Coherence in the work of Pierre de Ronsard: the exploitation of

parentheses and lunulae in Ronsard's *Hynne de Calays et de Zethés*.

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I would like to begin by expressing my thanks to the Trustees of the Annual C.A. Mayer Memorial Lecture for inviting me to give this year's lecture. I consider it a singular honour to be invited, and when I recall the academics and scholars who have stood here before you in previous years, I feel humbled and not a little uncomfortable.

I cannot overstate the debt I owe to Professor Claus Mayer: it is no exaggeration to say that, had it not been for him (and for Professor Robert Niklaus), I wouldn't have enjoyed a University career and wouldn't be sitting here today. Claus Mayer took me under his wing at a particularly difficult time (my supervisor at Exeter University had recently died after a long illness, my thesis was floundering, I was "blocked"). He gave me hard-nosed advice and guidance, rubbed my nose in the classics and supported me at every twist and turn. An example of his direct and "hard-nosed" advice springs to mind: I had presented him with a couple of early

chapters of my thesis (later to be greatly revised). I remember him commenting that the chapters would be much improved if I inverted the main text and the footnotes because the latter were considerably more interesting than the former -- he wasn't being unkind, he was being honest, and it was what I needed to hear! When he moved to Liverpool University, and I to Lancaster, I enjoyed more than my fair share of his (and his wife Dana's) legendary hospitality, their impressive wine cellar and their culinary delights. Quite simply, it was a pleasure and a privilege to have benefited from the support of one of the truly great Renaissance scholars of any generation, and I am immensely grateful for that.

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I begin with a brief quotation from Ian McEwan's novel *Saturday* which draws attention to the patience and stillness required to penetrate a poetic text, to ferret beneath its surface level in order to reveal those intricate patterns (at once thematic and formal) which constitute its beauty and value. Such a process, it is suggested, acts as an antidote to the hurly-burly and the speed of the restless modern world by slowing us down and suspending the flight of time (at my age I'll try anything to slow down the passage of time!!):

"[...] to do its noticing and judging, poetry balances itself on

the pinprick of the moment. Slowing down, stopping yourself completely, to read and understand a poem is like trying to acquire an old fashioned skill like dry-stone walling or trout tickling".

As my expertise in trout tickling is non-existent, and my competence in dry-stone walling is at a somewhat rudimentary stage, it seemed more sensible to talk today about poetry and poetics, and, more precisely, to conflate a number of aspects which have informed my research on Ronsard over the years -- namely, the close textual analysis of poetry, the notion of coherence and its relationship with an art of memory (by coherence I mean those cohesive strands that structure a poem and hold it together as a unified whole) and, more latterly, an interest in *la mise en page*, in the materiality of text (as represented today by a study of parentheses and lunulae -- round/half-moon brackets -- in Ronsard's *Hynne de Calays et de Zethés*).

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"Of Parentheses I may be too fond and will be on my guard in this respect. But I am certain that no work of empassioned & eloquent reasoning

ever did or could subsist without them. They are the *drama* of Reason &

present thought growing, instead of a mere Hortus siccus".[1]

Until relatively recently critics and scholars have demonstrated a

surprising resistance to the importance of punctuation as a literary resource.

It has only been with the work of Malcolm Parkes and John Lennard[2] that

punctuation has been considered as a crucial feature of "the pragmatics of

the written medium in transmitting semantic intent" (Parkes, p. 114). The

role of punctuation in illuminating and embodying meaning is, according to

Parkes:

> "even greater in poetry than in prose, because the rôle of language
>
> is itself heightened. [...] Layout, rhyme and punctuation are the
>
> principal features of a written poem, which first arouse in readers
>
> the expectations that will govern their perception of its 'poetic'
>
> nature, stimulate close reading, and cause them to initiate the
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> special processes of interpretation required by the form". (p. 114)

John Lennard would agree with Parkes's statement that "the difference

between the significance of punctuation in verse and in other kinds of

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[1] *The Letters of Samuel Taylor Coleridge*, ed. Earl Leslie Griggs, 6 vols (Oxford, Clarendon Press, 1956-71), III, p. 282 (no. 801). Quoted and discussed by John Lennard, *But I Digress. The Exploitation of Parentheses in English Printed Verse* (Oxford, Clarendon Press, 1991), p. 115 and chapter 4.
[2] M. B. Parkes, *Pause and Effect. An Introduction to the History of Punctuation in the West* (Aldershot, Scolar Press, 1992). For fuller bibliographies, see this book by Parkes and the book cited by Lennard in the previous note.

written discourse is simply one of degree rather than one of kind" (p. 114), and his own study of parentheses and lunulae (round brackets) focuses on their exploitation in English printed verse across the centuries.

Given the critical resistance to the value of punctuation as a poetic resource, it is perhaps not surprising that the material aspects of *mise en page* in general, and punctuation in particular, have been neglected in studies of Ronsard's poetry,[3] even though it was with the advent of humanist printers and thinkers that a number of new typographical signs (the exclamation mark, the semi-colon, and lunulae) were standardized and disseminated.[4]

Within this vast and fertile field the aim of this present study is a modest one. With Lennard's book as a point of reference, and with the principles of reader-response and text production theory firmly in mind,[5] my detailed analysis of the parentheses and lunulae of Ronsard's *Hynne de Calays et de Zethés* will be methodological and synchronic, rather than historical and diachronic. I demonstrate that the purposes served and the

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[3] See, however, Tom Conley, *The Graphic Unconscious in Early Modern French Writing* (Cambridge University Press, 1992); Malcolm Quainton, 'The Liminary Texts of Ronsard's *Amours de Cassandre* (1552): Poetics, Erotics, Semiotics', *French Studies*, LIII, 3 (July 1999), 257-78. On the period 1470-1550, see Adrian Armstrong, *Technique and Technology: Script, Print and poetics in France, 1470-1550* (Oxford, Clarendon Press, 2000).

[4] See Parkes, pp. 46-9, 50-61, 81-90.

[5] On reader-response criticism and for a fuller bibliography, see *Reader-Response Criticism*, ed J. Tompkins (Baltimore and London, The Johns Hopkins University Press, 1980). See also, Jerome McGann, *The Textual Condition* (Princeton University Press, 1991).

effects achieved by parentheses and lunulae are integral and important features of the structure, coherence and meaning of the epyllion and are central to an understanding of Ronsard's writing strategies and his major thematic, rhetorical and poetic concerns.

Following the example of Lennard, I have considered as axiomatic a number of general principles and definitions. As a rhetorical figure[6] parentheses may be indicated in written discourse by commas, dashes or lunulae, but for the purpose of this article I, like Lennard, restrict my study to text intercluded within round brackets. The reason for this is that by the time Ronsard was writing, lunulae – a term first used by Erasmus – had become established as the graphic sign most commonly and emphatically used to frame parenthetical utterance, and, as such, its precise semiotic value and its exclusive specifying function were immediately identifiable and decodable by readers.[7]

Some aspects of this value and function are worth outlining in some detail. Text marked by lunulae, whether written or oral, attracts attention to itself by being foregrounded by deviation from normative discourse.

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[6] See Lennard, pp. 2, 14, 76-7, 249, 267; Lee A. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (London, Routledge & Kegan Paul, 1968), pp. 115-16. Throughout this article I have followed Lennard in restricting the word 'lunula(e)' to denote the typographical mark; by parenthesis I mean the opening and closing lunulae and the text they enclose.

Delivered orally, a parenthesized text is usually signalled by a pause followed by a speeding up in intonation and a lowering of voice (Lennard, pp. 89-90), whilst attention is drawn to a written parenthetical phrase or clause by the way that lunulae visually "distinguish one part of the text from another, and [...] establish areas of the page which enjoy a different status" (Lennard, p. 93). In this way lunulae are an important part of a text's physicality, and, where they are sufficiently numerous, they operate as visual fields and encourage a reading which is not simply linear, but spatial and 'radial'. Parentheses have no absolute value in themselves but need to be contextualized for their relationships with other linguistic and stylistic resources (rhetoric, grammar, syntax) to be precisely formulated and for their nature and function to be fully assessed. This relationship between a parenthesis and its context "is exactly a contrast between an absolute meaning, typographically isolated, and a relative meaning, typographically interposed" (Lennard, p. 212: cf. p. 7). One of the aims of this study will be to demonstrate the way in which one parenthesis derives additional poetic resonance and meaning from its interaction both with its immediate context

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[7] On Erasmus, see Lennard, pp. 1, 90-91, 135-6, 249, 282-3; Parkes, p. 49. Etienne Dolet, *La Punctuation de la langue francoyse* added to his *La maniere de bien traduire d'une langue en aultre* (Lyons, Dolet, 1540) recognizes six marks of punctuation (including lunulae and crotchets).

and with other parts of the macrotext, and especially with other parentheses located in the poem.

From the perspective of reader-response theory, the question of the authorship of the punctuation in a printed text (writer, editor, compositor) is a matter of minor importance (even of indifference). However, in the case of Ronsard there are indications that argue in favour of authorial ownership for the lunulae in his work, and, whilst a number of these will become clearer during the course of this analysis, a few preliminary remarks may be helpful at this stage. Firstly, there is the general point made by Lennard:

"Within the process of composition and authorial editing lunulae have a special status: for while an author may think in *cola*, but fail to supply the colons; and may certainly think in *commata*, but fail to supply the commas; it is unlikely that an author will think in parenthesis, but fail to supply the lunulae". (p. 243)

Secondly, the detail of Ronsard's numerous revisions to his poems for his various collected editions reveal a poet preoccupied with the minutiae of expression and presentation. This factor, together with his overriding concern with matters of self-fashioning and self-promotion, suggest that he would have sought to exercise some significant control over all stages of textual production, and that he would have had at least a collaborative

working relationship with those master printers/publishers he favoured and to whom he remained faithful for his collected editions.[8] For these reasons I base my discussion on the text of *Les Œuvres de P. de Ronsard, Gentilhomme Vandomois. Reveues, corrigees & augmentees par l'Autheur* of 1584, the last collected edition seen through the press by Ronsard himself.[9] Finally, throughout the following study the reader will find it useful to bear in mind the criterion established by Lennard for distinguishing between authorial and compositorial parentheses in printed texts:

> "[...] the more conventional an instance of use [...] the more
> likely it is to be compositorial. [...] the more unusual an instance
> is, the more precise, complex, or telling its exploitation, the
> more likely it is to be authorial". (p. 12)

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The *Hynne de Calays et de Zethés*, first published in 1556, is adapted from an episode found in the *Argonautica* of Apollonius Rhodius, II, 176-

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[8] For example, the six collected editions of Ronsard's work published during his lifetime, and the posthumous 1587 edition, were all published in Paris by Gabriel Buon.

[9] The 1584 folio edition can be consulted in the British Library (shelfmark: 642.m.5). The 1584 text is reproduced in *Ronsard: Œuvres complètes*, ed. J. Céard, D. Ménager, and M. Simonin, 2 vols, Bibliothèque de la Pléiade (Paris, Gallimard, 1993-94): II, pp. 442-59. The first edition (1556) and later variants can be read in *Ronsard: Œuvres complètes,* ed. P. Laumonier, R. Lebègue, and I. Silver, 20 vols, Société des Textes Français Modernes (Paris, Hachette, then Droz and Didier, 1914-75): VIII, 255-93. References to other poems of Ronsard are to the Laumonier STFM edition.

448, and of Valerius Flaccus, IV, 422-635. Ronsard's *hynne* describes the Argonauts' encounter with the blind prophet Phineus, who has been punished by the gods for revealing divine secrets against their will. Sent by the gods to torment Phineus, the Harpies swoop down from the air whenever a meal is placed before him and either snatch it from him or render it unfit to eat. The poem recounts how Calais and Zetes, sons of Boreas, rescue Phineus from the attacks of the Harpies, in return for which he assists Jason and the Argonauts in their search for the Golden Fleece by foretelling future events.

The *Hynne de Calays et de Zethés* opens almost immediately with a two-word parenthesis in the form of an authorial comment, which at the outset places the poem firmly within the double perspective, sustained throughout the epyllion, of the human and the monstrous:

> Je veux donner cest Hynne aux enfans de Borée,
>
> Deux freres emplumez, qui d'une aile dorée
>
> Peinte à plumes d'azur (monstrueux jouvenceaux)
>
> De vistesse passoient les vents et les oiseaux.
>
> 5   Leurs costez en naissant d'ailes ne se vestirent:
>
> Mais quand ils furent grands, grandes elles sortirent
>
> À l'envy de la barbe, et leur dos s'en orna

Si tost qu'un poil follet leur menton cottonna.

[I want to give this hymn to the children of Boreas, two feathered brothers, who with gilded wings, painted with azure feathers (monstrous youths) surpassed in speed the winds and the birds. At birth their shoulders did not bear wings , but when they grew big, big wings emerged, competing with their beards, and adorned their backs as soon as fluffy hair covered their downy chins.]

The word 'monstrueux' is a variant of 1584 and, as such, represents a strengthening of the original epithet 'merveilleux'. Thus, at the outset of the poem, two apparently disparate visions – the familiar human world of the maturing 'jouvenceaux' (ll. 7-8) and their supernatural appearance and exploits – are brought into close relationship by the syntactical compression of the parenthesis. This disturbing simultaneity of two discrepant perspectives is not gratuitous because, as David Foster has recently demonstrated, it is the constant interruption of the natural and the normal by the strange and the abnormal which disrupts the reader's certainties and constitutes *le fantastique* throughout Ronsard's *hynne*.[10] The parenthesized items are not only conceptually located within their immediate context, but they are also phonically locked into the surrounding lines by alliterative and assonantal patterning, and in particular by the repeated [o] sound ('aux',

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[10] David Foster, *Le fantastique et la fantaisie créatrice dans l'œuvre de Ronsard,* Ph.D. thesis, Department of European Languages and Cultures, Lancaster University, Lancaster, England.

'jouvenceaux', 'oiseaux', 'costez', 'dos', 'tost') and by the phonemic combination of a fricative and [ã] in the words 'enfants', 'jouvenceaux', 'vents' and its inverted counterpart 'envy'. At the same time, these opening lines (of which the parenthesis is an integral and important feature) prefigure the reappearance of the brothers later in the poem (ll. 147-52) by a repetition of both vocabulary and sounds.[11] It will soon become apparent that this dual process – the contextualization of parentheses within their immediate location and their integration within the macrotext by the creation of parallelisms – is a consistent feature both of Ronsard's exploitation of parentheses and his search for textual coherence.

It is within the authorial presentation of the Argonauts (ll. 27-156) that the second parenthesis is situated:

> Là fut le sage Idmon, lequel (bien que l'augure
>
> Luy eust souvent predit sa mort estre future
>
> Au bord Mariandin s'il alloit en Colchos)
>
> 60   Espoint d'un grand desir de s'acquerir du los,
>
> Aima mieux vivre peu perdant ceste lumiere,

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[11] See, for example, the following lexical parallelisms between lines 1-8 and 147-52: 'emplumez' (l. 2), 'plumes' (l. 152); 'vents' (ll. 4, 152); 'costez' (ll. 5, 149); 'ailes' (ll. 5, 150); 'dorée' (l. 2), 'd'or' (l. 150); 'poil follet' (l. 8), 'cheveux ... flottoient' (l. 150). The phonic insistence on [o] in the opening lines is repeated in the rhyming couplet of lines 147-8 and internally in line 149. See also the alliteration of [p] in lines 3 ('peinte à plumes') and 152 ('les plumes pesle-mesle').

Que de trainer sans gloire une ame casaniere.

[There too was wise Idmon, who (although the augur had often predicted that death would come to him on the shores of Mariandyne if he went to Colchis), spurred on by a great desire to acquire renown, preferred rather to live briefly and soon lose the light of life than to drag out the inglorious existence of an unadventurous soul.]

This parenthesis commands attention in that it is the first reference to several major themes – prophecy and knowledge of the future, destiny as an expression of the Divine Will, and death – which are structured throughout the entire poem to give it thematic and tonal coherence.[12] In addition, by a display of humanist knowledge, the parenthesis heightens the dramatic and epic tone of the epyllion and, contrary to Ronsard's intertexts, invests Idmon (and by extension all the Argonauts) with noble and heroic qualities of character in their search for glory.[13] Moreover, the bracketed material pinpoints a shift between different strata of time, and here, as elsewhere in the poem, frequent incursions into the past and the future give a wide temporal backcloth to the miniature epic and illustrate one of its major narrative techniques. The historical and geographical *effets de réel*,[14]

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[12] Lines 77, 97-9, 160-64, 259-62, 457-62, 559-70.

[13] It is interesting that Ronsard's emphasis on the heroism of Idmon - and later of Ancé (ll. 75-82) - represents a departure from his sources (the *Argonautica* of Apollonius Rhodius and Valerius Flaccus), for in both cases the classical texts give a more prosaic and less flattering account of the motivation of the two Argonauts (see Foster, pp. 58-61).

[14] See R. Barthes, 'L'effet de réel', in *Œuvres complètes*, ed. E. Marty, 5 vols (Paris: Seuil, 2002), III, pp. 25-32.

marked in the parenthesis and throughout the lengthy presentation of the heroes by the capitalization of places and people, is a further dimension of the interplay between the real and the imaginary, the familiar and the fantastic, which has already been noted as a characteristic of this *hynne*.

The poem's third parenthesis creates a parallel with the preceding one, not only by the manner in which it forms part of the anaphoric presentation of the Argonauts (*Là* followed by a verb in the past historic tense), but also by the way it reinforces earlier and later references to the themes of destiny and death (ll. 57-9, 97-9).

> 75   Là sauta sur l'arene Ancé qui ne portoit
>
> Jamais cuirasse au dos, seulement se vestoit
>
> (Comme cil qui pensoit qu'on ne trompe son heure)
>
> De la peau d'un grand Ours qu'il vestoit pour armeure:

[There Ancaeus leapt on to the sand, he who never wore armour on his back, but only dressed (like someone who thought it was impossible to cheat his fatal hour) in the skin of a large Bear that he wore as his breastplate.]

In addition, the reader is transported back to the contextual material surrounding the opening parenthesis of the poem (ll. 5-7) by several lexical repetitions ('se vestir', 'grand', 'dos').

In spite of their proximity and their shared phonic patterning,[15] the two parentheses which mark the initial description of Phinée serve different, but equally significant, functions at both local and macrotextual levels.

160   Car le pauvre chetif n'estoit pas seulement

Banny de son pays, et une aveugle nue

N'estoit (ô cruauté!) dessus ses yeux venue

Par le vouloir des Dieux, qui luy avoient osté

(Pour trop prophetiser) le don de la clarté.

[For the poor wretch was not only banished from his own land, and not only (O such cruelty!) had a cloud of blindness settled upon his eyes, by the will of the Gods, who had taken from him (because he had prophesied too much) the gift of clear vision.]

A variant of 1578, the interpolated vocative form, although conventional in usage,[16] has the status here of an important emotional marker, and indicates a reading strategy, and perhaps even an earlier tradition of oral delivery, of *pronuntiatio*.[17] Foregrounded by the additional graphic signs of the exclamation mark and circumflex, and exploited at an early stage in the description of the text's central character, this vocative elicits the sympathy

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[15] See [e] of the end-rhymes of lines 157-8 and 163-4; also stressed at the caesura in line 162. See also the patterning of [œ] and [Ø] in lines 158, 160-63 ('mal-heureux', 'seulement', 'aveugle', 'yeux', 'Dieux'), and of [o(tɛ)] in lines 162-4 ('ô cruauté', 'osté', 'trop').

[16] See Lennard, pp. 12, 14, 15, 16, 22-3, 44, 116, 215, 218-20, 275.

[17] For the 'doubleness, the Janus quality [of parentheses] comprehending visual and aural, page and voice', see Lennard, p. 174 (also pp. 54, 75-7, 90-91, 94-5, 267, 281).

of the reader and explicitly sets the tonal register (horror and pity)
associated with Phinée throughout.

Originally enclosed by commas in the *editio princeps* of 1556, the
parenthesis of line 164 is in later editions marked by lunulae, a variant
which is instrumental in disambiguating the grammar and syntax of the
neighbouring lines. The themes of prophecy, knowledge of the Divine Will
and mortality ('mortel' of l. 159) – first in evidence, as noted above, within
the lunulae of lines 57-9 – are here refined by additional authorial comment
which introduces concepts of hubris, transgression and punishment. At the
same time a moral, social and cosmic order is defined, a hierarchy which
demands human subservience to the Divine Will and which punishes the sin
of presumption as an act of disruption. Thus these two parentheses and
their contextual material fulfil one of the temporal and narrative functions of
parenthesized texts, which is "to reveal how things had become as they
were, to supply information that accredited characters or objects with
history" (Lennard, p. 115). At the very opening of the section introducing
Phinée a paradox is highlighted (and explained) between absence of sight
and true insight, between blindness and foresight, and this paradox is
interpreted by the competent reader within a historical and literary tradition
stretching back to Homer. These ideas, in embryonic and allusive form here

in the parenthesis and its immediate context, receive further clarification in

later passages through the voice of Phinée himself (ll. 259-62, 559-70), thus

providing the reader with another illustration of the manner in which

Ronsard's parentheses form an integral part of the intratextual coherence

and mnemonic signposting of the *hynne*.[18]

The two speeches of Phinée which follow (ll. 213-78, 309-20) contain

three brief, but noteworthy, parentheses, and these either support themes

introduced earlier by the authorial narrative voice or anticipate later textual

references (in one case parenthetical in status). The first parenthesis is

graphically foregrounded by several non-verbal signs (lunulae,

capitalization, exclamation mark, hyphen):

> Mais un plus grand malheur me donte que ceux-cy,
>
> 232 C'est quand je veux manger (Dieux que dy-je!) voicy
>
> Comme ces tourbillons qui devancent les pluyes
>
> Venir de tous costez les friandes Harpyes [...] .

[But a greater misfortune than these crushes me; it is that when I want to eat (ye gods,

what am I saying!) suddenly like those whirlwinds that precede rain storms the greedy

Harpies swoop down from all sides.]

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[18] For specific parallels, see the way in which this double reference to Phinée's blindness (ll. 161-2,
163-4) is echoed later in lines 227-8, 311-12.

These marks (each a deviation from normal typography), together with the

vocative nature of the bracketed utterance and its emotional evocation of the

horror of divine punishment, return the reader to the parenthesis and context

of line 162. At the same time this parenthesis signals a shift from an

imagined and emotionally restrained account of events to one which is a

deeply-felt and lived experience. This present and emotionally charged

reality is expressed by an appeal to the visual ('voicy' and an accompanying

simile), by a heightened language ('plus grand', 'tous costez'), by a series of

active verbs and a sequence of *enjambements*, and by the rhythmical

disturbance and acceleration of the alexandrine lines. By emphasizing the

heightened nature of what is spoken, this movement from pity to self-pity,

from emotional neutrality to deeply-felt experience, has psychological value

in that it defines Phinée's character. Following a strategy already noted,

Ronsard makes his parenthesis of line 232 part of the phonic texture of the

surrounding lines.[19]

The two parentheses of Phinée's second speech operate as narrative

and temporal markers by pinpointing the cruces of his reasoning and by

contributing to the coherence and logic of future action:

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[19] See the assonantal patterning of the associated sounds [œ] and [Ø] in lines 227-8 ('seulement', 'yeux' 'odieux'), 230 ('seulement'), 231 ('malheur', 'ceux'), 232 ('veux', 'dieux'). See also [i] in the rhymes of lines 231-4 and internally ('dy', 'qui', 'tourbillons', 'friandes'). The expression 'friandes Harpyes'

310   Sache la Mer, la Terre et l'abysme profonde,

Et l'aveugle bandeau qui me sille à l'entour

Les yeux, pour ne jouyr de la beauté du jour,

Et le sçachent aussi les meschantes Furies

Qui me pillent ma vie en forme de Harpies,

315   Que nul de tous les Dieux (j'en jure) contre vous,

Pour m'avoir soulagé n'envoyra son courrous.

   J'ay préveu dés long temps la fin de ma misere,

Je sçay que Jupiter ne tient plus sa colere

(De sa grace) sur moy, lequel pour mon support

320   A fait aux fils des Grecs en ce lieu prendre port.

[Let the Sea, the Earth and the deep abyss bear witness, and the sightless blindfold that seals my eyes so that I cannot enjoy the beautiful light of day, and let the evil Furies also who ravage my life in the guise of Harpies bear witness to the fact that not one of all the Gods (I swear it) will vent his wrath against you for having relieved my suffering. I have long since foreseen the end of my torment; I know that Jupiter (by his grace) is no longer angry with me, and, in order to succour me, has made the sons of the Greeks come to harbour in this place.]

As a response to the fears of Calays and Zethés (ll. 286-96) and their request for proof and witness, Phinée presents a rhetorical argument, the

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(l. 234) is repeated in line 350.

persuasiveness of which is based on testimony by solemn oath and pre-

knowledge ('Sache', 'sçachent', 'Je sçay', 'J'ay préveu' : ll. 309, 310, 313,

317, 318). Aware of the future role to be played by the brothers in his

liberation (ll. 185-8, 213-26, 269-71), and aware that Zeus has exercised

divine grace and is no longer angry with him, Phinée moves the narrative

forward by convincing Calays and Zethés that their help in overcoming the

Harpies will not be punished. Thus these two parentheses and their contexts

support one of the major thematic clusters of the epyllion (prescience,

prophecy, Divine Will and punishment) established as early as the

parenthesis of lines 57-9 and repeated throughout the *hynne.* The lexical

item 'jurer', foregrounded and contextualized here by phonic play and the

rhetorical figure *paronomasio/allusio* ('jour', 'jouyr', 'jure': ll. 312, 315),

forms part of an intratextual grid in the way that this verb looks back to the

lines expressing the fears of the brothers (ll. 285-6, 295) and forward to the

later role of Iris by its reappearance within lunulae (ll. 427-8. See also, l.

671). In turn the swearing of an oath is a sign of a contractual obligation

between the human and divine worlds, and, as such, allusively underlines

another major motif of the poem already noted, namely the sense of a

hierarchy, a moral and social order which is constantly threatened by the

hubris of foreknowledge and prophecy. It is likely that Ronsard is obliquely

making a socio-political point here in the context of pending civil and religious disorder.

With the parenthesis of lines 336-7 the reader is returned to the authorial voice of narration and to a further illustration of the manner in which the textual revision of later collected editions strengthens and develops Ronsard's exploitation of lunulae and parenthetical utterance:

335   Puis en fondant du ciel sans les appercevoir

        (Ainsi qu'un foudre ardent qui prompt se laisse choir

        S'esclattant d'un grand bruit) dessus luy se percherent,

        Et de leurs becs crochus la viande arracherent

        Hors de ses vuides mains, haletant une odeur

340   Qui empuantissoit des Chevaliers le coeur.

[Then swooping down from the sky without being noticed (like a fiery bolt of lightning which suddenly hurtles down, exploding with a loud crash), they perched on top of him, and with their hooked beaks they tore the food out of his empty hands, exhaling a stench which sickened the stomachs of the Knightly Heroes.]

As a result of the variant of line 337 in the 1584-87 editions,[20] the appeal to hearing is sustained from the previous lines (ll. 330-34) by the way in which the expression 'un grand bruit' recalls both line 331 and, ultimately, an

earlier passage evoking the noise of the Harpies (ll. 166, 175). In turn the variant 'S'esclattant' reinforces the network of active present participles and nasal sounds, which characterizes lines 335-52, and repeats a similar patterning in lines 165-76 where the appeal to sight, hearing and smell, and similar techniques of *enargeia*, are first employed to describe the Harpies. Additional intratextual parallels link the parenthesis of lines 336-7 to its immediate context or to the macrotext,[21] whilst the simile of the 'foudre ardent' is one of numerous dramatic comparisons from the natural world which are structured throughout the poem and which act as vivid markers and an art of memory as recommended by classical rhetoricians and grammarians.[22] Ronsard's *imagines agentes* [active images], which invariably compare supernatural and strange phenomena with aspects of the natural and familiar world (animals, birds, climate, meteorology, the elements), constitute a further example of the interference between the

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[20] Until 1584 the opening three lines of the quotation had read: 'Puis tout soudainement sans les appercevoir / (Comme un fouldre d'esté qui pront se laisse choir) / Vollants du haut du ciel dessus luy se percherent' (ed. Laumonier, VIII, 274, 351-3).

[21] For lexical parallelisms see 'foudre ardent' (ll. 336, 363, 423), 'prompt' (ll. 336, 347), 'laisse choir' (ll. 336, 638-9: cf. 'laisse tomber', l. 422). See also, 'becs crochus' (ll. 33, 338), 'empuantissoit' (ll. 250, 252, 340). For phonic contextualization, and in addition to the preponderance of [ã] in the present participle structures and elsewhere in ll. 335-52, see [ʃ] in 'choir' (l. 336), 'percherent' (l. 337), 'crochus', 'arracherent' (l. 338), 'Chevaliers' (l. 340). See also, [wa]/[wa(R)] in the end rhymes, and internally, of lines 331-2 ('oit' 'bois', 'vois') and the rhymes of lines 335-6 ('appercevoir', 'choir'). This phonic link underscores the association between the two similes of lines 331-4 and 336-7.

[22] Similes are found in lines 47-9, 88-92, 173-82, 233, 242-4, 331-4, 336-67, 342, 344, 354-61, 371-4, 383-8, 389-97, 401-408, 493-6, 558, 590-92, 611-18, 659-68. See Frances A. Yates, *The Art of Memory*, (Harmondsworth, Penguin Books, 1966): Index, s.v. Memory images; human images, emotionally striving and active (*imagines agentes*).

normal and the fantastic, the known and the unknown, which is the hallmark

of this poem and to which allusion has already been made during the

discussion of its very first parenthesis. Read in conjunction with the lexical

similarities of the later parenthesis of lines 421-3 ('laisse choir' / 'laisse

tomber'; 'foudre ardent' / 'flambante masse', 'son dard', 'ardentes') the

simile here takes on allusive associations with Jupiter and the theme of

punishment. By analogy the Harpies become instruments of Jupiter, a rôle

confirmed later in a speech of Iris (lines 417-28) which contains the

parenthesis of lines 421-3. As has been seen, the parenthesized simile under

discussion here is not a digressive or superfluous proliferation, but is made

part of the thematic, rhetorical and stylistic fabric of the epyllion. The

reader's understanding and frame of reference have been widened by the

comparison and additional levels of meaning have been grafted onto the

text.

At first sight the parenthesis of lines 411-13 may appear to be little

more than a gratuitous amplification of embedded humanist erudition,[23] an

"interrupter", a "figure of tollerable disorder", classified by Puttenham in

his *Arte of English Poesie* (1589) as one of the *hyperbaton*.[24]

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[23] The detail of the twin names would appear to come from Apollonius Rhodius, II, 296-7. Valerius
Flaccus (IV, 513) and Virgil (*Aeneid*, III, 209-10) refer only to Strophades.
[24] See Lennard, pp. 14, 76-7, 142-3, 181, 189, 267; Sonnino, pp. 179-80.

Si est-ce qu'à la fin ils les eussent tuées

410   Sur l'onde Ionienne aux isles situées

Entre les grands rochers (isles dictes des Grecs

Plôtes en premier nom, en second nom apres

Pour le retour d'iceux Strophades se nommerent)

Sans que les Chevaliers de là s'en retournerent,

415   S'apparoissant Iris qui du Ciel descendit,

Et de passer plus outre ainsi leur defendit.

[Nevertheless, in the end they [Calaïs and Zethès] would have killed them [the Harpies] on the islands in the Ionian Sea situated between the great rocks (islands called the Plotes by the Greeks as their first name, but as their second name they were later named Strophades because of the return of these heroes), if the Knights had not turned back there, because Iris appeared, coming down from the sky, and thus forbade them to pursue them further.]

However, on closer analysis, this parenthesis is far from being an arbitrary ornamentation, "a working by disorder",[25] for it is carefully structured both within its immediate frame and within the *hynne* as a whole. Its integration within the grammar and the syntax of the surrounding lines is achieved by repeating lexical and phonic items before, within and after the lunulae ('ils',

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[25] Puttenham quoted by Sonnino, p. 180.

'isles situées', 'isles dictes'; 'retour', 'retournerent').[26] On the macrotextual

level the parenthesis has associations with the bracketed material of lines

57-9, in the way in which the integration of scholarly data and geographical

verisimilitude within contexts which are essentially fantastic supports the

interface between the realistic and the supernatural, to which attention has

frequently been drawn. An additional echo of earlier lines is apparent in the

exploitation here ('nom / nom / nommerent') and in lines 24-6 ('louer /

louer / louanges') of a similar patterning of the rhetorical figures of

copulatio and *traductio*. On the conceptual level this parenthesis and these

rhetorical devices seek to register ontological disjuncture, and, as elsewhere

in his work, to mime by language and repetition the fluctuating and

confusing identity of phenomena over time.[27]

     The short following speech of Iris (ll. 417-28) includes three

parentheses, two of which frame the utterance:

     Il suffist (dit Iris) race Aquilonienne,

     De banir jusqu'icy la race Typhéenne:

     De passer plus avant il ne faut attenter,

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[26] For variations of 'retour' and 'retourner' in close proximity, see also lines 391, 425, 452. The contextualization of the parenthesis of lines 411-13 is further supported by patterns of capitalization.
[27] For Ronsard's obsession with opposing and balancing processes of flux and stability, see Malcolm Quainton, *Ronsard's Ordered Chaos. Visions of flux and stability in the poetry of Pierre de Ronsard* (Manchester University Press, 1980). See also my articles quoted below in note 40.

420   Ny de chasser plus loin les chiens de Jupiter:

Lequel (bien qu'une Aegis luy serve de cuirasse,

Et qu'il laisse tomber une flambante masse

Pour son dard, quand il veut, de ses ardentes mains)

Tels chiens il a choisi pour punir les humains.

425   Et pource retournez: la chose est ordonnée

Qu'ils ne mangeront plus les vivres de Phinée:

Junon le veut ainsi, j'en jure par les eaux

(Qu'on ne doit parjurer) des marests infernaux.

[It is sufficient (said Iris), offspring of Aquilo, to banish the offspring of Typhon here: you must not attempt to continue, nor to pursue further the dogs of Jupiter, for he (although the Aegis serves as his breastplate and although when he wishes he hurls a flaming mass, his thunderbolt, from his blazing hands) has chosen such dogs to punish human beings. For this reason turn back: it is ordained that they will no longer eat the victuals of Phineus: Juno wills it thus, I swear this by the waters of the marshes of hell (which must not be forsworn).]

The first parenthesis is a conventional speech marker,[28] which, in a poem containing several lengthy orations by diverse interlocutors, is designed to identify the speaker and to signpost the opening of the utterance, in very much the same way as the third parenthesis will indicate its closure.

Although its function is traditional, Ronsard exploits the poetic resources of the opening parenthesis and its surrounding text by contextualizing them both lexically and phonically. Not only is the transition from the previous lines effected by a patterning of sounds and lexis,[29] but the parenthesis of lines 421-3 is in its turn heralded, especially in the variants of the 1584-87 editions, by a rich alliterative and assonantal grid.[30]

Prefigured phonically by the earlier lines of Iris's speech and by its opening parenthesis, lines 421-3 build on themes and motifs − Divine Will, hierarchical order, punishment for transgression − first introduced in the poem by the parenthesis of line 164. At the same time the imagery of fire evident here ('flambante', 'ardentes') anticipates several later passages (ll. 469, 505-10, 571-83), and most significantly the developed simile of a future parenthesis (ll. 637-42). Again, the qualifier 'ardentes' and the expression 'laisse tomber' form a network with earlier and later parentheses (ll. 336-7: 'laisse choir', 'foudre ardent'; and ll. 637-42: 'laisse ... Choir').

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[28] See Lennard, Index, s.v. attributions of speech.

[29] [i] and [s/z] sounds, heard in lines 417-24, have been prepared by lines 415-16: '*S*'apparoi*ss*ant *Iris* qu*i* du *C*iel de*s*cend*i*t, / Et de pa*ss*er plu*s* outre ain*si* leur defend*i*t'. Lexical items are signalled by the repetition of 'passer plus outre' / 'passer plus avant' (ll. 416, 419), 'retournerent' / 'retournez' (ll. 414, 425), 'Ionienne' / 'Aquilonienne' (ll. 410, 417), 'Iris' (ll. 415, 417).

[30] Note the subtle musicality of the pattern of [(R)(w)as] and [Ris] in the following words: 'S'apparoissant' (l. 415), 'Iris' (ll. 415, 417), 'passer' (ll. 416, 419), 'race' (ll. 417, 418), 'chasser' (l. 420), 'cuirasse' (l. 421), 'masse' (l. 422), 'se*s* *ar*dentes' (inverted scheme [saR] of l. 423 which echoes 'son dard' of the same line). Note also [iR] and [is] heard in 'Iris' (ll. 415, 417), 'banir' (l. 418), 'Aegis', 'cuirasse' (l. 421), 'punir' (l. 424), and [ʃ] in 'chasser...chiens' (l. 420) and 'chiens...choisi...chose' (ll. 424-25).

Replacing commas in later editions, the lunulae of line 428 clarify the sense and delineate more sharply the grammatical and syntactical structures of the relative clause (*Qu'* being a relative pronoun and not a conjunction dependent on *j'en jure*). Attention has already been drawn, firstly, to the way this parenthesis operates as a closural marker to the speech, and, secondly, to the manner in which it employs a lexis ('jurer','parjurer') both to create intratextual links, in particular with the parenthesis of l. 315, and to reinforce notions of hierarchical authority, obedience and contractual responsibility. These notions, expressed in the parenthesis of line 428 by a negative structure followed by an infinitive in -ER, recall lines 419-20 where a similar syntactical pattern is found ('il ne faut attenter, / Ny de chasser').

Framed by a colon and a comma until the 1584 edition, when lunulae were introduced to disambiguate the syntax, the parenthesis of line 523 marks the closure of that part of Phinée's prophetic account of the Argonauts' future exploits which deals with their encounter with the wandering rocks of the Symplegades (ll. 489-524).

> Puis dés le mesme jour sans estre plus errantes
>
> Neptune attachera de racines leurs plantes
>
> 523   Au profond de la Mer (ainsi le veut ce Dieu)

<div align="center">Pour n'abandonner plus leur rive ny leur lieu.[31]</div>

[Then Neptune will anchor with roots to the bottom of the Sea the base of these rocks, from that day on no longer wandering (thus God wills it), so that they never again abandon their shores or their position.]

Thus parentheses do not only indicate time shifts and historicity by suggesting how things have become as they are, as the commentary of the parentheses of lines 162 and 164 have revealed. In a visionary poem where past, present and future fuse, they also pinpoint, as here, the movement of destiny by illustrating how things will become other than what they are and have been. The stabilizing of 'ces rochers vagabons' (l. 511) is presented as an act of Divine Will, a motif expressed here and elsewhere in the epyllion (and especially in the parenthesis of lines 421-3 and in the immediate context of other parenthetical utterances: ll. 163, 427) by the nominal and verbal forms of 'vouloir' (see also, ll. 260-62, 290, 565). Other intratextual parallels are drawn, firstly between the main clause which precedes the lunulae and lines 491-2 ('Roches pleines d'effroy qui se choquent de front, / Et courent sans avoir des racines au fond'), and, secondly, between this episode of the Clashing Rocks and the 'grands rochers' of the parenthesis of lines 411-13.

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[31] In earlier editions lines 538-40 read as follows: 'Neptune attachera de racines leurs plantes, / Dans le

Textual links between parentheses and their contribution to coherence are in evidence once more in the bracketed simile of lines 637-42, which signals the closure of Phinée's lengthy prophecy:

> Comme on voit bien souvent (quand un Pasteur qui garde
>
> Ses troupeaux dans un bois, et laisse par mesgarde
>
> Choir en un chesne creux quelque tizon de feu,
>
> 640   La flame en tournoyant s'augmente peu à peu
>
> Dés le commencement, puis le feste s'allume,
>
> Puis toute la forest s'embraze et se consume)
>
> Un repli de fumée entre-suivi de pres,
>
> Puis un autre et un autre, et puis un autre apres
>
> 645   Se voute en ondoyant [...] .

[Just as quite often (when a Shepherd, who is guarding his flocks in the woods, carelessly lets fall in a hollow oak some spark of fire, the flame, swirling about, grows little by little from its beginning, then the treetop catches fire, then the whole forest blazes up and is consumed) you see a curl of smoke, and then in quick succession, another and another, and then another after them arches and undulates...]

A mnemonic network is established between these lines and the parentheses of lines 336-7 and 421-3 by a number of intratextual features, and notably

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fond de la mer: ainsy le veult ce Dieu, / Pour ne partir jamais constantes de leur lieu.' (VIII, 283, 538-40)

by discreet syntactical and lexical parallels,[32] by the imagery of fire, and by

the manner in which supernatural phenomena (Harpies, a dragon) are

described by similes from the familiar and natural world. In turn, following

a strategy employed throughout the parentheses of the poem, Ronsard

poetically anchors lines 637-42 within their context.[33] Here, as elsewhere,

the parenthesized simile acts as a visual marker and, by its syntactically

retarding quality, it sharpens the reader's perception of the fluctuating

nature of the world where phenomena are subject to a dynamic process of

time, to a continuous becoming ('quand', 'peu à peu', 'Dés le

commencement', 'puis', 'puis', 'entre-suivi de pres', 'Puis un autre et un

autre, et puis un autre apres'). The reader is returned to the parenthesis of

lines 411-13 where the name of islands (first Plôtes, then Strophades)

changed over time. The parenthesization of comparisons is conventional,[34]

but Ronsard transcends conventional usage by the manner in which his

simile plays a crucial rôle in the passage and in the poem as a whole.

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[32] See the discussion above of the parentheses of these lines.

[33] Firstly, by different forms of lexical repetition ('garde', 'garde', 'mesgarde': ll. 636-8, and 'maschoire', 'choir': ll. 632, 639); secondly, by patterns of present participles accompanied by 'en' (ll. 633, 635, 640, 645); thirdly, by the iteration of the temporal marker 'puis' (ll. 641, 642, 644, 650); fourthly, by phonic echoes including, for example, [(v)wa] in lines 639, 638, 637, 636, 633, 632.

[34] See Lennard, pp. 16, 26-8, 69, 116, 222-6.

The final parenthesis of lines 695-7 closes that part of the *hynne* devoted to Calays and Zethés by explicitly raising questions of a hermeneutic nature in a prescriptive manner rare in Ronsard's work.[35]

> Ou soit que vous ayez la plante si legere
>
> Qu'on ait feint de vous deux la fable mensongere
>
> 695 Que vous passez les vents (car la viste Aëllon,
>
> Celenon et sa soeur ne denotent sinon
>
> Les soufflets ravissans des vents et des orages)
>
> Voguez heureusement aux Colchides rivages.
>
> Vostre Hynne est achevé, je ne vous lou'ray plus.

[Or else you are so light-footed that someone invented the false tale about the two of you, saying that you outpace the winds (for the speedy Aello, Calaeno and her sister merely represent the ferocious blasts of the winds and storms); sail happily on to the shores of Colchis. Your Hymn is finished, I shall praise you no longer.]

By means of authorial commentary, and anticipating a lexis later to appear in lines from the *Hynne de l'Autonne* (1563),[36] Ronsard proposes two allegorical interpretations of his epyllion. The first is a moral one (the Argonauts are 'Philosophes constans' who frighten away 'De la table des

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[35] The remaining lines 700-20 are more appropriately an opening to the *Hymne de Pollux et de Castor,* which immediately follows this poem to Calays and Zethés in the 1556 edition. For the 1587 collected edition Ronsard restores the order of the *editio princeps* in respect of these two epyllia. For an exception to Ronsard's usually allusive and suggestive exploitation of allegory, see his prescriptive interpretation of the birth of Pallas in *La Lyre* of 1569 (XV, 22, 127-40).

Rois, les flateurs, les menteurs / Qui devorent leur bien, et de leurs

serviteurs': ll. 689-92), and the language here is instrumental in giving a

circular structure to the poem since it echoes a vocabulary of lines 12 and

22. The second, foregrounded by parenthesis, is physical (the Harpies

symbolize dangerous winds and storms). By finally bringing together writer

and reader within the frame of meaning and intentionality, and by

encouraging a reading strategy of retrospection and readjustment at this late

stage, Ronsard's last parenthesis is central to his *hynne*.[37] Faithful to his

technique of binding his parenthetical material together with its immediate

context, Ronsard establishes a phonic network of fricatives and nasals

designed to emphasize key semantic items,[38] whilst links with the macrotext

are assured both by references throughout the poem to threatening climatic,

elemental and meteorological phenomena (wind, fire, water, lightning), and

by a number of lexical repetitions which return the reader in a process of

circularity both to the opening of the poem and to its early dedication to

Marguerite de France.[39]

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[36] XII, 50, 80-82.

[37] For the dynamics of the reading model proposed by Walter Iser, see *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Baltimore, The Johns Hopkins University Press, 1974); *The Act of Reading: A Theory of Aesthetic Response* (Baltimore, The Johns Hopkins University Press, 1978).

[38] See 'feint', 'fable', 'vents', 'viste', 'soufflets ravissans des vents', 'voguez', 'rivages', 'achevez' (ll. 694-9). See also [⊃] of lines 694-6 ('on', 'mensongere', 'Aëllon', 'Celenon', 'sinon').

[39] See, for example, the lexical parallelisms between lines 2 and 694; 4 and 695; 12 and 694; 22 and 691; 24-6 and 699. See also, lines 575-8 and 697; 522 and 693.

These various parentheses clearly invite a reading process based on the ability of the competent receiver to recognise the contribution they make to the dynamics of the epyllion, to its intratextual coherence and *lisibilité* [readability], and to its meaning and its patterns of significance at micro- and macrotextual levels. By an individual negotiation with the poem, the reader creates a sub-text from the sixteen parentheses, and, by extrapolating from their promptings and clues, (s)he discovers links between fragments which for a while have appeared to be discrete and disparate. In Ronsard's work, however, parentheses also bear witness to a writing strategy which generates text organically (and, apparently, effortlessly and spontaneously) by copious processes of embedding and proliferation. Ronsard's own theoretical statements compare his dynamic creative processes (inspiration, *inventio*, *elocutio*) with a river in flood or with the fermentation of wine, whilst an imagery and lexis of healthy and youthful energy, of vitality and vigorous movement, are frequently employed to evoke the plenitude and *energeia* of his own poetry.[40] This predisposition to the exploitation of

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[40] The vocabulary in question includes such words as 'errer', 'vagabond', 'gaillard', 'brusque', 'dispos'. See, for example, ed. Laum. X, 292-4, 1-42; XII, 46-50, 1-86; XV, 15-22, 1-126. On these aspects of Ronsard's poetry, see Terence Cave, 'Ronsard's mythological universe', in *Ronsard the Poet*, ed. T. Cave (London, Methuen, 1973), p. 200, n. 1 (for the idea of the 'poète gaillard'); *The Cornucopian Text. Problems of writing in the French Renaissance* (Oxford, Clarendon Press, 1979), Part II, chapter 3; Malcolm Quainton, 'Ronsard et la *libre contrainte*', in *Ordre et Désordre dans la civilisation de la Renaissance*, ed. G. A. Pérouse and F. Goyet (Université de Saint-Etienne, 1996), pp. 271-84; 'Creative Choreography: Intertextual Dancing in Ronsard's *Sonnets pour Hélène*: II, 30', in *Distant Voices Still*

parentheses as a process of *amplificatio* and *copia* mirrors the fluctuating

nature of thought as it (like the external world) grows, builds and changes,

although in accordance with his aesthetic principle of *libre contrainte* [free

constraint] Ronsard maintains control and ensures clarity by firmly marking

his text with rhetorical, grammatical and syntactical structures.

Within a discussion of such a writing strategy, the relationship

between parentheses and matters of lineation, metre, rhythm and rhyme

finds its natural place. Although the parentheses of the epyllion are

frequently interpolated within the syllabic division of the alexandrine in a

manner which respects normal caesura pauses (6+6),[41] nevertheless there is

an abundance of other metrical patterns within lunulae.[42] These not only

illustrate the different ways in which Ronsard explores a wide range of

rhythmic resources within his parentheses, but they also support meaning by

foregrounding important semantic items through the distribution of main

and subsidiary stresses. In turn these rhythmic considerations are often

seconded by a rich patterning of *enjambements* both within lunulae and in

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Heard. Contemporary Readings of French Renaissance Literature, ed. John O'Brien and Malcolm Quainton (Liverpool University Press, 2000), pp. 155-70.

[41] See parenthetical text at lines 3, 58-9, 77, 164, 336-7, 411-13, 422, 428, 523, 637-42, 695-7.

[42] For example, syllabic divisions of 6+2+*4* (l. 57); 2+*4*+6 (l. 162); 6+*4*+2 (l. 232); 6+*3*+3 (l. 315); *4*+2+6 (l. 319); 3+*3*+6 (l. 417); 2+*10* (l. 421); *3+3+6* (l. 423). The divisions which represent parenthetical text are reproduced in italics.

their immediate context.[43] These features give flexibility and acceleration to the text at appropriate moments[44] and play a major rôle in avoiding the rigidity of repetitive rhythms and the obtrusiveness of terminal rhyme of *rimes plates* [rhyming couplets]. Finally, the structuring of end rhymes within lunulae is not arbitrary but often serves the purpose of furthering the phonic contextualization of parenthesized material by locating the sister element of the rhyming couplet either immediately before or just after the parenthetical utterance.[45]

The purposes served and the effects which result from the parentheses in Ronsard's *Hynne de Calays et de Zethés* are many and various. Even when his parenthetical utterances are inherited from tradition and defined by convention (speech attributions, vocatives, relative or conditional clauses, comparisons), they are invariably exploited in original and significant ways in the epyllion. Integrated within the immediate context by rhythmical, phonic and rhetorical means, and structured across the macrotext by intratextual links and parallelisms, Ronsard's parentheses and lunulae make an important contribution both to the meaning of the poem and to its overall

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[43] See lines 2-3, 57-9, 75-7, 160-63, 232; 318-19; 335-6, 409-13, 422-3, 427, 521-3, 637-44, 693-7.
[44] Repeated *enjambements* and rhythmical disturbance are used, for example, to support emotional intensity (ll. 160-64), to evoke the violence of the Harpies' attack (ll. 232-6, 335-40), and to describe the rapid spreading of fire (ll. 637-45) and the raging of storms (ll. 693-7).
[45] See parentheses at lines 3, 57-9, 77, 336-7, 411-13, 421-3, 523, 695-7.

thematic and stylistic coherence. They are employed, for example, to

heighten and foreground material by graphic marking and deviation; they

clarify sense and assist *lisibilité* by disambiguating or delineating grammar

and syntax; they establish the boundary between different textual strata;

they introduce a plurality of voices (including that of the author); they mark

temporal, thematic or tonal shifts, and they elicit the appropriate emotional

response from the reader. They emphasize instances of intense visualization

which act as mnemonic signposts and cohesive markers throughout the text,

and, by recording the interplay between the natural and the supernatural, the

familiar and the strange, they help define the nature of the 'fantastic' world

of the *hynne*. Often placed at the opening or closing of movements, they

explain or bring into prominence crucial narrative and psychological

moments, and they do so by pinpointing the cruces of an argument or by

underlining the historicity, logic and authenticity of an episode by the

provision of testimony or authority. Finally, they furnish the reader with an

interesting insight into the dynamic processes of Ronsard's writing

strategies, and illustrate the manner in which textual production mirrors the

fluctuating nature of mind and matter. The fact that poetic concerns are

paramount in Ronsard's use of parentheses and lunulae, and that his

exploitations are rarely – if ever – digressions or gratuitous exercises in

line-filling, suggests that their existence in his verse represents authorial, rather than editorial or compositorial, choice.[46] This conclusion is confirmed by the manner in which Ronsard's mature textual revisions introduce lunulae where previously they had not existed, thereby revealing a poet preoccupied with the minutiae of expression and with matters of interpretation, coherence and clarity of meaning. For Ronsard, as for Coleridge, parentheses could be said to be "the *drama* of Reason", a fertile seedbed in which thought grows and poetry blossoms.

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[46] I am grateful to Dr David Foster and Dr Elizabeth Vinestock for their helpful suggestions in the completion of this lecture and the subsequent article. My thanks are also due to The British Academy for funds which enabled me to undertake the research for both the lecture and essay.

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