University of Nebraska - Lincoln
DigitalCommons@University of Nebraska - Lincoln

Faculty Publications - Modern Languages and Literatures | Modern Languages and Literatures, Department of

1-1-1997

Locus Amoenus vs. Locus Terribilis: The Spatial Dynamics of the Pastoral and the Urban in La Ceppède's Théorèmes

Russell J. Ganim
University of Nebraska-Lincoln, rganim1@unl.edu

Follow this and additional works at: http://digitalcommons.unl.edu/modlangfacpub

Part of the Modern Languages Commons

Ganim, Russell J., "Locus Amoenus vs. Locus Terribilis: The Spatial Dynamics of the Pastoral and the Urban in La Ceppède's Théorèmes" (1997). *Faculty Publications - Modern Languages and Literatures.* Paper 9.
http://digitalcommons.unl.edu/modlangfacpub/9

This Article is brought to you for free and open access by the Modern Languages and Literatures, Department of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Faculty Publications - Modern Languages and Literatures by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

Published in *French Literature Series*, Vol. XXIV (1997), pp. 201–213. Copyright © 1997 Editions Rodopi. http://www.rodopi.nl/senj.asp?SerieId=FLS Used by permission.

Sponsored by the French Program in the Department of Languages, Literatures, and Cultures at the University of South Carolina, http://www.cas.sc.edu/dllc/fren/Events.Activities/fls.html

Russell Ganim
University of Nebraska–Lincoln

Locus Amœnus vs. Locus Terribilis: The Spatial Dynamics of the Pastoral and the Urban in La Ceppède's *Théorèmes*

The opening sonnets of Jean de La Ceppède's *Théorèmes* (1613, 1622) present an urban vs. rural conflict that mirrors the dialectic between sin and salvation running throughout the work. La Ceppède's focus for this struggle becomes the stark contrast between Jerusalem and the garden at the Mount of Olives. Jerusalem, as the place where Christ is persecuted and eventually tried, represents a Babylon-like enclave of transgression, while the garden is portrayed as a site of purity and tranquil reflection. From a literary standpoint, La Ceppède's emphasis on the clash between dystopian and utopian settings comprises part of his adaptation of the pastoral, where this particular struggle becomes one of the genre's principal motifs. In general, the contrast between Jerusalem and the Mount of Olives emerges as the point of departure for the poet's figuration of nature, both human and physical. A human construct, the city of Jerusalem becomes a metaphor for human corruption. In view of humanity's fall in paradise and the denaturation it symbolizes, the poet's goal, on both intellectual and affective levels, is to place the reader/*dévot* in a position to lift her/himself from the depravity of human nature to the grace of divine nature.

Initially, La Ceppède depicts the need for Christ and humankind to

leave the city in order to be redeemed in the natural world of God's creation. As in the pastoral lyric, mountains, valleys and rivers in the *Théorèmes* become a meeting place for lovers. The difference is that the lovers who encounter one another are not shepherds and shepherdesses wishing to gratify sexual desire, but the *dévot* and Christ who seek to reinforce the bonds of faith. With respect to the city, however, the irony is that the *dévot's* conviction will ultimately be tested not so much in following Christ to the peaceful setting of the Mount of Olives, but in returning with Him to Jerusalem as He faces trial and death. The purpose of this study, then, is to show how Jerusalem stands as a spatial metaphor not only for evil, but also for redemption in cases where the meditant is able to maintain faith in Christ throughout the latter's travails.

Before examining these issues, the case must be made for the pastoral as a mode of lyric discourse in the *Théorèmes*. Although "pastoral" is an encyclopedic term, and conceptions of it may vary with respect to period and genre, in its most general sense it can be regarded as an artistic, often lyric representation of bucolic life, normally taking place in an idealized vision of the past. Many scholars hold that the pastoral is not so much a "formalized genre," as it is a "method or perspective" (Leach 33) that elevates certain aspects of rural life to near-mythic status. One of the most important characteristics of the form is the sense of ambiance of the countryside, an ambiance which in theory has a somewhat more natural, liberating effect on the psyche than does the city. With respect to the city, I emphasize La Ceppède's adaptation of the pastoral because his representation of the urban space depends substantially on portraying not only what the city is, but what it is not.

When considering the origins of pastoral serenity in the *Théorèmes*, the question arises as to whether or not all seemingly "pastoral" references, such as the meeting between lovers in a garden paradise and the escape from the city, stem from the Bible or from literary sources. The answers become rather mixed. Without question, the Bible is the primary inspiration for the *Théorèmes*, and one could persuasively argue that most pastoral imagery in the work comes from either Genesis or the Psalms. Yet, the text suggests the influence of secular pastoral sources as well. In his annotations to many of these early sonnets, La Ceppède makes direct references to literary figures such as Virgil, Ovid, Ronsard and Rémy Belleau, all of whom have been associated with the pastoral tradition.[1] Curiously, the annotations of the poems under consideration contain more references to these poets than to Genesis or the Psalms. Elsewhere, I have shown an effort on the part of La Ceppède to appropriate chiefly secular lyric subgenres, among them the *blason* and the *baiser*, in order to rehabilitate the profane lyric *a lo divino*.[2] To emphasize only the biblical foundation of La Ceppède's poetry would be to overlook literary antecedents that figure prominently in the poet's devotional and athetic project. Within these literary antecedents, one work to be mentioned is Marguerite de Navarre's *Chansons Spirituelles*, where the pastoral motif of seduction in the garden plays a substantial role in the depiction of the poet/*dévot's* encounters with God.[3] Marguerite makes no reference to the Bible in these poems, and in some cases appropriates the Medieval pastoral form of the *pastourelle*, thus suggesting that many of her antecedents are more profane than sacred in origin.

One also notes that while pastoral poetry itself may have originated in the concept of the fall, the secular pastoral lyric came to tear itself from its biblical roots by accentuating characteristics such as personal narrative and the opposition between urban and rural locales.[4] It is this friction between the metropolitan and the rustic that helps distinguish Virgil's *Eclogues* from the Bible and from Theocritus' *Idylls*. Commenting on the emergence of the secular pastoral in Virgil, Michael Putnam argues that the "rural landscape did provide a necessary foil to the elaborateness and difficulties of city life" (7). Consequently, present in Virgil's *Eclogues* is the notion that pastoral setting does, in many instances, appear as a sanctuary, embodying natural bucolic virtue in the face of artificial urban depravity.

Such is the case with La Ceppède. In the second sonnet of the *Théorèmes*, the poet depicts Christ as exiting Jerusalem for a small

garden at the foot of the Mount of Olives. The poet immediately signals an atmosphere of solitude and reflection necessary for a devout public about to embark upon a meditative passage through Christ's suffering. Christ's leaving the city for a provincial refuge functions as a model for the meditant, who must abandon daily material concerns in order to focus on the spiritual energy needed for contemplating the Passion.

La Ceppède's interpretation of the basic events of Christ's persecution, death and resurrection is grounded in John's Gospel. Unlike Matthew, Mark and Luke, all of whom begin the Passion in social settings, John introduces a sense of solitude, rupture and displacement as his account opens with Christ's departure from Jerusalem and subsequent crossing into the Kedron valley.[5] Yet, John does not dwell on the garden in the manner of La Ceppède. John's Gospel contains only a few sentences about the Mount of Olives, while La Ceppède devotes his entire first book of the *Théorèmes* (100 sonnets out of a total of 520) to the time Christ spends there. As a result, La Ceppède accords a special poetic and theological significance to the garden, in part through his adaptation of the pastoral.

Movement from an urban to a rural space involves both physical and metaphysical transformations described in Sonnet 2:

> Le jour qui precedoit la feste solemnele
> Du Phase, quand Salem ses Agneaux immoloit,
> Cet Alcide non feint de l'horloge eternele
> Oit l'heure, qui fatale au combat l'appeloit.
>
> Il exhale soudain le feu qui le brusloit
> Sur les siens: les exhorte à l'amour fraternele:
> Les lave; les sublime au feu qu'il exhaloit,
> Pour apres luy regir l'Eglise Paternele.
>
> De sa Chair, de son Sang il leur fait un repas,
> Qu'en mémoire à jamais de son cruel trespas
> Il veut estre refait. Puis sort à l'entreprise,
>
> Et va droit au Jardin qu'il souloit frequenter:
> Pour monstrer qu'heroique il consent à sa prise,
> Que nul sans son vouloir n'oserait attanter. (71)[6]

Christ's departure to a pastoral *locus amœnus* is most clearly signalled in verses 11 and 12, where the poet states that Christ "sort à l'entreprise" and "va droit au jardin." On a more implicit level, other aspects of La Ceppède's language suggest passage from one state of being to another. The poet employs verbs with the prefix "ex" three times in the second quatrain, using forms of the terms "exhaler" twice (vv. 5, 7), as well as the term "exhorter" in verse 6. Emphasizing the transition between spaces, La Ceppède's narrator reinforces Christ's decampment from Jerusalem, here referred to as "Salem" (v. 2), into an earthly, and ultimately celestial, paradise.

Within the generic context of the pastoral, seeking bucolic refuge often presupposes the necessity to flee urban turmoil. In Sonnet I.1.2, the malevolence of the city is reflected in the sonnet's first two verses, as the poet describes Jerusalem as "immolating" its lambs as part of the Passover feast. The symbolism with respect to Christ is clear, and the reference is significant for La Ceppède's adaptation of the pastoral. Specifically, it introduces the idea that the town is where Christ primarily endures violation and iniquity. Christ's divergent experiences in urban and rural settings become readily apparent. While Christ will indeed undergo anguish at Gethsemane, it is, however, to the countryside that he now flees to seek temporary safe haven. Three sonnets later (I.1.5), the poet mentions that rustic sanctuary provides Christ with "l'humble solitude [qui] aux soucis donne treve" (v. 7).[7] The poet's celebration of nature as a place of divine tranquility is reiterated in Sonnet I.1.7, where La Ceppède suggests that it was not under human roofs, but on mountain tops and in dense forests that God first spoke to humanity. In the same Sonnet 7, the poet mentions how John the Baptist's disdain for the city led him to baptize Christ in the River Jordan.[8] While Jerusalem and cities in and of themselves may not be wicked for La Ceppède, he nonetheless follows the pastoral tradition by representing the bucolic setting as much more favorable to his protagonist than the city. Allusion in Sonnet I.1.2 to Jerusalem as the place of Christ's future immolation prefigures the narrator's apostrophe to the city

as "Sodome" in verse 1 of the following sonnet. A reference of this type clearly portrays the city as malevolent. It becomes the antithesis of the benevolent garden and thus illustrates the textual dialectic between vileness and redemption.

La Ceppède also adheres to pastoral tradition in that Christ's flight from the Jerusalem to the Mount of Olives depicts a meeting between lovers. In Sonnet I.1.4, the poet describes Christ as "Cet amant" who rushes to the garden in a manner "aussi prompt qu'à sa nopciere feste" (v. 3). The theme of a lover awaiting a union continues in Sonnet I.1.5, where Christ is again described as an "Amant" (v. 8) frolicking in a garden paradise "loin du peuple & du bruit" (v. 11). The sonnet ends with an apostrophe in which the narrator lauds the beauty around him while asking Christ for permission to "taste his fruit":

> O voyage, ô village, ô jardin, ô montaigne
> Si devot maintenant le Sauveur j'accompaigne
>
> Permetés qu'à ce coup je gouste vostre fruit. (79)

With images such as the wedding feast, and of Christ as a frolicking lover allowing the faithful to partake of his delectability, La Ceppède undoes the scenario of the fall, transforming the tempter into the redeemer. As in Sonnet 2, La Ceppède, in the tercet just mentioned, emphasizes that the garden is where Christ resides and where the redemptive seduction will take place. The "jardin" becomes a spatial metaphor for Christ himself. Along with the obvious influence of Genesis, the secular pastoral plays a role in shaping La Ceppède's adaptation, since the accent is on an amorous union, the narrative is in the first person ("que ***je*** gouste votre fruit"), and the glory found in the garden contrasts so severely with the misery of the city.

As a *locus terribilis*, Jerusalem represents the principal site of evil in the early parts of the *Théorèmes*. Its debauchery is tied especially to the departure of Christ, whose flight marks the downfall of the city as a place of holiness. Perversion and barbarity now characterize Jerusalem, as the poet, in Sonnet I.1.3, associates the city with upheaval and death:

> Tu dois bien à cette heure, ô Sodome obstinée
> Fournir de pleurs la terre, & le ciel de clameurs:
> Te voila miserable au deuil abandonnée,
> Depuis que ton bon Prince abandome tes murs.
>
> L'entrée de celuy, dont les barbares mœurs
> T'apprindrent ce que peut la rage forcenée,
> Sur toy ne versa point tant de noires humeurs,
> Que l'issuë du Christ te laisse infortunée.
>
> Car puis qu'il t'abondonne; Adieu ta royauté,
> Ta richesse, ta paix, ta grace, ta beauté,
> Contre tes ennemis te voila sans defense:
>
> Il est vray que tantost on le r'amenera:
> Mais las! ce ne sera que pour combler l'offense,
> De ton fier Sanedrim qui le condemnera. (76)

The reference to Jerusalem as "Sodome" in the first verse clearly depicts the urban center as the antithesis of the *locus amœnus*. In his equation of Jerusalem with Sodom, La Ceppède invokes the Book of Revelation, thereby presupposing the cataclysmic aftermath of Christ's departure. Ceppède's references to a maleficent Jerusalem in Sonnet I.1.3 stand in contrast to the beneficent forces of nature in Sonnets 2, 5, and 7. The contrast presents two distinct spatial entities at the beginning of the text that present the reader with a fundamental choice as s/he begins this particular devotional experience. Figuratively speaking, the reader/*dévot* can choose either to stay behind in the iniquity that is Jerusalem, or emulate virtue by pursuing Christ into the conceivably perilous, but ultimately redemptive garden. In Pascalian terms, the landscapes present a "misère/félicité" dichotomy where the meditant must take a leap of faith in order to give her/himself a chance at grace.

If viewed through the optic of archetypal pastoral/biblical imagery, the leap of faith requires the meditant to see her/himself as a lamb blindly following the shepherd into more promising terrain. As in Sonnet I.1.2, the emphasis of the poem's language is on movement. Forms of the verb "abandonner" are used three times in the poem, all within the context of Christ's departure for the garden. The declaration that

Jerusalem has been "abandoned to mourning" coincides directly with Christ's "abandoning" the city's walls in verse 5. The cause/effect relationship between Christ's departure and Jerusalem's depravity continues in verses 9 and 10: "Car puis qu'il t'abondonne; Adieu ta royauté, / Ta richesse, ta paix, ta grace, ta beauté. "

Within the self-exegetic process of the meditative act, the use of the second person singular pronoun gains significance. Repetition of the objective and possessive forms of "tu" enhances the reader/*dévot's* personalization, if not interiorization of the text to the point where s/he can begin to identify with Jerusalem's sinfulness. Unyielding insistence on "your wealth, " "your peace, " and "your grace" leads the reader to internalize the narrative, envisioning Christ's abandonment not only of Jerusalem, but of the meditant her/himself if the latter chooses to remain in the transgressive, metaphoric space of Sodom/Jerusalem. Movement, then, relates not only to Christ, but more importantly to the reader/*dévot*. La Ceppède's spatial dynamic challenges the reader, at the outset of the work, to remain with Christ or to desert Him. The depiction of the now impious, urban Jerusalem acts as a framing device underscoring the need for escape to a bucolic, potentially redemptive spiritual refuge. Initially, deliverance from the city represents for La Ceppède a conscious rejection of man's corrupt nature in favor of a pure, sanctified ideal as embodied in Christ's presence in the garden.

With respect to theory of the pastoral, what emerges in the reader/*dévot's* challenge are examples to support Eleanor Leach's claims that the pastoral is "an essentially private exercise in self-examination, providing freedom for the projection of the individual mind or sensibility" (34). While the explicit portrayal of this "self-examination" becomes more evident later in the sequence, it is important to note that La Ceppède implicitly begins the meditant's "projection of the individual mind or sensibility" by defining the spaces into which the reader can project her/himself when making the decision to follow or forsake Christ. Also at issue from a theoretical perspective is Leach's notion that the primary concern of the pastoral is "the formulation of a poetics," that it is "oriented toward the illumination of conflicts in its own creative process or toward the discovery and refinement of an asthetic ideal" (34). Notions of "conflicts in the creative process," as well as of the "discovery and refinement of an asthetic ideal" greatly affect the composition of these early poems. With respect to the "creative process," it is clear from the work's inaugural sonnet that the poet is ambivalent about the ability of his faith to carry him through the project. In the poet's invocation of the Holy Spirit, the boldness of the first quatrain is tempered in the second by doubts about his worthiness to go forth with his project.[10] Such apprehension becomes more pronounced in Sonnets 2 and 3 by the temptation not to pursue Christ and to stay in the accursed Jerusalem.

For the poet, the creative, authentic value of his work comes from being able to follow Christ into the garden. Escape from Jerusalem has poetic as well as spiritual ramifications, as it is only in the garden, with the inspiration of Christ, that the poet's offerings can attain their fullest meaning. La Ceppède exploits pastoral's inherent association with fertility and creation to draw parallels between the beginning of the text and the origin of the reader/*dévot's* spiritual awakening. Leach's assertion that "the dialectical processes of the pastoral must be understood in their relationship to the archetype of rebirth," as well as to "the poet's hopes of self-realization," (35) becomes relevant to the *Théorèmes* because the poet himself asks to be purged, cleansed, if not reborn, so that he may sing the glory of Christ's victory over the forces of Hell as represented in Jerusalem (Sonnet 1).

"Dialectical processes" of the pastoral such as urban vs. rural and real vs. ideal lead to this rebirth in that victory of virtuous forces results in a complete transformation of the meditant in Christ. Likewise, the poet's "self-realization" depends entirely on his relationship to Christ. In effect, by following Christ into the garden, the poet pursues his Muse, combining literary and devotional ends by making poetry the sole expression of his faith. The poetic and religious selves converge, taking the poet and reader to higher realms of æsthetic and devotional experience.

Nonetheless, the ideal of a bucolic spiritual paradise poses a threat to those conditioned to the confines, however seemingly vile, of sin and city. The threat stems mainly from the strange and overpowering nature of the *locus amœnus*. Leach states that "although man may long for the freedom of the pastoral world, he does not wish to remain there" (35). This is so because such an ostensibly perfect world could "endanger his established selfhood or his allegiance to the imperfect world he knows" (35). While Leach refers specifically to the imperiled sense of security that "civilized man" (35) might feel upon exposure to boundless nature, certain parallels may be drawn to La Ceppède. Briefly, the conflict centers on what the meditant comprehends as opposed to what s/he does not. La Ceppède's implicit challenge to the reader/*dévot* involves breaking the loyalty to the blighted, but familiar universe of Sodom/Jerusalem in an attempt to bring about full commitment to an unfamiliar, mysterious life in Christ. The text itself indirectly speaks to this issue in verse 12 of Sonnet I.1.3, when the poet states that, upon his capture, Christ will be brought back into the city: "Il est vray que tantost on le r'amenera. "[11] If the reader/*dévot* chooses obligation to Christ, then the former must accompany the latter upon his departure from the idyllic refuge and subsequent return to Jerusalem.[12]

Symbolically, this return is important for the meditant, as it represents potential reversion to the temptations and corruption of her/his previous life. More specifically, the meditant's re-entry with Christ into Jerusalem emphasizes that the disjunction between bliss and sin, so easily depicted in the two distinctive loci, will, in reality, be more difficult to maintain. Humankind may aspire to the pastoral ideal of a biblical past, but must live in the sinful urban reality of the present. Indeed, true worship of Christ is most accomplished precisely by not seeking escape in a verdant retreat, but by exposing oneself to the perils of iniquity as a means of testing one's faith. In the end, the pastoral garden serves only to set a standard for tranquility and reflection and, for the true believer, "self-realization" comes about largely through the capacity to preserve devotion within an evil, hostile environment. In the *Seconde Partie* of the *Théorèmes*, certain of the poet's sonnets on the Ascension stress that once Christ has bestowed the Holy Spirit upon the Apostles at Mount Tabor, they must immediately descend back to Jerusalem to deliver the Word so as to deliver the city.[13] Consequently, as nearly all the events of La Ceppède's narrative occur either in or around Jerusalem, the focus on a nefarious locale is crucial to building the sense of resilience and defiance that the devotional self will need if it is to grow and mature. Paradoxically, the ideal devotional self is one that develops most in externally sterile surroundings, with the fertility of the garden transferred to the mind and soul in order to bring about unity with Christ.

Notes

1. References to Virgil and Ovid first appear in the second annotation to Sonnet I.1.6. In verse 6 of this sonnet, the poet describes the "vergers" of Adonis and Amathus as profane images that are to be transfigured as part of his sacred representation of the Mount of Olives. La Ceppède cites Book 10 of the *Æneid*, "Est Amathus, est celsa mihi Paphos, atque Cythera," and Book 10 of Ovid's *Metamorphoses*, "Piscosamque Gnidon, gravidamque Amathonta metallis." Ronsard is mentioned in the first annotation to this same sonnet (pp. 80–81 of Quenot's critical edition), while the poet alludes to Belleau's *La Bergerie* later in the work (the first annotation to Sonnet I.3.13, pp. 484–85).

2. Consult "Christ's Body as Public and Private Signifier" and "A Kiss is Not Just a Kiss."

3. See especially *Chansons* 19, 26, and 36.

4. For a closer description of the conflict between the urban and rural, between the tumultuous and the tranquil in pastoral poetry, consult Blanchard 24–27. Of note also are the entries on "eclogue" (317), "pastoral" (885–888) and "idyll" (556) in the *Princeton Encyclopedia of Poetry and Poetics.*

5. See Matthew (26.2–36), Mark (14.2–26) and Luke (22.2–39). These evangelists begin their accounts of the Passion with Judas' betrayal (Matthew and Luke), the anointment at Bethany (Mark) and the Last Supper (Luke). All three recount Christ's departure from Jerusalem rather uneventfully, as part of a continuous narrative. John, however, begins Chapter 18 with Christ leaving Jerusalem, signalling a clear break in the sequence of events. It should be noted that La Ceppède consulted the Vulgate for all biblical references.

6. All quotations from the *Théorèmes* come from Quenot's critical edition, unless otherwise noted.

7. The entire quotation reads:

> Ces fueilleux [sic] arbrisseaux ennemis du debat,
> Ce mont qui dans Cedron ses racines abreve,
> Où l'humble solitude aux soucis dome treve,
> Estoient de nostre Amant le coustumier esbat. (79)

One notes the concluding image of Christ as an "Amant" returning to his habitual "esbat." As will be discussed later, the figure of Christ as a lover frolicking in a garden paradise is crucial to La Ceppède's adaptation of the pastoral.

8. The text of Sonnet 7 reads:

> Ha! que la solitude est douce, & desirable:
> Ce n'est sous le lambris de nos superbes toits,
> Ce n'est parmy le fast du monde miserable
> Que le Dieu de ce tout fait resonner sa voix.
>
> Sur la cime d'un mont, dans le secret d'un bois
> Nos ancestres ont eu cet honneur memorable
> De l'entendre parler, de recevoir ses loix,
> Qu'il grava sur la pierre, & saincte & venerable.
>
> Jean qui pour le desert eut la ville à desdain,
> Vid fondre sur le Christ la Colombe au Jourdain,
> Et de son Pere aprint ce qu'il devoit en croire.
>
> Et Christ mesme choisit un mont pour enseigner,
> Fit briller sur un mont les esclairs de sa gloire,
> Et s'en va sur un mont les chauds vœux desseigner. (82–83)

9. Consult the first annotation to the poem, where La Ceppède's analogy between Sodom and Jerusalem is taken from John's account of the Apocalypse (11.8). The annotation in question is on p. 77 of Quenot's edition.

10. The inaugural sonnet reads:

> Je chante les amours, les armes, la victoire
> Du Ciel, qui pour la Terre a la Mort combatu:
> Qui pour la relever sur le bleu promontoire
> A l'Avernal Colosse à ses pieds abatu.
>
> J'ay longtemps, ô mon Christ, cet ozer debatu
> En fin je me resous d'entonner cette histoire:
> Espure donc cet air de mes poulmons batu,
> Et m'aprens à chanter ce Propiciatoire.
>
> Pour fournir dignement cet ouvrage entrepris,
> Remply moy de l'Esprit qui remplit les espris
> Des antiques ouvriers du Tabernacle antique.

> Purifie ma bouche au feu de ce Charbon,
> Qui jadis repurgea la bouche Prophetique:
> Et je te chanteray tout-puissant & tout bon. (66)

Although the first verse is an imitation of the *Æneid's "Arma virumque cano,"* the difference in genre is inconsequential because, within this sonnet sequence, the poet's plea can also be interpreted as a request for inspiration as he follows his lyric muse, Christ, into the garden. A kind of pastoral epic develops where the poet becomes a soldier obediently trailing Christ out of the *locus terribilis* of the city and into the *locus amœnus* of the Mount of Olives.

11. In this poem, one also notes the narrator's remark that when Christ returns, it will be for trial and execution. Consequently, the city's glory will not be restored.

12. La Ceppède depicts Christ's return to Jerusalem at the beginning of Book Two of the work's *Première Partie.*

13. See Sonnets II.3.3–4, pp. 432–34 in the Droz facsimile. In referring to the Apostles as Christ's "fideles gens-d'armes" (II.3.4, v. 14), La Ceppède develops a kind of crusade motif, as the poet makes an indirect allusion to Tasso's *Jerusalem Délivrée.*

Works Cited

Blanchard, Joël. *La Pastorale en France aux XIVe et XVe siècles.* Paris: Champion, 1983.

Ganim, Russell. "Christ's Body as Public and Private Signifier: A Study of *Blason* in La Ceppède's *Théorèmes." Romance Notes* 35.2 (Winter 1994): 179–86.

_____. "A Kiss Is Not Just a Kiss: The Use of *Baiser* in La Ceppède's *Théorèmes.*" *Romance Languages Annual* 6 (1994): 61–66.

La Ceppède, Jean de. *Théorèmes sur le sacre mystere de nostre redemption. 2* vols. Ed. Yvette Quenot. Paris: Société des Textes Français Modernes, 1988–89.

Théorèmes sur le sacre mystere de nostre redemption. Toulouse, 1613 (Première Partie) and 1622 (Seconde Partie). Photographic edition presented by Jean Rousset. Geneva: Droz, 1966.

Leach, Eleanor. *Virgil's Eclogues: Landscapes of Experience.* Ithaca and London: Cornell University Press, 1974.

Navarre, Marguerite de. *Chansons Spirituelles.* Ed. Georges Dottin. Geneva: Droz, 1971.

Preminger, Alex, and T.V.F. Brogan, eds. *The New Princeton Encyclopedia of Poetry and Poetics.* Princeton: Princeton University Press, 1993.

Putnam, Michael. *Virgil's Pastoral Art: Studies in the Eclogues.* Princeton: Princeton University Press, 1970.