly, emotional confusion prevails. Sometimes, however, either remaining unaware of their feelings or simply not communicating them, lovers dissimulate their emotions. Sometimes the intervention of secondary characters further confuses the affective situation. Whatever the reason, confusion dominates the emotional realm. A rivalry between darkness and light in the environment may reinforce their confusion. Before love and light prevail, at least one partner undergoes emotional uncertainty, conceals his feelings, and thus spends considerable time in an emotional situation which is reflected in the darkness or chiaroscuro of his physical surroundings. Céladon, in particular, suffers because of Astrée's harshness:

La renaissance de Céladon ne se fera donc qu'au prix de contraintes successives, d'anéantissements et de dépassements spirituels qui transforment progressivement sa personnalité, allant presque jusqu'à détruire sa puissance de vie.¹⁷

The negative connotation of the vocabulary associated with Céladon's existence after his banishment indicates the degree of his suffering. Although all of us can identify with and accept certain constraints in our lives, we may be

wary of surpassing ourselves spiritually ("dépassements spirituels") or undergoing progressive character transformations ("transformer progressivement sa personnalité"). Céladon survives all of these situations before his final rebirth and accession to Paradise Regained. Before his fall from grace, secure in their mutual love, he and Astrée enjoy a life of bliss in a brightly illuminated environment. When the shepherd suffers almost total self-annihilation, he does so in virtual darkness. When character transformation occurs, it does so in an environment dominated by the Baroque chiaroscuro described by Roger de Piles. Only after he finally approaches Paradise and regains Astrée's love does the six-element structural core achieve a definitive resolution, chiaroscuro end, and pure light begin to illuminate earth.

Light as a Reflection of Astrée's
and Céladon's Happiness

When Astrée and Céladon first fall in love, Honoré d'Urfé has presented only the first two elements of the basic structural core of their story, the lovely young woman and the handsome young man.¹⁸ Attracted to each other immediately, they act as Love requires by not hesitating to avow their mutual affection. Since the sentiments of Astrée and Céladon are clear, the opposition later to dominate the narrative is initially absent. Neither one considers

retreating into the dark forest as a means of avoiding each other. On the contrary, they comprise a central part of the Forez society and seldom leave its other inhabitants. Light prevails in the environment.

Any pain and inconvenience which Astrée and Céladon experience do not emanate from their emotions. They are occasioned by other citizens of Forez. Despite their private expression of mutual love, since their families are separated by a feud of several generations, Astrée and Céladon must conceal their love from the Foreziens. In order to divert attention from themselves, Astrée requires that Céladon feign interest in Aminthe. As he discloses to his brother Lycidas:

je continue tousjours en ma peine ordinaire.
 Aimer et ne l'oser faire paroistre, n'aimer
 point et jurer le contraire: cher frere,
 c'est tout l'exercice, ou plustost le supplice
 de ton Celadon (I, 1, 20-24)

If Céladon feels anguish and pain, Astrée experiences the intense constraint of silence. Although she easily avows her love to Céladon in the shelter of their secret meeting place, as far as others are concerned: "la souveraine prudence en amour est de tenir mon affection cachée, ou pour le moins de n'en faire jamais rien paroistre inutilement" (I, 1, 21). Although she does not conceal her feelings from Céladon, when addressing others, Astrée uses a vocabulary of secrecy. Her prudence and concern never allow anything to appear to others. The use of the double negative jamais and rien emphasizes the priority that the couple accords to

concealment. Only because of the curious eyes of others must they resort to meetings in a concealed location and notes deposited in a hollow tree. If their families approved, perhaps Astrée and Céladon would not preoccupy themselves with such considerations. Since these two significant social units do not sanction their union, society in general must never learn of it.

The reader soon apprehends that the concern for secrecy has been justified. By chance, Semire, a rival for Astrée's favors, finds some of the couple's correspondence. Motivated by his love for Astrée, this representative of society requires only a few sentences to undo all that she and Céladon have built during the preceding months. When he falsely informs her that Céladon's attraction to Aminthe is no longer feigned, jealousy overcomes Astrée: "elle ne tournoit pas seulement les yeux vers le lieu où ... [Céladon] estoit, et s'alla asseoir loing de là sur le bord de la riviere" (I, 1, 11). Now emotionally distant from the shepherd, Astrée refuses to place herself close to him physically and seats herself at the edge of the Lignon. Although previously she desired only Céladon and helped contrive elaborate plans for their clandestine trysts, now she does not deign to acknowledge his presence with a glance. She has allowed a member of the society that she considered untrustworthy to deceive her and totally blind her to the truth of her affective situation. Astrée's blindness spawns jealousy which damages the relationship that these two

individuals strived so diligently to build. As a result, the light that has prevailed in their environment until this moment disappears.

Céladon's Successful Effort at Self-Annihilation

With Semire's disclosure of false evidence and Astrée's excessive reaction, Honoré d'Urfé introduces the third element in the six-part structural core common to all the narratives of L'Astrée, an obstacle to reciprocal love. Céladon reacts to her emotional blindness with despair rather than with jealousy and anger. Folding his arms and leaping into the Lignon, he makes no effort to save himself from the powerful current of its spring waters.

In Baroque literature, water is associated with metamorphoses:

L'eau est une matière privilégiée; elle est mobile et plastique, propre aux métamorphoses ... mouvement double et contradictoire de la poursuite et de la fuite en un être qui ne se meut qu'en différent de lui-même.¹⁹

Water possesses two attributes which exclude any possibility of fixity. Because of its plastic nature, it changes form easily; since it moves, it changes form constantly. It abandons one configuration as it leaves a particular location and then adopts another. Like the river, Céladon is subject to change. It is appropriate that he choose to escape Astrée's blindness in the Lignon. He will not emerge from its depths with the same personality. Because of the

self-annihilation inspired by his emotional distress, he will begin a new life.

With this new life, the fourth structural element, apparent prolonged suffering, begins. As indicated by his attempted suicide, Céladon suffers, because Astrée's command has signaled the transformation of her love to jealousy and disgust. The heroine suffers, first because of the knowledge that Céladon divided his attention between two shepherdesses, but then, more important, because she has prompted his suicidal drowning. As her strong feelings for him overcome her wounded pride, she mourns Céladon and regrets her harsh language:

je luy parlay avec tant de mespris, que desesperé,
il se precipita dans ce goulphe où ... il noya
d'un coup tous mes contentemens. A ce mot elle
devint pasle comme la mort, et ... elle estoit en
danger d'esvanouyr (I, 4, 132).

Because of her quick initial reaction, she has permanently lost the individual who afforded her any happiness which she enjoyed. With the realization of her emotional deprivation, she first loses color and then almost loses consciousness. Her forfeiture far outweighs the fleeting pleasure of revenge that she hoped to gain by castigating Céladon for his supposed unfaithfulness. Although friends and relatives attempt to comfort her and divert her attention from Céladon's drowning, Astrée cannot overcome her emotional suffering. On the contrary, it increases when she learns that Semire lied about the shepherd's involvement with Aminthe and her "murder" of Céladon acquires even more heinous

overtones. Since she should never have doubted that he loved her, Astrée should never have reprimanded him. Now fully aware that Céladon always loved her, the burden of guilt for terminating their relationship will constantly gnaw at her memory and her sensibilities.

After Astrée's discovery of Céladon's constancy, the shepherd is the only one who believes himself unloved. He agonizes solely because she has made obvious to him this change of sentiment. Céladon suffers both emotionally and physically. As Joachim Merlant has so aptly stated, of the two, "[Céladon] connaît mieux l'art de se faire souffrir."²⁰ The shepherd's physical affliction commences with his leap into the Lignon. Since d'Urfé refers to the Lignon as a small river ("rivière") rather than as a large one ("fleuve"), the reader immediately imagines a rather narrow, shallow, slowly flowing stream. However, when Astrée banishes Céladon from her sight, spring has just arrived.²¹ Given its position as a stream flowing through a plain surrounded by mountains, in the spring the Lignon is swollen and its current accelerated by whatever moisture descends from the encompassing heights. When Céladon dives in, its waters buffet him about as if he were a cork. Arms crossed at his chest, the shepherd does not attempt to fight the turbulent waters or protect himself from the rocky bottom. Finally, "[Celadon va] donner sur le sec, ... mais avec fort peu signe de vie" (I, 1, 14). By chance, the river casts him ashore.

Saved from the furious river by fate, Céladon lies on its banks for a short time before anyone discovers him. Then, when the nymph Galathée and her attendant Léonide have him transported to a place which contrasts markedly with the primitive bank on which he lay, the new life symbolized by his dive into its waters begins. As long as he is subject to the elegant life of the palace, the servants necessary to maintain it will never allow him total privacy. Assisted by an understanding Léonide, he adopts the identity of a nymph, flees his physically confining environment, and attires himself in his own clothes only when he has reached the anonymity of the next physical environment that he will inhabit.

Once in the forest, Céladon is satisfied with his surroundings. If rustic when compared to Forez and Isoure, it is not a violent enemy like the Lignon. Remote, it will afford him the privacy that the nymphs would neither have understood nor permitted. However, in the very milieu that meets his need for solitude, the physical transformation that began with the obstacle of Astrée's blind jealousy continues:

Ainsi alloit trainant sa vie ce triste berger qu'en peu de temps se rendit si pasle et si deffait, qu'à peine l'eust-on peu recognoistre. Et luy mesme quelquefois allant boire à la proche fontaine, s'estonnoit quand il voyoit sa figure dans l'eau, comme estant réduit en tel estat il pouvoit vivre. La barbe ne le rendoit point affreux, car il n'en avoit point encores, mais les cheveux qui luy estoient fort crus, la maigreur qui luy avoient changé le tour du visage, et allongy le nez, ... l'avoient fait devenir tout autre qu'il ne souloit estre (I, 12, 486-87).

Since Céladon is but a youth, despite several weeks in the forest, he has no beard. This absence of facial hair is perhaps the only aspect of his physical appearance that his new life has not altered. His complexion is pale. When waters mirror him, it is impossible for Céladon to ignore his thin face and nose or his long, disheveled hair. The fact that the shepherd's own appearance astonishes him forcefully portrays the physical transformation engendered by his exile. The despondency that led him to this environment renders him so listless, that he has no desire to provide himself with food and clothing. As long as Astrée does not love him, unable to think of banalities because his mind is otherwise occupied, his body will suffer. Although his own image surprises him, since he can conceive of no reason for altering his lifestyle, the degeneration is an apparently inescapable situation.

The only outlet that Céladon can discover to alleviate his tension is the consecration of all of his activity to the decoration of a temple dedicated to the loved one who precipitated that tension. Concomitant with his dedication to the temple, he dedicates himself to the shepherdess, for he cannot separate her from his creation:

Voicy le bois où chasque jour,
Un coeur qui ne vit que d'amour,
Adore la déesse Astrée.
(II, 5, 176)

As a temple of stone provides an appropriate site for divine worship, the entrance to this bucolic one testifies that

Céladon's heart worships its personally proclaimed goddess. The artwork in the outer chapel so illustrates. In a painting of two lovers, the configuration of the pair's stance initially leads the observer to conclude that they are involved in a battle of sorts. However, when the viewer moves from a consideration of one section of the subjects' bodies to another, his initial impression changes. In their soft, smiling eyes and mouths, the couple attest to their mutual love. This composition constitutes more than a mere illustration of the poem at the entrance. In effect, it depicts the exact situation that Céladon desires. Although their physical separation does not bespeak reciprocal love, he hopes that, like his, Astrée's sentiments have not actually altered. His artistic representation of his own thoughts effects an ephemeral sublimation of the personal agony that he endures because Astrée apparently no longer reciprocates his love.

The relief is only temporary. Explicit in Céladon's thoughts there remains the constant dichotomy of his own affective situation. Frequently, he considers the future:

Commençons desormais à bien esperer, ô mon
 coeur, ... nous devons croire que notre mal-
 heur finira ayant desormais consumé peu à peu
 tous les biens et contentemens qui nous
 restoient (II, 7, 280-81).

Just as he painted in the lovers' eyes an expression which implies reciprocal love, when Céladon considers his own situation, he prefers to imagine that whatever lies ahead will be favorable ("bien esperer"). A few words later, the

reader learns that the object of his wishes is the termination of a specific type of unhappiness--that which involves the heart. Although Céladon posits its end, he does so with the conviction that it will already have exhausted any joy which filled his heart. By his choice of the word "consumed," d'Urfé specifies the totality of the destruction that unhappiness can effect. Throughout his stay in the forest, the shepherd vacillates from the hope that results from the love that he once shared to the despair that he feels due to his present anxiety. This vacillation increases the tension already dominant in his life and renders his emotional existence dark. Exceeding by far any periods of momentary calm are those when he submits to thoughts which are as dark as the environment in which he nurtures them.

Darkness as an Initial Reflection of the Fourth Structural Element

Using Velásquez (1559-1660) as an example, Ortega y Gasset affirms that, especially during the first half of the seventeenth century, certain painters achieved a general contrast of light and shadowy elements by grace of which individual parts of their work lose their identity. Rather than provide interest in and of themselves, objects serve simply as a pretext for something else.²² This is true of the physical environment in L'Astrée. Objects are

relatively unimportant. By reinforcing the advent of continual suffering, the interplay of surrounding light and darkness acquires thematic importance.

As a result of Astrée's dismissal of Céladon, the shepherd initially moves into geographic areas of progressively greater darkness. In reaction to Astrée's harsh words, he dives into the Lignon and changes environments for the first time. When the river finally surrenders him to the shore: "Celadon ... donna de l'autre coste entre quelques arbres, où difficilement pouvoit-il estre veu" (I, 1, 15). When he lands on the opposite bank of the river, although still visible to human eyes, the shepherd can be perceived only with the greatest difficulty. He lies hidden by the effects of the accidental chiaroscuro created when trees block sunlight. His move into total darkness has begun.

When Galathée and her nymphs discover Céladon, they transport him from this site to another whose lighting renders objects even more indistinguishable. In the Palace of Isoure:

il s'esveilla en sursaut; et parce que le soleil
par les vitres donnait à plein sur son lict, à
l'ouverture de ses yeux, il demeura tellement
esblouy, que confus en une clarté si grande, ...
se voyant maintenant dans cette confuse lumière,
il ne sçavoit que juger ... (I, 2, 41).

Paradoxically, the dazzling light that shines fully on his bed does not make the room appear bright to Céladon. On the contrary, to him, the light is dim ("confuse"). Or is

the situation paradoxical? Woelfflin has acknowledged that light as bright as that which shines on Céladon may create chiaroscuro.²³ According to Rousset, the effect of such bright morning rays exceeds mere chiaroscuro: "Ce silence devant l'indicible, un indicible qui est en même temps excès de lumière, d'autres l'appellent nuit."²⁴ For him, since extremely bright light renders objects indistinguishable, it creates the same effect as night. Concomitantly, according to Jacques Ehrmann, anyone who experiences the presence of bright light as total darkness has been stricken by love.²⁵ If this be the case, Céladon's confusion results uniquely from his love for Astrée. Specifically, his devotion to a thankless Astrée blinds him to his surroundings and darkens his environment.

From this obscurity, Céladon proceeds to an area of even greater darkness. At first, having no idea of his own whereabouts, he walks aimlessly away from the palace, rather than flee to a particular destination. As he approaches the center of the forest and observes the ever-deepening darkness, he no longer wanders without a destination. Céladon realizes that, if he stays in its depths, he will never again be required to spend much time subject to others' scrutiny:

Il jetta l'oeil sur une caverne ... à demy couverte d'arbres et de buissons, qui par leur épaisseur en ostoient la vue à ceux qui passoient le long du chemin. Et luy mesme n'y eust pris garde, n'eust esté qu'estant contraint de passer le long de la rive, il se trouva tout contre l'entrée, où ... luy semblant qu'il seroit bien caché jusques à la

nuit ... il resolut d'y passer le reste de ses
 jours ..., faisant dessein de ne point sortir de
 tout le jour du fond de ceste grotte (I, 12, 483).

Not a hut, but more suitably a grotto or cavern is Céladon's next domicile. Moreover, this is a distinct type of cavern, for the denseness of surrounding vegetation renders it visible only to those who, like Céladon, happen to approach it from a certain angle. Once inside, he dwells at the back of the cave. As a final measure to assure that no one see him, initially, during the daylight hours, Céladon does not venture from his new abode. When he later begins to leave the grotto, the recluse does so only during the first hours after dawn. Even then, exercising the utmost caution, he leaves only if he sees no one nearby. Sitting near a fountain in order to profit from the concealment provided by the surrounding trees as he enjoys its fresh waters, he guards against discovery. As soon as the bright rays of the sun begin to penetrate this natural camouflage, he again passes into a more densely covered area where light cannot reach the forest floor. By night, if the moon is full, he seeks the same natural camouflage that protects him at the fountain. Seemingly paranoid, Céladon emphasizes that, for him to retire, it must be utterly dark ("bien nuict," I, 12, 487). Entertaining his sad thoughts under a tree, the exhausted shepherd sometimes falls asleep there, to awaken only with the first rays of dawn. More frequently, he spends the night in his cave. The reader has the impression of a man ensconced in a cave, peering through the darkness

toward its entrance, until he can distinguish not a single form outside. If he can distinguish no exterior forms, then he feels certain that no one can discover the entrance to his cave and thus stumble upon him. The gnawing concern within him dies and, for the first time during this day, he believes that the blackness is great enough for him to risk sleep. In his life in the forest, Céladon trusts only darkness.

The blackness of his new abode rewards his trust by preventing others from learning of his existence. In essence, environmental darkness renders the Foreziens cognitively unaware. Walking in Céladon's forest, Silvandre overhears a conversation between two other men. Listening attentively and studying all of their movements closely:

[il] ne peut toutesfois les recognoistre, empesché de l'obscurité du lieu, qui encores qu'esclairé de quelques rayons de la lune, demeueroit fort sombre pour l'espaisseur des arbres de la fontaine (I, 2, 80).

Céladon's insistence upon venturing only into the most hidden regions of the forest proves fruitful. Although the sun shines through tree leaves to a certain extent (only some rays penetrate), the natural density of the vegetation near Céladon's favorite fountain prevents Phoebus from brightening the area with even a minimum of chiaroscuro. D'Urfé's description emphasizes sparseness of the sun's rays, thickness of trees, obscurity, and gloominess. The sum of all of these contributing factors is Silvandre's inability to recognize either speaker. Only the reader is

aware that the shepherd has inadvertently discovered Adamas and Céladon. Like Silvandre, as a result of the exile's disguise, the remainder of the Forez community and that at Isoure are duped. As the nymph who helped him escape from the palace states, in order to realize his desire not to be seen, "il s'est ... caché à tous ceux de sa connoissance" (II, 8, 310). By leaving society and remaining out of its sight, Céladon renders himself nonexistent. In the eyes of those in Forez and Isoure, he is dead. In fact, when Silvandre discovers a letter in Céladon's handwriting, his shepherd friends are convinced that it is the exile's unhappy soul that still roams the countryside. To render it happy, they propose burying it and depart to locate it.

Like Céladon's search for a home and Silvandre's overheard conversation, the shepherds' quest for Céladon's soul leads them to the edge of the most desolate area of the woodlands. The fading light of nightfall increases the tenebrosity resulting from the vegetation: "il est si tard que le soleil est desja couché, de sorte que nous n'aurions pas beaucoup de loisir de ... visiter le bois" (I, 5, 204). Given the section of the woods in which they now stand and the fact that the sun has already sunk beneath the horizon, the shepherds must function in relative darkness. The group presses onward:

ils entrèrent dans le bois, et ne se donnerent
garde que la nuict peu à peu leur osta de sorte
la clarté qu'ils ne se voyoient plus et ne se
suivoient qu'à la parole. Et lors s'enfonçant
davantage dans le bois, il perdit tellement toute

cognoissance du chemin, qu'il fut contraint d'avouer qu'il ne sçavoit où il estoit (I, 5, 204).

The sunset that falls upon them as they prepare to penetrate the forest gradually becomes night as they actually enter. Rather than a passive night, d'Urfé describes a very active one. It literally snatches away the remaining daylight and prevents mutual recognition of the search party. Diminishing rays of the sun finally produce utter blackness. As the party penetrates further into the woodlands, profound darkness no longer obscures mere human beings; now it renders recognition of natural surroundings uncertain. So uncertain, in fact, that no one knows his whereabouts. The shepherds feel confined, because they cannot distinguish a path which might lead them to the edge of the woods. They begin to consider the night an enemy, because it seems to expressly forbid their leaving the woods (I, 5, 204). Though not personified, night possesses the capacity to consciously will that someone fail and, moreover, to work to effect that failure. D'Urfé leaves the reader with the impression of a person entering a closed tunnel. As one nears the center, scant sunlight enters. Then, as both ends are sealed off, total night descends and one is imprisoned in it. Only an external force can open the tunnel, allow light to enter, and afford escape. To combat the enemy, the shepherds hope first that daylight will soon appear. Then, realizing that much time remains between the present hour and dawn, they wish for the only light that is possible

after the sun has set. They must wait until the moon has risen high enough to somewhat brighten the forest floor with its beams.

Ironically, as they lie sleeping, the citizens of Forez receive a visit from the very party whom they seek. Under the partial concealment of predawn greyness, this seeker of darkness unwittingly encounters the seekers of light. As the greyness begins to disappear with the advent of the sun, seeing Astrée, for the first time, Céladon neglects to return to the depths of his grotto. As if attracted by a powerful magnetic force, the exile approaches to contemplate her as she sleeps. Oblivious of everything except Astrée, he does not notice that a dappled wash of light now passes through the tree branches to slightly brighten the otherwise dark environment with chiaroscuro. When he kneels to kiss her in an effort to release the emotional tension that he again feels upon seeing Astrée, he unleashes a battle between darkness and light:

Et n'eust esté que de fortune les rayons du
soleil qui luy donnoient sur le visage ...
esblouyrent Astrée de leur prompte clairté,
il n'y a point de doute qu'elle l'eust
reconnu; mais cela fut cause qu'elle ne peut
que l'entrevoir comme une ombre ...

(II, 8, 332-33)

Céladon himself once fell victim to this struggle in the Palace of Isoure.²⁶ In his case, the result was temporary blindness and a sense of total darkness--two effects which reinforce his characterization as a seeker of total obscurity. Astrée does not crave darkness, and, when light

paradoxically blinds her, she struggles to see. Although she fails in her effort to overpower the rays and can gaze at nothing long enough to identify it, she does succeed in distinguishing shapes. Like the viewer of a painting in which a similar lighting technique has been used, unable to gaze at anything long enough to identify it, she manages only to glimpse a shadow ("une ombre"). Rather than leave an impression of night, in Astrée's case, extremely bright light creates an effect of chiaroscuro which prepares the reader for the imminent change in environment that Adamas influences Céladon to undertake.

A Compromise: Céladon's Abandonment
of Darkness for Chiaroscuro

Only one opponent of darkness bears the distinction of being able to talk to Céladon during the latter's forest sojourn. Upon more than one occasion, Adamas struggles to convince Céladon to abandon the savage forest and return to daylight in an attempt to regain Astrée. He cautions the shepherd: "vous vivez comme un ours sauvage dans les antres escartez, esloigné de la vue de chacun, et sans vous prevaloir en ceste occasion des remedes que ce grand Dieu a remis entre vos mains" (II, 8, 316). If Céladon would recover her, he must do as the Grand Druid bids. Living in an isolated den will never bring him into close proximity to his loved one. In fact, it will never bring him into

anyone's sight. As an alternative to Céladon's insistence that he remain "en lieu obscur," Adamas proposes a life "en plein jour" (II, 10, 397). D'Urfé reinforces the difference between the two life styles with his use of the modifiers "bien" and "plein." Not only is the locale in which Céladon's private life unfolds obscure, it is very obscure. If he follows Adamas' advice, not only will his new life unfold in daylight, it will unfold in broad daylight.

Although the exchange between Adamas and Céladon is not in verse, by choosing to have the modifiers rhyme and the substantives almost rhyme, d'Urfé renders the juxtaposition of these two lifestyles even more ironic and their contradictory natures even more complete. Jacques Ehrmann reiterates Adamas' judgment:

à son point le plus aigu, l'aliénation est ...
double (de soi à soi et de soi aux autres).
C'est dans ce cas ... que l'on peut parler
avec précision de folie. La folie est ... une
anomalie de la vie amoureuse, alors que l'aliénation simple (de soi à soi) représente au contraire
une étape nécessaire de l'amour.²⁷

During his existence in the forest, Céladon experiences the most piercing alienation. First, he physically alienates himself from the Forez society. Then, as a result of the solitude emanating from this physical alienation and the emotional trauma that engendered it, the shepherd begins to suffer mentally. Were he not alone, his ability to converse with others might preclude his concentration upon his own emotional separation from Astrée and thus somewhat alleviate his mental anguish. In short, as long as Céladon

separates himself from society, he will remain uncivilized and crazed: he will not be able to experience love. On the contrary, if he returns to society, he will not risk lapsing into total dementia, and love will loom as a possibility in his life.

In the building and decorating of the forest shrine to the goddess Astrée, Céladon has already intimated that he does not cherish as his unique goal either the suffering that he currently endures or the dementia that threatens his disintegration. A description of the painting at the altar of its outer chapel so indicates:

Leurs flambeaux [ceux du couple représenté] estoient un peu à costé où il les avoient laissé choir; et de fortune estant tumbéz l'un près de l'autre, les endroits qui estoient allumez s'estoyent rencontrez ensemble, de sorte qu'encores que le reste des flambeaux fust séparé, les flammes toutesfois des deux s'unissant ensemble n'en faisoient qu'une et par ce moyen, ils esclairoient ensemble et avec autant plus d'ardeur et de clarté que l'une adjoustoit à l'autre tout ce qu'elle avoit, avec ce mot, NOS VOLONTEZ DE MESME NE SONT QU'UNE (II, 5, 179).

The opening description is, in fact, an allegory of the love of Astrée and Céladon. As the torches happened to fall near each other, so Astrée and Céladon merely happened to meet at a ball. After this initial similarity, Céladon's painting and his love for Astrée cease to resemble each other. Since Céladon's love currently renders him unhappy, his painting does not duplicate it. In his work, he represents what he would like to see happen in his life. Like the flames of the torches, Astrée and Céladon should become one.

With their union, their love, will, and desire would be fused to a single force. The capitalization of the final clause indicates Céladon's preoccupation with this reciprocal love.

Despite Adamas' urging and his own desire, Céladon cannot abruptly abandon his life of darkness. In all likelihood, such a rapid change from obscurity to complete light would constitute too great a shock. The shepherd realizes that such a move would prove self-destructive, simply because he is not yet mentally prepared to return to his former world. Although Ehrmann would have us believe that total insanity will result from his current life as a recluse, Céladon's life in the forest succeeds in convincing us that mental derangement would result from a premature return to society. Due to the dichotomy of the situation, Céladon's life has reached its tensest moment to date. He will be able to release this tension only with a compromise. Although he cannot abandon his life in darkness for one in sunlight, perhaps he could do so for one in shadow. So suggests Adamas. As we shall see below, with his acceptance of Adamas' proposal, Céladon abandons the tension caused by his isolation for that caused by his physical proximity to Astrée. He begins his move into a realm dominated by Baroque chiaroscuro.

¹André Félibien, L'Idée du peintre parfait: pour servir de règle aux jugements que l'on doit porter sur les ouvrages des peintres (1708; rpt. Geneva: Slatkine Reprints, 1970), pp. 7-8.

²Ibid., pp. 29-30.

³Lionello Venturi, Le Seizième siècle: de Léonardo au Greco: Les Grands siècles de la peinture (Geneva: Editions d'Art d'Albert Skira, 1956), p. 76.

⁴Roger de Piles, Cours de peinture par principes avec une balance des peintres (16__; rpt. Geneva: Slatkine Reprints, 1969), p. 366.

⁵Ibid., pp. 362-63.

⁶Ibid., p. 208.

⁷Albert Skira, Le Dix-septième siècle: Les Grands siècles de la peinture (Geneva: Editions d'Art d'Albert Skira, 1951), p. 23.

⁸Jean Rousset, La Littérature de l'âge baroque en France: Circé et le paon (Paris: José Corti, 1953), p. 246.

⁹Friedrich Schuerr, Barock, Klassizismus, und Rokoko in der franzoesischen Literatur (Leipzig: Verlag von B. G. Trubner, 1928), p. 36.

¹⁰Jean Rousset, Anthologie de la poésie baroque française, Tome I (Paris: Armand Colin, 1968), p. 20.

¹¹The importance of chiaroscuro in these paintings is explained in the second chapter.

¹²Walther Paul Fischer, "The Literary Relations between La Fontaine and the Astrée of Honoré d'Urfé" (unpublished Ph. D. dissertation, University of Pennsylvania, 1912), p. 81.

¹³According to Anthony Blunt's appraisal in Art and Architecture in France, 1500 to 1700 (Baltimore: Penguin Books, 1954), "The scenes which he [Lorrain] chooses are given significance and partial quality by his understanding of the light which bathes them" (p. 173). Given the fact that, as in Baroque painting and literature, "Nothing in

Claude is fixed; everything is about to change" (p. 175), Lorrain's techniques must be considered Baroque.

¹⁴Jean-François Maillard, Essai sur l'esprit du héros baroque (1580-1640): le même et l'autre (Paris: Nizet, 1973), p. 172.

¹⁵Eugenio d'Ors, Du Baroque, trans. by Agathe Rouardt-Valéry (6th ed.; Paris: Gallimard, 1935), p. 37.

¹⁶Morrisette, op. cit., p. 97.

¹⁷Paule Koch, "L'Ascèse du repos ou l'intention idéologique de L'Astrée," Revue d'Histoire Littéraire de la France, 77 (mai-août, 1977), p. 395.

¹⁸For the remaining elements, refer to the second chapter.

¹⁹Rousset, Anthologie de la poésie baroque française, Tome I, p. 11.

²⁰Joachim Merlant, "L'Ame dans L'Astrée," Revue des Cours et Conférences, 21 (1913), p. 9.

²¹Readers and critics have generally agreed that the story of Astrée and Celadon begins in late March or early April and continues until late summer.

²²Edouardo Ortega y Gasset, "On Point of View in Human Art," trans. by Paul Snodgrass and Joseph Frank, in The Dehumanization of Art, and Other Writings on Art and Literature (Garden City, New Jersey: Doubleday Anchor, 1956), p. 120.

²³Wölfflin, Fundamental Principles of Art History, p. 202:

"the form-annihilating effects of a very strong light and the form-dissolving effects of a very weak light are both problems which, for the [Renaissance/Classical] period, lay outside of art. Even the Renaissance depicted night. The figures are then kept dark, but retain their distinctness of form. Now, on the other hand, the figures coalesce with the general darkness and only an approximation remains. Taste had developed to the point of finding even this relative clearness beautiful."

²⁴Jean Rousset, L'Intérieur et l'extérieur (Paris: José Corti, 1968), p. 48.

²⁵Ehrmann, op. cit., p. 37.

²⁶Refer to page 83.

²⁷Ehrmann, op. cit., p. 100.

CHAPTER IV

CHIAROSCURO: EMOTIONAL TENSION AND SETTING

In Baroque literature as in art, chiaroscuro is a reflection of emotional tension and obscurity. The protagonists in L'Astrée live in a natural environment of chiaroscuro which serves as a stylistic manifestation of the dichotomy between appearance and reality in their lives. When Céladon's relationship with Astrée is unfulfilled, he alters his appearance to obtain his desires. The constant possibility of discovery engenders tension and is reflected in the environmental setting. He selects almost constant shadow as his domain for two reasons: shadow conceals Céladon's male attributes; by barely passing over his form instead of illuminating it brightly, this light may render his very presence inconspicuous and, thus, turn eyes away from him. If he is indeed to frequent the Foreziens' company, he may not relegate himself to absolute darkness; in order to guarantee that he deceive the shepherds, he must not appear in pure light. Pure light will conquer chiaroscuro only when the duel between appearance and reality ends, truth is recognized, and Astrée and Céladon find fulfillment. Until that time, Céladon's masquerade will

endure and constantly generate a dichotomy between appearance and reality and the need for chiaroscuro.

Disguise and Role Exchange

Numerous protagonists in various stories in L'Astrée conceal their identities. According to Jean Rousset, in a disguise: "Il faut ... deux êtres, jumeaux ou non, semblables à s'y méprendre et ne se connaissant pas; des sosies sans le savoir."¹ The most important and most frequently discussed disguise is Céladon's. The reader will recall that, early in the woodland stay, d'Urfé prepares him for the persona that the protagonist will adopt:

il faut que je confesse que mon amitié s'augmente beaucoup par la vue que j'eus de vostre visage, car d'abord il me sembla de voir ma chere fille, tant vous avez l'air l'un de l'autre. Cela est cause que je vous conjure ... d'avoir agréable que je vienne quelquefois interrompre vostre solitude, pour me donner cette satisfaction de voir en vostre visage un portrait vivant de ce que j'ayme le plus au monde (II, 8, 319).

A visually oriented vocabulary recurs throughout Adamas' statement. The verb "voir" itself or its substantive form occurs three times. Stating that someone looks like ("avoir l'air de") someone else requires a judgment based upon visual perception. D'Urfé twice mentions the face-- the part of the human body that is the most visible. The result of all of Adamas' visual perceptions is his judgment that Céladon resembles his own daughter, Alexis. Once Adamas convinces Céladon to participate in a masquerade,

there is no doubt as to what mask he will wear. To ensure a successful disguise, he will adopt the identity of his double. Its success is indicated by the fact that, several days after Alexis'² arrival, during a visit to the shepherdess' home, she shares sleeping quarters with Astrée, who, more than anyone else, should readily recognize the druidess' actual identity.

During this extended stay at Astrée's home, Alexis and the shepherdess become so fond of each other, that they exchange clothes. With this, Céladon's initial disguise yields to yet another, and, in the Baroque fashion of dualism, d'Urfé presents a play within a play to remove his characters and the reader one step further from reality.³ Now there are three levels of existence: the innermost level, where Céladon disguised as Alexis disguises himself as Astrée; the intermediate level, where Céladon disguises himself as Alexis; the outermost level, where Céladon accepts his identity. When Alexis dons Astrée's clothes, Céladon enjoys the experience, since he knows by whom they have been worn. Although witnesses are cognizant of the fact that the innermost level of existence is a playful disguise, they do not realize that it also serves the purpose of creating a physical link between Céladon and Astrée. The Foreziens will recognize this fact only when they penetrate the intermediate level of existence to arrive at the outer level of the reality of Céladon. Until they do, Céladon himself may be affected by the ambiguity of appearance and

reality in his life: "Le héros baroque est comme le figurant d'une valse hésitation entre le Même et l'Autre, entre sa recherche de l'identité et son sentiment de l'altérité."⁴ No one penetrates Céladon's disguise. Even Astrée is deceived. Always treated and accepted as another individual, Céladon constantly lives on the borderline of appearance and reality between his adopted persona and his actual identity.

By exchanging the roles that they would play if the community realized the druidess' actual identity, Alexis and Astrée participate in a transfer which is more complicated than the mere exchange of garments:

Je ne sçay, ma maistresse, quelle sera la fin de mon entreprise, ny a quoy le destin me reserve, mais ce commencement m'est bien tant agreable que mon destin n'y scauroit rien adjouster, pouvant dire avec verité, que l'espoir ne m'en a tant osé promettre que la courtoisie de ma maistresse m'en a desja fait obtenir (IV, 2, 81).

Astrée is not aware of this exchange. She believes that she addresses a woman ("ma maistresse") when she does not. Since Alexis is actually Céladon, Astrée unknowingly assigns the role of mistress to a male. By extension, if she considers Alexis her mistress, the shepherdess must be the servant. When Alexis reinforces Astrée's role in the relationship by calling her "mon serviteur" (IV, 5, 269), the shepherdess does not object, but willingly accepts a role reserved for males. Later, by refusing the role of mistress that Alexis offers, she contributes to the prevarication. Her acceptance of this exchange increases Céladon's difficulty in distinguishing between appearance and reality.

Why does Alexis not simply reveal herself as Céladon? Jacques Ehrmann's statement about the necessity of disguise may provide the answer: "Le déguisement peut aussi avoir, simultanément, valeur de fuite et d'approche."⁵ In one sense, Céladon's disguise as Alexis constitutes an escape from reality, because, by playing the role of Alexis, Céladon hides his own existence. In another, it provides a means of approaching reality. The disguise allows him to re-enter society and once again belong to a community and live alongside Astrée. Granted, as long as he remains Alexis, Céladon will not enjoy a normal relationship with the shepherdess. However, by frequently mentioning the alternative, total isolation, d'Urfé repeatedly shows the reader that Alexis must remain the shepherd's identity for the present. Otherwise, Céladon will lose all possibility of approaching his lady.

Appearance and Reality as Causes of Suffering

As Céladon's disguise creates a dichotomy between appearance and reality, it also produces tension. One type of tension emanates from fear: Alexis lives in constant fear that someone will uncover her true identity and thus terminate her life in Forez. The second type, emotional tension, emanates from the anxiety engendered by the inherent conflict between Céladon's passion and social propriety.

The opposition between what he wants to do and what he feels that he should do results in an internal emotional struggle.

Alexis/Céladon's fear begins when she enters the Forez society for the first time and elicits comments about her close resemblance to Céladon. Given the fact that neighbors already notice a likeness between the two, one indiscretion on Céladon's part may cause them to detect the reality of the situation. The shepherd may not permit himself to forget the importance of his disguise. Under the guise of modesty, Alexis covers herself upon arising or retiring. Should she delay a single moment, all would discover the reason for her feigned reserve. As stated above, fear generated by near recognitions creates tension in both Céladon and the reader.

Before Céladon's exile, the fine lines between guilt and innocence and appearance and reality were a major concern for him and Astrée. Due to their parents' feud, the couple felt compelled to use rather extraordinary measures. Were their love discovered, they would be considered guilty of disloyalty to their families and would be forced to part. Now, the couple's concern with concealment, silence, guilt, and the dichotomy between appearance and reality has a different source. No longer united against parental animosity and the remainder of society, ironically, Astrée and Céladon have become opponents. During Céladon's disguise, the battle between appearance and reality no longer involves deluding only the public. Any delusion

includes the partners themselves: neither Astrée nor Céladon is immediately capable of determining whether she loves Alexis or consecrates herself to Céladon through someone who resembles him so closely. The tension and suffering created by this stress in the emotional realm are as omnipresent as those created by Céladon's fear of discovery.

Given the certainty that Céladon still yearns for Astrée and that she still loves him, they could realize their dreams. Astrée's inability to recognize truth frustrates that realization. Just as her blind jealousy precipitates hers and Céladon's isolated suffering,⁶ now her inability to recognize Céladon in Alexis and accept his love prolongs the emotional tension. D'Urfé augments this tension with such techniques as descriptions of the couple's anxiety and yearning, as illustrated in this emotionally charged apostrophe to Love:

mais quelle devint [Astrée], quand elle jetta les yeux sur [le visage d'Alexis]? Et quelle devint Alexis, quand elle vid venir Astrée vers elle pour la baiser? Mais enfin, Ô Amour, en quel estat mis-tu toutes deux quand elles se baisèrent. La bergere devint rouge comme si elle eust eu du feu au visage, et Alexis, transportée de contentement, se mit à trembler comme si un grand accès de fièvre l'eust saisie (III, 2, 66).

At this initial encounter, each reacts as if the situation of which he dreams has become a reality. If she kissed Céladon in a crowded room, Astrée would be embarrassed and blush. Since Alexis resembles Céladon, such is her reaction here. Her facial coloring reflects the fieriness of her emotions. If Céladon were suddenly allowed to appear in

society with Astrée, he would tremble and be transported with contentment. Such is the false Alexis' reaction here.

Physical proximity heightens the tension in which they live:

L'autre [bras d'Astrée] estoit relevé sur la teste qui, à moitié penchée le long du chevet, laissoit à nud le costé droit de son sein, sur lequel quelques rayons du soleil sembloient, comme amoureux, se jouer en le baisant. O Amour! que tu te plais quelquefois à tourmenter ceux qui te suivent ... qu'est-ce que tu ne lui fais pas souffrir, l'esblouissant, pour ainsi dire, de trop de clarte, et le faisant soupirer pour voir trop ce qu'autrefois il regrettoit de voir trop peu? (III, 10, 550).

Upon viewing the illuminated form of Astrée's person, passion is aroused and subsequently frustrated in the disguised shepherd. D'Urfé represents this reaction with sighing, suffering, and the leitmotif of torture. Cognitive reality may leave the false Alexis so beside herself ("hors d'elle," III, 11, 598), that, succumbing to desire, Céladon would like to end his pain: "n'eust esté que sur le point de ses plus grandes caresses, Phillis vint heurter à la porte, je ne sçay à quoy ce transport ... eust peu porter [Celadon]" (III, 11, 599). The vastness of the pleasure that he seeks is multiplied by the vagueness of the limits that the narrator sets upon it, when he comments that he does not know to what extreme ("à quoy") Céladon's transport might lead him. At this point in the disguise, Céladon is capable of self-control in ceasing or abstaining from physical contact in the presence of Phillis and others.

Later, his emotional suffering surpasses the point at which self-control is easy.

As we shall see, the constant tension that results from fear of discovery and from the conflict between passion and self-control constitutes an integral part of the fourth structural element of the love story of Astrée and Céladon --apparent continual suffering. As long as Céladon is afraid to behave like a shepherd or to wear men's clothing, he suffers unhappiness. If he cannot return to the relationship that he once enjoyed with Astrée, emotionally, he will feel incomplete. Since Astrée still loves Céladon, his physical presence in the person of Alexis will constantly torment her.

Chiaroscuro as a Reflection of the
Fourth Structural Element

Honoré d'Urfé sets this portion of his narrative in a mixture of darkness and light, as a reflection of the suffering that results from the fact that truth is neither clearly seen nor understood, love is not fulfilled, and emotions are mixed. Céladon moves from the depths of the forest to Adamas' home and puts on Alexis' clothes under a particular kind of light:

le temps s'écouloit, et peu à peu faisoit approcher l'heure de la première clarté du jour, qui ne donna pas si tost par les vitres dans sa chambre, que de berger devenu druide, en prenant les habits d'Alexis, elle laissa le nom de Céladon pour celui de la fille d'Adamas (III, 1, 14).

By having the reader discover the time of day slowly, d'Urfé makes his narrative parallel the gradual, steady advent of the dawn that he describes. No sooner have the sun's rays penetrated his bedroom ("pas si tost") than the shepherd abandons one persona for another. The faint illumination provided as the sun's filtered rays penetrate the darkness of the bedroom parallels that which is provided by the early light of dawn as it cuts through the night. As Céladon first becomes accustomed to his new identity: "les fenestres estoient si fermées que le peu de clarté empeschoit de découvrir ce qu'ils vouloient tenir caché; et continuerent de cette façon plusieurs jours" (II, 10, 400). D'Urfé deftly describes the purpose of this darkness ("peu de clarté") with antithesis. In the first clause, he uses the verbs "discover" and "hide." When he makes "discover" the dependent infinitive of "prevent," he completely negates the forcefulness of the former verb. Initial antithesis of discovery and concealment eventually yields the single purpose of concealment. Antithesis also appears earlier in the same clause when the author writes both of closed windows and of sunlight. Once again, with his choice of words, d'Urfé quickly eliminates the antithesis: the adverb "peu" virtually obliterates any brightness. To facilitate disguise, Céladon will use only one tool--relative obscurity.

Just as Céladon begins to adjust to his new identity, an unexpected arrival challenges his confidence:

Alexis changea toute de couleur, et les jambes luy tremblèrent de sorte qu'elle fut contrainte de s'asseoir. Leonide qui s'en prit garde, afin de mieux couvrir leur dessein, dit à Adamas, qu'il seroit à propos de fermer les vantaux des fenestres, et ne laisser que fort peu de clarté dans la sale, afin que l'on s'apperceust moins des changemens du visage d'Alexis (III, 2, 63).

When the individual who knows him best enters his new home, the possibility of discovery threatens to transform appearance into reality. Alexis' reaction immediately sets her collaborators in motion in an attempt at camouflage. D'Urfé reinforces the attempt by repeating in substantive form ("changemens") the verb associated with her incapacity and then by rendering these very changes minimal through the preceding "s'apercevoir moins de." Once more, the tool is relative obscurity, as d'Urfé speaks of allowing only a small quantity of light to enter the darkened room. Adverbs ("fort peu") reduce the illumination to a minuscule amount. Just as the chiaroscuro in a painting may create a certain measure of ambiguity by concealing its main subject in diffuse light, the darkness in the dimly illuminated room conceals the actual identity of Céladon.

When she abandons the protection of a building for the first time, her host carefully plans the conditions of Alexis' outing: "Adamas creut que pour attendre l'heure du disner il estoit à propos de leur faire voir les promenoirs, et cela d'autant plus que ce jour le soleil estoit un peu couvert de nues" (III, 5, 252). The interplay of clouds and sunlight is reminiscent of Roger de Piles' "accidental

chiaroscuro."⁷ Even if no clouds were present at sunset, the constant change of increasingly darker colors would create natural chiaroscuro like that which de Piles mentions:

Il y a seulement à observer que cette lumière étant jaune ou rougeâtre sur le soir lorsque le soleil se couche, ces mêmes objets participent non seulement de la lumière, mais aussi de la couleur. Ainsi la lumière jaune venant à se mêler avec le bleu dont le ciel est naturellement coloré, elle l'altère & lui donne un oeil plus ou moins verdâtre selon que le jaune de la lumière est plus ou moins changé.⁸

Adamas chooses to show his guests the surroundings at this particular moment, because the diminished light guarantees the continued success of Céladon's disguise. Some clouds partially cover the sun and allow only a grey light to reach earth. Although the clouds may move occasionally and allow more sunlight to pierce them, the rays shine neither brightly nor continually. The late hour also indicates that the sun's rays have lost further strength because of their obliqueness. Under such circumstances, the Grand Druid feels free to send Alexis outdoors, where her initiation into the world continues. Once again, d'Urfé places Alexis/Céladon in a dim setting in which constantly moving light obscures him so much, that falsehood appears true.

Since disguise attempts to conceal truth, it cannot dwell in total light. Yet, if it is accepted as truth, it can dwell in partial light. Astrée and Céladon may live in the partial light of chiaroscuro, because no one can distinguish between reality and his masquerade: "Entre la

réalité et l'imaginaire, qui pourra dire où se situe le réel?"⁹ Céladon's disguise is accepted as reality. However, since it allows him to approach Astrée only in the name of someone else, the disguise does not instigate a reversal. As a result, the shepherd and shepherdess must also accept the partial darkness of chiaroscuro. They will enjoy unobscured light and a reversal of their mutual tension and suffering only when they acknowledge the truth of their identities and emotions.

We have seen that, before the advent of total light, the couple remains in almost complete darkness in the heart of the forest. D'Urfé selects this environment as the ideal background against which to have cognitive enlightenment unfold. Astrée is enlightened by the knowledge that Alexis is Céladon. One might believe that this revelation constitutes the reversal required to end suffering. Astrée already knows that Céladon never abandoned her for another, because she found letters after his banishment and has heard the testimony of others; the disguised shepherd has learned that she still loves him, because Astrée admires Alexis' facial features and fondly utters Céladon's name. Their enlightenment should lead to their happiness, yet it increases Astrée's emotional turmoil. They will not be able to enjoy reciprocal love until they overcome one more illusion.

Astrée must realize the propriety of her relationship with Alexis/Céladon and recognize her own purity. Only then will they be capable of enjoying ideal love. Until they overcome this final illusion, the obscure background serves as a suitable reflection of the emotional darkness and distress that Astrée and Céladon feel. The next chapter will see their emotional suffering yield a final reversal which culminates in the end of chiaroscuro and darkness in pure light and of tension and suffering in the realization of Ideal Love.

¹Rousset, La Littérature de l'âge baroque en France, p. 61.

²The name "Céladon" will be used when the shepherd's emotions or actual identity are being considered; the name "Alexis" will appear when the shepherd's disguise is the most important consideration, or when it colors the emotions that he manifests.

³In his Play within a Play (New Haven: Yale University Press, 1958), Robert Nelson discusses the multiple levels of reality and the resultant confusion.

⁴Maillard, op. cit., pp. 168-69.

⁵Ehrmann, op. cit., p. 80.

⁶Refer to chapter three.

⁷Refer to chapter three.

⁸de Piles, op. cit., pp. 209-10.

⁹Claude-Gilbert Dubois, Le Baroque: profondeurs de l'apparence (Paris: Larousse, 1973), p. 188.

CHAPTER V
FROM CHIAROSCURO TO PURE LIGHT

In L'Astrée, the period during which emotional tension dominates is marked by Céladon's inability to avow his love. Illusion and tension are the primary focus of the novel, and the chiaroscuro complementing them is the stylistic technique that most occupies d'Urfé's attention. Daniela Dalla Valle has stated that, despite the fact that illusion and its resulting tension permeate a Baroque work and are immediately perceived by the audience, the work resolves them before it ends: "il termine stesso di frattura presuppone un'unità futura, attesa, auspicata, invocata, perseguita, talvolta raggiunta in extremis...."¹ In reviewing her study, Robert Nicolich emphasizes that, for Dalla Valle, the term frattura is not negative. She "takes special care to note that frattura in no way implies a pejorative rottura. Rather than a disorder or confusion, it indicates, she says, a diverse order of things."² Germain Bazin, Jean Rousset, and Harold Segel³ also arrive at the conclusion that any tension or disharmony in the lives of Astrée and Céladon is resolved in unity, and that they achieve a life of calm. Thus, in Baroque fashion, d'Urfé removes disguise,

resolves tension, and restores calm before concluding his work.

Since calm existed when the Fountain of the Truth of Love prevented illusion, tension, and suffering by accurately reflecting all emotional situations in its waters, unity and harmony return to Forez when the fountain functions again. According to Jacques Ehrmann, it conquers illusion and ends the accompanying tension only after numerous partial victories and reversals: "L'amour spiritualisé ... n'est pas un acquis, c'est une conquête, avec ses victoires partielles et ses revers."⁴ When the fountain does not function, Céladon leaves his dark abode, but then refuses to maintain his own identity; Astrée regrets her banishment of Céladon and yearns for his return, but can barely admit it to herself and can confide in no one; Céladon shares sleeping quarters with Astrée, but dares not admit that he loves her as Céladon; the shepherd finally abandons his disguise, but receives in return only Astrée's command that he die. Each slight victory is immediately obliterated, because none of them results in complete truth. By devoting so much attention to the illusion preventing this mutual avowal, d'Urfé succeeds in rendering the achievement of the Fountain of the Truth of Love remarkable ("une conquête"). After four months of illusion, in two days, it succeeds where man could not triumph earlier. It effects the reversal necessary to end tension and suffering.

As the narrative moves from discord to peace, the dominant environment changes from chiaroscuro to pure light. This chapter will examine the necessity of this return to pure light. It is symbolic of divine sanction⁵ and the return to a lost unity that results from the fifth and sixth structural elements--reversal and re-enchantment of the fountain. This unity⁶ and sanction are integral parts of Honoré d'Urfé's concept of ideal love.

A Final Moment of Chiaroscuro

Before the shepherds and shepherdesses may enjoy this ideal, d'Urfé creates one final scene dominated by chiaroscuro:

on s'apperceut que ... quantité de brouillards s'estoient dissipez, ... ils virent que ce qui restoit de tenebres et de nuages, n'estoient plus eslevé de terre que de sept ou huict coudées. Croyants donc que cela se perdrait comme le reste, ils resolurent d'attendre encore un peu, et tout à coup, ils apperceurent au milieu de cette obscurité, un Amour tout brillant de clarté qui, s'eslevant peu à peu, parut enfin tout droit sur l'amortissement d'un pyramide de porphyre (I, 9, 393-94).

Sunlight breaks through the darkness that prevailed immediately after Céladon's revelation. Scant minutes later, confining itself to an area with a maximum height of ten to twelve feet above the ground, the once dense fog is becoming filmy. Foreseeing the continued dissipation and progressively greater diaphanous nature of the vapor, all observers anticipate and willingly await its momentary disappearance.

Baffling them, probably swirling in place, it does not move in space. The fountain remains partially obscured. When, like the fog before him, the God of Love proceeds to rise slowly, he progressively pierces the mist with his brilliance and creates varying fleeting patterns of darkness and light. On this porphyry, the God of Love serves as a symbolic reminder of the chiaroscuro created by his ascent. When he appears, observers see him on a base where flecks of white lie embedded in a blackish ground. This alternation of darkness and light in space viewed in consecutive moments creates the illusion of motion such as twinkling. As with the stars in the fourth painting depicting the romance of Damon and Fortune, black and white components of the column seem to move in changing patterns of chiaroscuro.

Arisen, the God of Love rapidly sinks beneath the Fountain of the Truth of Love. Whereas the rise enabled his brightness to move slowly in and out of the filmy clouds and intermingle with their darkness for some time, his descent is swift:

ce dieu se perdit sous la fontaine, sans laisser
nulles marques de luy, sinon qu'en cet instant tous
ces nuages acheverent de disparaître, et n'y resta
plus d'obscurité, que ce qu'il falloit pour faire
qu'on ne se pust mirer dans l'eau" (V, 9, 393).

D'Urfé associates the God of Love with religion by having him disappear beneath this ancient symbol of terrestrial Paradise.⁷ Divine presence vanishes from earth when Love loses himself under the fountain. In Love's absence, initially, all is dark. However, the next moment, some measure

of light returns, when even the sheerest clouds covering the fountain evaporate and so remove total obscurity. Ironically, the God of Love, the divine presence who might be expected to offer a decree which would enlighten both the Foreziens and their environment, brings only more chiaroscuro. Since the slight shadow can obscure the waters of the Fountain of the Truth of Love and keep it inoperative, it can both keep people unaware of their emotions and dissuade them from expressing those which they have cherished for some time. As it did throughout Céladon's disguise, this final usage of chiaroscuro underscores dramatically the moral message that love exists only in truth and light, while deceit exists in shadow.

The End of the Fourth Structural Element

By uncovering truth and reciprocal love, the Fountain of the Truth of Love can end the uncertainty and tension associated with chiaroscuro and serve as the source of unity and pure light. The return to truth is symbolically dramatized as Adamas returns the clothes that Céladon wore before the beginning of his masquerade:

Adamas alors se souvenant qu'il les avoit enfermez,
luy alla querir incontinent ceux qu'il portoit
devant son deguisement, et les luy tendant: Tenez,
luy-dit-il, mon fils, ainsi puissent les dieux ne
souffrir jamais que vous recevez du mescontentement
sous cet habit, comme je vous le rends avec un desir
incroyable de vous voir bien tost dans la jouyssance
de ce que vous ayez le mieux. Celadon les recevant
le remercia ... (V, 10, 420).

Before Adamas returns the clothes, an important requirement has been met: Céladon wants to resume his life as a shepherd. When the Grand Druid calls Alexis "mon fils," he initiates a second major step in the final return from disguise to reality. For the duration of the masquerade, he and Alexis addressed each other as "mon père" and "ma fille" in order to mislead their companions. Since "my father" can refer either to a priest or to one's father, the disguised Céladon could technically use it in the former sense and have it mistaken for the latter. Whenever Adamas uttered "my daughter," the words constituted a claim that Céladon was feminine and a deliberate attempt to conceal his identity. The adoption of "my son" reinforces Adamas' attempt to divulge Céladon's actual identity and thus force him to avow it openly. With the shepherd's appreciation upon the receipt of his clothes, the Grand Druid knows that he has succeeded. More important, by accepting his own identity, Céladon begins to move from falsehood to truth and to end the tension resulting from his disguise.

Truth finally emanates from Astrée's journey toward the ultimate darkness--death:

Astrée, qui craignoit si fort qu'on jugeast mal de sa vertu, à cause du desguisement et de la feinte de Celadon, aura par là une preuve irreprochable de sa pureté, d'autant que c'est le propre de ces animaux de ne s'approcher jamais d'une chose qui aura quelquefois esté pollue (V, 9, 380).

The shepherdess' unique reason for refusing to accept Céladon was her recollection of the quasi sensual nature of

their relationship during his disguise. Allowing her to lie unharmed at their feet, these normally ferocious beasts implicitly prove the purity of her actions. Their repose supports the thesis posited by Joachim Merlant in his study, "L'Ame dans l'Astrée":

Or d'Urfé a voulu que ce Druide lui-même, bien loin de se délester peu à peu de son humanité pour gravir les plus hauts degrés de l'ascension spirituelle, sentit un beau jour qu'il était bien sous la dépendance de son humanité, et succombât de bonne grâce à l'étroite nécessité qui veut que nos regards, à la poursuite de l'éternelle Beauté, rencontrent la beauté éphémère et qu'ils subissent "l'enchantement."
... mais il consent à aimer l'éternelle perfection, sous le symbole d'une femme, dont l'empire est plus fort sur lui qu'⁸ n'étaient les fortes joies de la contemplation.

Although Merlant refers to the situation of Silvandre, it is equally true of Astrée and Céladon, each of whom serves as the means by which the other may attempt to reach God. Recall that both Ficino and Ebreo also render the goal of purity attainable in human terms. Partially adopting this concept, d'Urfé has Astrée and Céladon encounter the ephemeral counterpart ("la beauté éphémère") of eternal beauty. According to Neoplatonism, Céladon should actually love Astrée only in as much as she is a reflection of the divine beauty of her Créator. D'Urfé's narrative is not Neoplatonic. Unlike Ficino, Ebreo, and Merlant, he obviously includes among acceptable actions those which do not represent mere contemplation. Nonetheless, since Astrée has served as the instrument through which God might eventually sanction their love, her actions are inherently proper and

her purity guaranteed. Were the lions and unicorns to harm her, they would perpetrate sacrilege. Most of the Foreziens are aware of the purity of her actions in regard to Céladon. Only she remains blind.

She shows that her blindness has ended when the druid finally engineers an emotional encounter of Astrée and Céladon. For the first time since the partners' initial contentment, Astrée speaks the truth publicly:

Mon fils, mon cher Celadon, je te donne non pas seulement la place que tu avois dans mon coeur, mais le coeur mesme, et s'il me reste apres tant d'injures, quelque chose de ce pouvoir absolu, que tu me donnas jadis sur tes volontez, je te prie et commande de m'aymer et de vivre (V, 10, 423).

Astrée begins by using the intimate "tu" form and finally awards him the place that he once held in her heart. She does not do so simply to assure the shepherd of her affection. Loving Céladon, she must know that he reciprocates. Initially asking him to requite her love, she later orders him to do so, and thus annuls her earlier commandments that he never come into her sight and that he die. When she urges him to live, Astrée indicates that her blindness has finally ended. Since she ordered him to die only because she considered certain of their actions sinful, her rescinding the order must indicate her acceptance of the propriety of their relationship. With this realization, Astrée is enlightened and prolonged suffering--the fourth structural element--ends. The reversal provided by the recognition of the propriety of their love has eliminated it.

Soon after Astrée reveals her love for the shepherd, Adamas announces his plan to render their love even more acceptable. He will unite them in marriage "devant que demain soit expiré" (V, 10, 425). As the head of the Celtic religion, Adamas speaks as a social leader and offers the suggestion that society would have made months earlier if Astrée's and Céladon's parents had not opposed their love. Now the parents no longer constitute an obstacle.⁹ When the actions of the beasts guarding the fountain proved Astrée's purity, another obstacle was removed. The Foreziens learned that--even during Céladon's disguise--the lovers did not violate bienséances.¹⁰ The moral rectitude of Astrée and Céladon merits reward. The reward is marriage, a sacrament which will satisfy Astrée and Céladon and hold their love within the limits of an acceptable social institution.

With the reversal and the end of suffering, the sixth structural element begins to dominate the narrative and provides the ultimate sanction of the couple's love. When the fountain kills the lions and unicorns, its blessing is merely apparent. Approval becomes explicit only with the reflection of Astrée's and Céladon's faces in its waters. Inoperative for months, when the fountain finally functions again, it also provides supernatural confirmation of truth. In the seventeenth-century Baroque world where mortals have supported a dichotomy between appearance and reality, individuals require such an extreme proof. Illusion finally evaporates completely: no one conceals his identity; having

seen his face reflected in the fountain, each character is certain of reciprocal love. Perhaps more reassuring to the Foreziens is the permanence of this truth. No more will lovers pine endlessly before learning the nature of their love. It is true that some couples will learn from their images that love is not reciprocal. Not yielding to despair, they must merely continue to seek the fountain's approval, until Love returns an affirmative response and thus guarantees their continual happiness with other partners. Confirmation and sanction by a magically enchanted fountain is representative of the Baroque rejection of rational conformity to an absolute code. It is unimportant that such a fountain could not rationally exist. What matters is that the resolution of the dramatic tension created by the dichotomy between appearance and reality be represented in an equally dramatic manner.

D'Urfé alludes to the ultimate unity of which Dalla Valle speaks when he mentions the restfulness that Astrée and Céladon experience upon seeing their faces reflected in its waters: "il semble encore aujourd'huy que dans son plus doux murmure, elle [la rivière] ne parle d'autre chose que repos de CELADON et de la félicité d'ASTREE" (V, 12, 538). The fact that the secondary characters in L'Astrée have all come to Forez to seek arbitration indicates that they, too, have been yearning for calm:

L'amour ne devant épargner aucun des jeunes gens
habitant la contrée, d'Urfé montrera comment
"endormis en leur repos ils se sousmirent à ce

flatteur, qui tost après changea son autorité en tyrannie." (I, p. 29); de telle sorte que le repos, qui était présente comme le thème imposé de leur vie bucolique, va devenir un objet recherché ou plutôt un objet qui les contraindra à rechercher la vérité eux-mêmes et sur autrui, alors qu'ils auraient pu, subissant l'influence de ce thème pastoral, faire dépendre leurs aspirations d'un idéal collectif apparemment très limité.¹¹

Daniela Dalla Valle has classified this yearning as "una larga parte della spiritualità barocca."¹² Once all characters in L'Astrée have achieved calm and d'Urfé has announced their imminent marriages, the novel ends. As in the Italian drama of the same period, marriages are announced, but ceremonies are not generally staged. Once conflict has been resolved and tension released, the dichotomy between illusion and reality achieves resolution in the lives of all of the Foreziens, the tension and suffering ends, and lovers find peace, marriage merely constitutes a socially acceptable gratuity.

Pure Light as the Reflection of the Sixth Structural Element

With repose dominant in all of Forez, Honoré d'Urfé must alter the lighting. Darkness is the suitable environment for the hopeless world of Céladon's forest grotto. Chiaroscuro is suitable for paralleling, and thus reinforcing, cognitive and emotional irresolution. Now in a world of divinely sanctioned, reciprocal love and calm, it would be inappropriate for either darkness or chiaroscuro

to continue a supporting role. Consequently, they have vanished and pure light has appeared:

Car à peine le Druide eut achevé de parler que le nuage qui couvrait la fontaine s'ouvrit à l'accoustumé et peu à peu on vit sortir de l'eau une colonne de marbre blanc, sur laquelle Amour parut, ... puis tout à coup ayant disparu le nuage se referma; mais on prit garde qu'il alloit peu à peu eslevant ... (V, 12, 527).

Throughout L'Astrée, in the cognitive realm, uncertain light reinforced Céladon's attempt at self-concealment by providing a shadowy environment. Now that Céladon has accepted his proper identity and abandoned his masquerade, d'Urfé need no longer rely upon chiaroscuro to conceal the shepherd's masculine features or nervous facial expression. In the emotional sphere, uncertain light reflected Astrée's and Céladon's uncertainty in regard to her feelings for the shepherd. The knowledge of mutual love finds its reflection in the full sunlight of the environment. Roger de Piles claims that clouds are one source of accidental chiaroscuro.¹³ In the case of the fountain, a cloud is the unique source of the overcast. When it rises, nothing remains to intercept and/or weaken sunlight.

The end of chiaroscuro does not occur rapidly. Like the dichotomy between illusion and reality that it represents, it may disappear only after an inordinate amount of struggle. Rising slowly, once it has disappeared, it will not return: "le nuage se dissipa tout à fait" (V, 12, 528). Likewise, although emotional tension and suffering

disappeared slowly, due to the sixth structural element, the re-enchantment of the fountain, they will not return.

Most reassuring is the implied divine sanction that allows this permanence:

In the novel, the shepherdess Astrée represents the ideal of beauty of the Spanish pastoral novels, where the baroque-classical compromise appears in the most obvious form. The aim is a maximum of sensuality, that is still compatible with Christian morality.¹⁴

The fact that the God of Love, the divine presence on earth,¹⁵ leads away any remaining obscurity is one indication of divine sanction of the couple's love. Another is the bright white light that he leaves to replace it. According to Jean Rousset, this effect signals divine sanction: "La lumière blanche désigne la lumière divine."¹⁶ If divine light shines for the first time at this moment, Astrée and Céladon must not have violated God's will during their time together. Their love is pure. This compatibility with divine will in general could be read as a metaphor for conformity with Christian morality. If so, d'Urfé has succeeded in his attempt to render the sensuality of L'Astrée compatible with Christianity.

With the arrival of unity, pure light, and divine sanction, the tension necessary to generate a Baroque plot no longer exists. In this, L'Astrée reflects:

La tendance de l'oeuvre baroque à perdre une part de son baroquisme durant les opérations qui la mènent de l'origine à l'achèvement; le miracle étant de le conserver le plus pur possible jusqu'au bout ...¹⁷

Honoré d'Urfé maintains the dichotomy between appearance and reality and the accompanying tension and suffering, typical Baroque tendencies, through the major part of five volumes. D'Urfé eliminates these Baroque elements when resolving the love story of Astrée and Céladon. We agree with Rousset that L'Astrée is a Baroque work, because d'Urfé does not allow calm to triumph until the final pages of the last volume. Pure light symbolizes that triumph.

¹Daniela Dalla Valle, La Frattura: Studi sul barocco letterario francese (Ravenna: A. Long, 1970), pp. 15-16.

²Robert Nicolich, "The Baroque Dilemma: Some Recent French Mannerist and Baroque Criticism," Oeuvres et critiques, 1 (été, 1976), p. 25.

³Germain Bazin states that, "The baroque tends towards the reestablishment of unity" [The Baroque: Principles, Styles, Modes, Themes (London: Thames and Hudson, 1968), p. 19]. Specifying watching one's own reflection in water, Rousset claims: "Cette rêverie prend alors des formes diverses, mais apparentées, qui vont de la vision trompeuse à l'union des contraires ..." [L'Intérieur et l'extérieur (Paris: José Corti, 1968), p. 199]. Perhaps Harold Segel categorizes best what Dalla Valle said when he distinguishes the Baroque from Mannerism:

"Mannerist art became highly stylized and, consequently, artificial. In the emergence of the Baroque, the reaction against Mannerism resulted in a movement to restore the unity and relative significance of subject that had been diminished by the excessive Mannerist concern with form. This restoration of unity did not carry with it any marked lessening of interest in technique" [The Baroque Poem: A Comparative Survey (New York: E. P. Dutton and Company, 1974). p. 29].

⁴Ehrmann, op. cit., p. 15.

⁵"Love is that by which man gains the truth and light of heaven. . . . By means of love man comes in contact with an entity which leads to the real world" [James Michael Sharkey, "The Directionality of the Metaphor of Light as Indicator of the Baroque" (unpublished Ph. D. dissertation, University of North Carolina, 1969), p. 137].

⁶The shepherd Thamire advises:

"la perfection [de l'amour] est tellement en l'unité, qu'elle ne peut jamais estre parfaite, qu'elle n'ait atteint cet un auquel elle tend. Et cela est cause, ... que de deux personnes qui s'entr'ayment, l'amour n'en fait qu'une; ... s'il est vray que chaque personne ait une propre et particuliere volonté, il

s'ensuit, si l'aymant et l'aymee n'en ont qu'une, qu'ils ne soient donc qu'une mesme personne" (IV, 5, 233).

⁷J. E. Cirlot, A Dictionary of Symbols, trans. by Jack Sage (New York: Philosophical Library, 1962), p. 107.

⁸Merlant, op. cit., p. 12.

⁹D'Urfé does not explain why the parents now accept the marriage. Perhaps they have reconsidered. Perhaps they have died. Their lack of opposition is a fait accompli.

¹⁰René Bray describes two types of bienséances:

"Du ressort des [bienséances internes] sont les rapports entre les caractères attribués aux personnages et les situations ou circonstances dans lesquelles se trouvent ces personnages, ou encore tel trait du caractère et tel autre trait, et cela, c'est la théorie des mœurs. Du ressort des bienséances externes sont les rapports entre les caractères, les sentiments, les gestes, représentés par le poète, et le goût du lecteur ou de l'auditeur. Et ici le concept de bienséance demande encore à être subdivisé. Lorsque le public impose sous le nom de bienséance le respect de la mode dans les caractères, il ne fait qu'appliquer la grande règle de la vraisemblance; lorsqu'il impose sa conception de l'honnêteté, il introduit au contraire une notion morale, indépendante de la notion tout intellectuelle de vraisemblance" [Formation de la doctrine classique en France (Paris: Hachette, 1927), p. 216].

¹¹Koch, op. cit., p. 388.

¹²Daniela Dalla Valle, "Il mito dell'età dall'oro e la concezione dell'amore dall'Aminta alla pastorale barocco francese" in La Frattura: Studi sul barocco letterario francese (Ravenna: A. Long, 1970), pp. 61-62.

¹³Refer to pages 65-66.

¹⁴Helmut Hatzfeld, Literature through Art: A New Approach to French Literature (New York: Oxford University Press, 1952), p. 64.

¹⁵Refer to page 115.

¹⁶Rousset, L'Intérieur et l'extérieur, p. 35. Maxime Gaume echoes Rousset and James Sharkey (see note #5 of this chapter):

"Selon Silvandre qui est le porte-parole d'Honoré d'Urfé, l'amour vrai, constant et réciproque est source d'harmonie et d'union parfaite. Mais pour Ficin et Léon Hébreu dont s'inspire l'auteur de L'Astrée l'amour est un intermédiaire entre l'âme et Dieu, ou mieux encore, il permet à l'homme de s'élever jusqu'à son créateur pour s'unir à lui en une félicité éternelle" ["Magie et religion dans L'Astrée," Revue d'Histoire littéraire de la France, 77 (mai-août, 1977), p. 384].

¹⁷Rousset, La Littérature de l'âge baroque, p. 232.

CONCLUSION

An analysis according to a section of Harold Segel's study on Baroque poetry will show that, from its point of departure to its denouement, in both content and style, L'Astrée is a Baroque work:

The Baroque artist worked . . . toward unity, toward reintegration; aware of antitheses and paradoxes and incongruities in the world about him, he sought their reconciliation in the same manner that flesh and spirit were reconciled and viewed as essentially indivisible not only in Catholic thought but in much Protestant teaching as well.¹

Honoré d'Urfé first creates and multiplies antitheses, paradoxes, and incongruities in the myriad of love stories with which he permeates his novel. Even as d'Urfé causes confusion in the reader's mind, he works toward the creation of a unified work by layering antithesis, paradox, and incongruity upon a constant theme which he develops with two equally consistent stylistic techniques.

As his all pervasive theme, d'Urfé develops the idea of the desirability of reciprocal love sanctioned by God. Although the importance of divine approval does not explicitly manifest itself until the conclusion, from the outset, reciprocity is of the utmost significance. In their mutual affection, Astrée and Céladon represent an almost ideal situation. When dissension arises between them, yearning

for this ideal, like more than forty other lovers, this shepherd and his lady painstakingly seek the reaffirmation of each other's love that will return them to their initial relationship. Before d'Urfé will allow anyone to enjoy peace, he infuses each of the romantic conflicts with such varying attributes of courtly, Platonic, and pastoral love, that the reader may cease to remember the relatively simple goal of the lovers. The details of intercalated stories may involve the secrecy, patience, moderate sensual pleasure, and male servitude inherent to medieval courtly love; they may acquire vestiges of the search for spiritual union reminiscent of Platonic love; they may develop the pastoral yearning for the innocent free love of the Golden Age and set it in a plot comprised of obstacle and reversal. Only when Astrée and Céladon arrive at the Fountain of the Truth of Love does the relative importance of the courtly, Platonic, and pastoral traditions emerge. D'Urfé merely draws upon them and then arrives at his own concept. As L'Astrée ends, it is obvious that d'Urfé has been moving the complex plot of each love story toward a common denouement: "La Fontaine de la Vérité d'Amour illustre cette transformation de l'amant en l'aimé."² Initially, this capacity is reminiscent only of the Platonic ideal that lovers forget themselves completely and consider their partners constantly, as they abandon their own identities. Beyond Platonic transformation of lovers, the fact that individuals see their faces reflected in the basin indicates their shared love--

the ultimate goal of courtly and pastoral love as well. Reciprocal love has not only returned to Astrée and Céladon, but has also entered the lives of all Foreziens.

When, by grace of the Fountain of the Truth of Love, the reader finally is reassured that a return to reciprocal love has always been Honoré d'Urfé's primary intention, he also receives information about the second attribute of this ideal love. Until this moment, various measures of darkness have interfered with the mirror effect of its waters. Now, shining clearly above the fountain, sunlight permits lovers to see their images. Since pure, pervasive light constitutes a metaphor for a divine presence,³ one may intuit God's approval of each of the approaching unions. The marriage of Astrée and Céladon is the first to receive His blessing. With this sanction, the author succeeds in reconciling the flesh and the spirit: he attenuates the sensuality of their relationship with the socially and divinely acceptable institution of marriage.

Between the loss of reciprocal love and its return, one stylistic technique which Honoré d'Urfé uses to organize antithesis, paradox, and incongruity is an initially imperceptible six-part structure which forms the crux of each of the love stories that he unfolds. The most important conflict to exhibit this six-part structure is that of Astrée and Céladon. Their story occupies more space than any other. By fulfilling the oracle that allows the fountain to function again, they are instrumental in

guaranteeing that, henceforth, partners will always be able to learn of their reciprocal love without enduring the third, fourth, and fifth steps of d'Urfé's structural model. Unless an extreme situation arises, the obstacle to love, prolonged suffering, and reversal which are common elements of a Baroque plot will no longer exist.

Just as a verbal description of a series of paintings provides the archetype for each story's six-part structure, it also furnishes the model for chiaroscuro, a stylistic technique which d'Urfé adopts from Baroque painting. Changes in darkness and light like those occurring in the paintings of Damon and Fortune also occur in the numerous other love stories and constitute a major tool in the development of the six-part structure of the love story of Astrée and Céladon. The immediate result of Astrée's banishment of Céladon is that both feel unloved. As the shepherd consciously seeks self-annihilation and lives like a beast in the forest, reflecting his mood, the countryside lies steeped in blackness. Because Céladon returns to society only partially during the period of his disguise, bright light is inappropriate. Due to this step toward effecting a reversal, blackness is also inappropriate. In this new state where his disguise renders him tense and uncertain in the presence of his beloved, only uncertain illumination should prevail. Since the greater portion of Astrée's and Céladon's story occurs during his disguise, the protagonists function in chiaroscuro during most of the

novel. When Céladon's abandonment of his disguise fails to effect a reversal, the reader's uncertainty as to the couple's reunion increases momentarily and chiaroscuro in the environment continues to parallel it. It may end only with the arrival of certainty.

With the restoration of the powers of the Fountain of the Truth of Love, no one will ever remain uncertain of his love. Once again able to reflect the faces of individuals who enjoy reciprocal love, the fountain has succeeded in returning Forez to the state of peace that it enjoyed only long before Astrée and Céladon met. Neither blackness nor the uncertain light of chiaroscuro is adequate to indicate complete truth and contentment. White light bathes the shepherds' homeland.

The reconciliation of all partners--even Stella and the inconstant Hylas, the guaranteed permanence of their devotion, and the advent of pure light may initially make it appear that d'Urfé has unified his novel only by affixing a Classical denouement to his Baroque work. With the reflections of the fountain to insure the permanence of devotion, the third and fourth elements of the six-part structure disappear: no more obstacles will arise to alter love; no one need endure prolonged suffering. There is no need for a reversal, and the fifth structural element also ceases to exist. Since the Fountain of the Truth of Love no longer permits obstacles and reversals, the relationship of a couple will never degenerate to distrust or dislike. An

atmosphere of peace will constantly dominate Forez. Such immutability is characteristic of Classicism. Serving a purpose only when it parallels the uncertainty of imperfect affective relationships, with their disappearance and the advent of immutability, Baroque chiaroscuro is incongruous. Only pure light can serve as an adequate environmental reinforcement for the perfect reciprocal love dominant in Forez. Clearly illuminating the fountain and those who approach it, brilliant sunlight is reminiscent of the illumination in a Classical painting.⁴ There, explicitly delineating the center of interest, the light emanating from the artist's brush strokes leaves nothing to the viewer's imagination. Here, the reader finally surmises that Honoré d'Urfé's five volumes have been devoted to his espousal of divinely sanctioned reciprocal love.

The eventual structural unity, the arrival of permanent love, and an environment bathed in pure light do not render L'Astrée a Classical work. D'Urfé must unravel the knot that he has been tying for thousands of pages. When the novel ends, the mutability of uncertainty, tension, and chiaroscuro dominates the reader's attention more than its resolution. The amazing feat is d'Urfé's ability to forego resolving his novel in immutability and to continue working on this intricate knot until the final pages of the fifth volume. It is this intricate knot that renders L'Astrée Baroque.

¹Segel, op. cit., p. 64.

²Gaume, op. cit., p. 20.

³Sharkey, op. cit., p. 137.

⁴Refer to page 63.

APPENDIX

APPENDIX

RECURRENCE AND INTERCALATION OF LOVE STORIES

Partie ière	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
1	Céladon se noie		
2	Céladon se réveille chez Galathée		Alcippe
3	Amour de Galathée pour Céladon		Silvie
4	Rivalité de Léonide et de Galathée au sujet de Céladon (Histoire d'Astrée)		
5		Fourberie de Climante	Corylas et Stelle
6		Histoire de Diane	
7		Gageure entre Silvandre et Phillis Jugement de l'affaire Tircis-Cléon--Haine de Laonice	Tircis et Cléon

Partie 1 ^{ère}	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
8		Histoire de Silvanore Jalousie de Lycidas	Les amours d'Hylas
9	L'amour de Galathée pour Céladon		Galathée et Lindamor
10	Adamas auprès de Céladon		Bellinde et Célon- Léonide
11			Ligdamon--Grotte de Damon
12	Déguisement et fuite de Céladon		Lidias
II ^e			
1		Silvanore amoureux de Diane	Thamire, Célidee, Calydon
2		Jugement de l'affaire Thamyre-Célidee-Calydon	
3	Lettre de Céladon	Silvanore et Phillis "serviteurs de Diane" Bergers et bergères dans la forêt	Palinice, Cyrcène, Hylas
4			Hylas, Dorinde, Florice

Partie	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
II ^e			
5		Bergers et bergères au temple d'Amour	
6		Diane avoue à Astrée qu'elle aime Silvanore Bergers et bergères pas- sent la nuit dans la forêt	Madonthe et Damon
7	Léonide rend visite à Céladon		
8	Léonide et Céladon-- Adamas auprès de Céladon	L'âme de Céladon: on lui construit un tombeau	
9		L'affaire Doris-Palemon- Adraste	
10	Céladon déguisé en druidesse sous le nom d'Alexis		Lindamor et Galathée
11		Célide se défigure--Jal- ousie de Lycidas	Placidie
12			Eudoxe

Partie	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
III ^e			
1		Bergers et bergères se préparent à faire visite à Alexis--Desespoir du che- valier Damon	
2	Première rencontre d'Alexis et d'Astrée	Visite à Alexis	
3			Daphnide et Alcidon
4			id.
5		Distractions et conversa- tions des bergers et ber- gères (pendant qu'Adamas écoute l'histoire de Daphnide et Alcidon)	
6		Damon et Argantée	Damon et Madonthe
7			Chryséide et Arimant
8			Chryséide et Gondebaud
9		Jugement de l'affaire Diane-Phyllis-Silvandre Traité entre Hylas et Stelle--Sacrifice du gui	

Partie	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
III ^e			
10		Commentaires sur le jugement de Diane	
11	Amusements d'Alexis et d'Astrée	Jalousie de Diane Calomnie de Laonice	
12		Combat de Damon	Childeric, Silviane, Andrimarte
IV ^e			
1	Amusements d'Alexis et d'Astrée	Plaintes de Diane Perfidie de Polemas et Climante	
2		Diane veut rompre avec Silvanire Arrivée de Cyrène, Palinice, Dorinde	
3		Désespoir de Silvanire Jugement à propos de Silvanire	Silvanire
4		Des chevaliers de Gondebaut attaquent Dorinde	Dorinde
5	Entretiens d'Alexis, Diane, Astrée, Phillis	Plaintes de Silvanire-- La tromperie de Laonice est découverte	

Partie	Céladon et Astree	Personnages secondaires Peripeties du roman	Histoires racontées
IV ^e			
5		Arrivée d'Alcandre et d'Amilcar	
6		Diane et Silvandre-- reconciliation Jugement de l'affaire Dorisée et de l'affaire Delphire	
7			Dorinde et Gondebaud
8		Préparatifs de Polemas et de Gondebaud	id.
9		Arrivée de Godomar	Cyrcène, Palinice, Florice
10		Arrivée au secours d'Argire	Rosaniire et Rosiléon
11	Alexis et Astree prisonniers de Polemas	Ligdamon, Meronte, Semire-- Episodes du siège de Marcilly	Melandre--Lypandas
V ^e			
1	Astree réfléchit aux dernières pa- roles de Semire	La guerre--Mort de Meronte-- Plaintes de Laonice	

Partie	Céladon et Astrée	Personnages secondaires Péripéties du roman	Histoires racontées
v ^e			
2	Adamas veut faire reconnaître Céladon	Ligdamon-Lidias. Fin du qui proquo	
3		Combat final du siège de Marcilly	Silviane et Andrimarte
4	La reconnaissance d'Alexis est encore retardée	Jugement de l'affaire Cyrène-Palinice-Florice Jeux de bergères	Cyrène, Palinice, Florice
5	Alexis et Astrée, leurs jeux	On va marier Diane à Paris	Voyage d'Adraste
6	Reconnaissance et fuite de Céladon	Fuite de Silvandre Plusieurs amants satisfaits	
7	Fuite d'Astrée	Fuite de Diane	
8	La fontaine de la Vérité d'Amour		
9	Apparition de l'Amour sur la Fontaine	Tircis et Laonice	
10	Resurrection de Céla- don et d'Astrée	Resurrection de Diane et de Silvandre	Olicarsis
11	La fontaine de la Vérité d'Amour	Dorinde se croit trahie par Sigismond (ruse de Gondebaud)	

Partie	Céladon et Astree	Personnages secondaires Peripeties du roman	Histoires racontées
v ^e			
12		Apotheose--Sacrifice de Sil- vandre, sa reconnaissance	

Adapted from Henri Bochet's L'Astree d'Honore d'Urfé: Ses origines, son importance
dans la formation de la litterature classique (rpt; Geneva: Slatkine Reprints, 1967),
pp. 15-18.

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