PRE-PUBLICATION DRAFT

Fiction, Vision, Dream, Revelation: D'Aubigné's *Tragiques* and the Ocean episode[i]

I. Introduction

Agrippa d'Aubigné's *Tragiques* (1616) raises questions about the scope and limits of diverse sources of knowledge – such as vision or revelation or fiction – and about the relationships between these sources. The poem, written by an ardent Calvinist during the late sixteenth and early seventeenth centuries, presents the French Wars of Religion within a providential perspective, beginning with the Wars and finishing with the Apocalypse which will conclude human history. As such, it contains much historical and biblical material. At the same time, it includes both obvious fictions and also visions which the poet himself claims to have had. This juxtaposition of fictions and visions with historical events and a biblical framework means that questions about their status are critical. Moreover, at some points in the poem, readers are clearly invited to reflect on such questions. This is nowhere more true than in the much analysed 'vision' of 'Ocean', which confronts the reader with a particularly complex account of the status and sources of the poem's knowledge. The episode draws attention to a number of such sources and, at the same time, silently makes use of a hitherto unacknowledged source in the form of a passage from the Book of Revelation and, in addition, at a key juncture calls on the discourse of prodigies, in a way also hitherto unacknowledged. To explore the issues raised, I shall employ insights into human knowing from the cognitive sciences: first, into metarepresentations; second, into embodied cognition. My aim is twofold: first, to offer a new understanding of the Ocean episode and of d'Aubigné's poem; second, to make a case for how literary scholars can utilize knowledge about metarepresentations and sensorimotor resonance in producing new readings of texts.

The Ocean episode represents a key juncture in the poem because it is situated at the end of the fifth book and the poem's focus will shift significantly in the final two books which follow. Whereas the first five books foreground the trials and tribulations of the Protestants, the final two books – 'Vengeance' and 'Jugement' – focus on divine justice. The final two books are also more prophetic in tone, more dominated by a concern with revelation. The fifth book concludes with the story of Ocean (except that a further thirty lines set up the theme of the following book, 'Vengeance', by lamenting the fallen honour of France before appealing to foreigners to avenge the faithful French and reminding the reader that God himself seeks revenge). Moreover the poet himself says of the Ocean episode that it is intended to 'crown' the preceding books, suggesting that it constitutes some sort of conclusion to everything which has preceded it.[ii]

> Mais premier que d'entrer au prevoir, et descrire
> Tes derniers jugements, les arrests de ton ire:
> Il faut faire une pause, et finir ces discours
> Par une vision, qui couronne ces jours:

L'esprit aiant encor congé par son extase
De ne suivre escrivant du vulgaire la phrase.
L'Ocean donc estoit tranquille et sommeillant
Au bout du sein breton, qui s'enfle en recueillant
Tous les fleuves françois, la tournoyante Seine,
La Gironde, Charente, et Loire, et la Vilaine:
Ce viellard refoulloit ses cheveux gris et blonds
Sur un lict relevé dans son paisible fonds,
Marqueté de coral, et d'unions exquises:
Les sachets d'ambre gris: dessous ses tresses grises:
Les vents, les plus discrets, luy chatouilloient le dos,
Les limphes de leurs mains avoient faict ce repos,
La paillasse de mousse, et les matras d'esponge:
Mais ce profond sommeil fut resveillé d'un songe:
La lame de la mer estant comme du laict,
Les nids des alcyons y nageoient à souhait:
Entre les flots sallez, et les ondes de terre
S'esmeut par accidens une subite guerre:
Le dormant pense ouir un contraste de vents
Qui du haut de la mer jusqu'aux sables mouvants
Troubloient tout son royaume et sans qu'il y consente
Vouloient à son deceu ordonner la tourmente.
Comment ? (dit le viellard) l'air volage et leger
Ne sera il jamais lassé de m'outrager,
De ravager ainsy mes provinces profondes?
Les ondes font les vents, comme les vents les ondes,
Ou bien l'air pour le moins ne s'anime en fureurs
Sans le consentement des corps superieurs:
Je pousse les vapeurs causes de la tourmente,
L'air soit content de l'air, l'eau de l'eau est contente.
Le songe le trompoit, comme quand nous voions
Un soldat s'affuster, aussy tost nous oions
Le bruict d'une fenestre, ou celuy d'une porte
Quand l'esprit va devant les sens: en mesme sorte
Le songeur prit les sons de ces flots mutinez,
Encontre d'autres flots jappans enfellonnez,
Pour le trouble de l'air, et le bruit de tempeste,
Il esleve en frottant sa venerable teste,
Premier un fer poinctu paroist, et puis le front,
Ses cheveux regrissez par la colere en rond,
Deux testes de dauphins, et les deux balais sortent
Qui nagent à fleur d'eau, et sur leur dos le portent:
Il trouva cas nouveau, lorsque son poil tout blanc
Ensanglanta sa main: puis voyant à son flanc
Que l'onde refuiant laissoit sa peau rougie:
A moy, (dit-il) à moy, pour me charger d'envie,
A moy: qui dans mon sein ne souffre point les morts,
La charongne, l'ordure, ains la jette à mes bords:
Bastardes de la terre, et non filles des nües,
Fiebvres de la nature: allons testes cornües
De mes beliers armez, repoussez-les, heurtez
Qu'ils s'en aillent ailleurs purger leurs cruautez.
Ainsy la mer alloit faisant changer de course

Des gros fleuves à mont vers la coulpable sourse
D'où sortoit par leurs bords un deluge de sang
A la teste des siens: l'Ocean au chef blanc
Vid les cieux s'entrouvrir, et les anges à troupes
Fondre de l'air en bas, ayants en main des coupes
De precieux rubis, qui plongez dedans l'eau,
En chantant rapportoient quelque present nouveau,
Ces messagers aislez, ces anges de lumiere
Trioient le sang meurtry d'avec l'onde meurtriere
Dans leurs vases remplis qui prenoient, heureux, lieu
Aux plus beaux cabinets du palais du grand Dieu:
Le soleil qui avoit mis un espais nuage
Entre le vilain meurtre, et son plaisant visage,
Ores de chauds rayons exhale à soy le sang
Qu'il faut qu'en rouge pluie il renvoye à son rang:
L'Ocean du soleil, et du troupeau qui vole
Ayant prins sa leçon change advis et parolle.
Venez enfants du ciel (s'escria le viellard)
Heritiers du royaume, à qui le ciel despart
Son champ pour cimetiere: ô Saincts que je repousse!
Pour vous non contre vous, juste, je me courrouce,
Il s'avance dans Loire, il rencontre les bords,
Les sablons cramoisis bien tapissez de morts:
Curieux il assemble, il enleve, il endure
Cette chere despouille au rebours de nature:
Ayant tout arrangé, il tourne avec les yeux
Et le front serené ces parolles aux cieux.
Je garderay ceux-cy tant que Dieu me commande
Que les fils du bon-heur à leur bon-heur je rende,
Il n'i a rien d'infect, ils sont purs, ils sont nets:
Voicy les parements de mes beaux cabinets:
Terre qui les trahis, tu estois trop impure
Pour des saincts et des purs estre la sepulture.
A tant il plonge au fond: l'eau rid en mille rais,
Puis aiant faict cent ronds, crache le sable apres.
(V, 1441-1532)

But before entering into foreseeing, and describing
Your last judgements, the sentences of your wrath:
I must pause, and finish these discourses
With a vision, which crowns these days:
My soul again given leave by its ecstasy
Not to follow, when writing, the everyday mode of expression.
Ocean, then, was calm and sleeping
At the end of the Breton bay, that swells as it receives
All the French rivers, the winding Seine,
The Gironde, Charente, and Loire, and Vilaine:
This old man was making flow out behind him his grey and blond hair
On a bed set up in its peaceful depths,
Inlaid with coral, and exquisite large pearls:
The cushions of ambergris: beneath his grey tresses:
The gentlest winds were caressing his back,
The waters with their hands had made this resting place,

The bed of moss, and the mattresses of sponge:
But this deep sleep was disturbed by a dream:
The waves of the sea being like milk,
The nests of the halcyons were floating there freely:
Between the salty waters, and the earth's waves
There breaks out due to circumstances a sudden war:
The sleeper thinks he hears warring winds
Which from the top of the sea to the shifting sands
Were disturbing his entire kingdom and without his consent
Wanted unbeknown to him to marshal a tempest.
What? (says the old man) will the fickle and inconstant air
Never be tired of wronging me,
Of ravaging in this way my deep provinces?
The waves make the winds, like the winds the waves,
Or at least the air is not working itself into a frenzy
Without the consent of the higher bodies:
I drive off the vapours which cause the tempest,
Let the air be content with the air, water is content with water.
The dream was deceiving him, as when we see
A soldier ready himself, as soon as we hear
The noise of a window, or that of a door
When the mind runs ahead of the senses: in the same way
The dreamer took the noise of these waves become tempestuous,
Towards other waves which were raging and grown fierce,
For the disturbance of the air, and the sound of storm,
He raises his venerable head, rubbing it
First a pointed shaft appears, and then his brow,
His hair standing on end around his head from anger,
The heads of two dolphins, and the two tails emerge
As they skim along the water, and carry him on their backs:
He discovered a novel matter [/ cause for complaint; 'cas'][iii], when his completely white hairs
Bloodied his hand: then seeing on his side
That the passing wave was leaving his skin reddened:
To me, (he said) to me, to burden me with hatred,
To me, I who in my bosom do not suffer the dead,
Rotting flesh, filth, but throw it onto my shores:
Bastards of the earth, and not daughters of the clouds,
Suppurations of nature: come horned heads
Of my armed rams, drive them back, strike
That they depart elsewhere to purge their violence.
Thus the sea was flowing and changing the course
Of the great rivers upstream towards the guilty source
Whence was emerging on their shores a deluge of blood
At their head: white-headed Ocean
Saw the heavens part, and throngs of angels
Stream down from the air to below, holding in their hands goblets
Of precious rubies, [angels] who, having plunged into the water,
While singing were bringing back a new offering,
These winged messengers, these angels of light
Were separating the murdered blood from the murdering water
Into their filled vases which, blessed, were taking their place
In the most beautiful cabinets of the palace of the great God:
The sun which had put a thick cloud

Between the ugly murders, and its charming face,
Now with hot rays breathes up to itself the blood
Which it must as red rain send back to its place:
The Ocean from the sun, and from the flying flock
Having learned his lesson changes opinion and speech.
Come children of heaven (cried out the old man)
Heirs of the kingdom, to whom heaven accords
Its terrain for a cemetery: O Saints whom I drive back!
For you, not with you, just [/justifiably], I am angry,
He advances in the Loire, he reaches the shores,
The crimson sands well carpeted with the dead:
Diligently he collects, he picks up, he endures
These dear corpses contrary to nature:
Having arranged everything, he directs with his gaze
And becalmed brow these words to the heavens.
I shall keep these until God commands me
To render the sons of felicity to their felicity,
There is nothing in them which is corrupt, they are pure, they are clean:
They shall be the adornments of my beautiful cabinets:
Earth who betrayed them, you were too impure
To be the tomb of the saints and the pure.
Thereupon he plunges into the depths: the water smiles in a thousand rays,
Then having made many ripples, spits out the sand after him.[iv]

II. **Sources of Knowledge**

i) Vision

The poem describes the episode as a 'vision' (l. 1444). The reader may well imagine, therefore, that it will contain truths.[v] Marguerite Soulié notes that we should take the word 'vision' seriously, since d'Aubigné never attaches negative associations to it.[vi] Furthermore, the word 'vision' will be used repeatedly in the prayer which opens the following book and which reflects on the Old Testament prophet Joel's claim that, as God warns the Israelites of his forthcoming judgement, 'your old men shall dream dreams, / your young men shall see *visions*';[vii] thus it suggests a similarity between the Ocean episode and the insights which follow in the sixth book, which are inspired by the Old Testament and by the history of the early Church as well as more recent history (VI, 141-1122). Furthermore, although the term 'vision' does not appear previously in the fifth book, much of the book (V, 250-1190) has been composed of what might easily be described as visions: scenes which the poet claims to have witnessed painted on the heavens when, badly injured after being attacked at Beauce in the aftermath of the St. Bartholomew's Day Massacre of 1572, he was in an 'ecstatic' state of 'enthusiasm'.[viii] Although the paratextual 'Avis au lecteur' defends the presentation of these scenes as 'celestial tableaux' with reference to the 'inventions' of epic poets,[ix] the tableaux depict past historical events rather than fictions. In addition, the poet's angelic guide even briefly deciphers for him a dazzling celestial display representing future events (V, 1239-1416). The final 'crowning vision' of Ocean follows these insights directly. Furthermore, it is experienced in a state of 'ecstasy' (1445), and we are told this just fifteen lines after the angel's intervention has reminded us that the earlier insights were similarly

achieved by the 'ecstatic' separation of the poet's soul from his body.[x] However, it immediately becomes clear that this final 'vision' is very different from those which have preceded it, as well as from those which follow it in the sixth book.

ii) (Prophetic?) Poetic Fiction

The central character of the 'vision' is Ocean, personified as in Greek mythology. In other words, this is a fiction characteristic of poetry. Such an extended focus on a figure from Greco-Roman mythology is very unusual, indeed unique, in the *Tragiques*, and so draws attention to itself. The passage also signals its status as poetry through intertextual reference to Vergil and more loosely to other epics, and through an ornate and descriptive style which evokes the Pléiade or indeed Vergil.[xi] Moreover, as well as using poetic fiction ostensively, the passage also invites us to consider the possibility of poetic inspiration. As Jean-Raymond Fanlo has observed, d'Aubigné's evocation of Ocean's 'kingdom' ('royaume', l. 1465) recalls Ocean's palace in Ronsard's famous 'Ode à Michel de l'Hôpital, where Jupiter explains to the Muses that poetry stems from divine fury.[xii] Furthermore, in the *Tragiques* Ocean's waters become bloodied and full of corpses, reminding readers of the bloodied and bone-strewn waters of poetic inspiration depicted in the first book of d'Aubigné's poem.[xiii] This raises questions about whether d'Aubigné's poetic fiction might be inspired and prophetic, a vehicle of divinely-inspired truth. It is worth recalling here that in France in the latter decades of the sixteenth century it was Calvinists who seemed most committed to alignments of poetry and prophecy, and the notion of poetic inspiration seems to have held a special appeal for them. Furthermore, it was epic poetry – evoked by the Ocean passage and more broadly by the *Tragiques* as a whole – which was in particular considered prophetic: Homer was the paradigmatic prophetic poet in the sixteenth century, and it was in their editions of Homer in particular that the Calvinists Jean de Sponde and Henri Estienne promoted a prophetic vision of poetry.[xiv]

iii) Ocean's Dream and Vision

From the outset, then, the passage draws attention to itself as both a vision and also a fiction, while at the same time pointing to questions about the degree to which fiction might itself be inspired and thus by implication similar in status to vision. To complicate things further, parts of the passage are attributed to dreams or visions experienced (within the poet's own vision) by Ocean. Ocean experiences a dream which, we are told, misleads him (l. 1475), giving him the false impression that the air is attacking his water. Subsequently he has a vision ('l'Ocean au chef blanc / Vid …', ll. 1499-1500) of the heavens opening, angels descending to collect blood from the water to be displayed in God's palace, and the sun breathing in the blood for subsequent use as blood rain.

iv) History

Another source for the episode is recent history. Ocean initially blames the disturbance on the winds, in an imitation from the *Aeneid*;[xv] however, when he apprehends the bloodied water, his initial interpretation does not seem to fit and the episode becomes less like poetic fiction. The contemporary reader would have understood that the blood

had come from the Protestant bodies which were cast into rivers after the St Bartholomew's Day Massacre of 1572 which had been presented at length in the 'celestial tableaux' (V, 705-1200). Indeed the bloodying of the waterways by the Protestant corpses is treated only 350 lines before the Ocean episode (V, 1081-1092). Furthermore, the notion of Ocean's horror at the blood can be traced to other contemporary poetic accounts of the same event. A poem by Jean Dorat first published in 1573 had suggested that even Ocean, who usually washes away all stains, rejected the corpses of the sacrilegious Protestants.[xvi] Another poem, collected by Simon Goulart in the *Memoires de l'Estat de France sous Charles IX*, noted simply that the blood horrified the 'venerable Ocean'.[xvii] D'Aubigné thus builds on and rewrites other historical accounts written in poetic form. Once the bloody bodies emerge in Ocean's realm, it becomes clear that there is a greater link to the earlier visions of book V than initially seemed to be the case: while one source for the Ocean episode is ostensive fiction, another is history.

v) Prodigy Literature

The way in which readers are invited to understand the bodies and blood has yet another source: the discourse of prodigies, which flourished in France during the Wars of Religion, as evidenced in particular by the frequent reprinting of the *Histoires prodigieuses*.[xviii] Critics have noted that the 'rouge pluie' which the heavens will send (l. 1512) resembles prodigies recorded in the sixteenth century, however the influence of prodigy culture is far more important to the episode than this. It emerges at the decisive juncture when Ocean first encounters the blood, because the expression 'cas nouveau' (l. 1487) acts as a pointer to the reader to understand the bloody water as a prodigy. The term *cas* was used frequently to refer to prodigies in volume III of the *Histoires prodigieuses* and also reasonably often in volume V.[xix] It was accompanied by an adjective, sometimes *nouveau*, the adjective used by d'Aubigné, or often other adjectives which similarly suggest that what is important about prodigies is that they are novel or go beyond the usual order of things.[xx] Furthermore, the use of the adjective *nouveau* alongside *cas* to signify a prodigy is not restricted to the *Histoires prodigieuses*: translating Plutarch's description in the *Lives* of the prodigies witnessed at the time of Hannibal's victories in Italy, George de Selve had referred to '*cas nouveaulx* et estranges, et contraires à tout ordre ou raison de nature'.[xxi] In addition, d'Aubigné will tell us that the 'cas nouveau' of the corpses – or Ocean's response to them – goes against nature ('au rebours de nature', l. 1522), recalling an idea central not only to the *Histoires prodigieuses* but also to medieval writing on prodigies, which employed the common formula that prodigies are produced 'contra naturam' ('against nature').[xxii]

Ocean's discovery of a 'cas nouveau' is the turning point which sets in motion the chain of events which lead to his 'vision'. It is made more striking by enjambement and by the placing of the shocking word 'ensanglanta' in a prominent position at the start of the ensuing line: Ocean 'trouva cas nouveau, lorsque son poil tout blanc / Ensanglanta sa main' (ll. 1487-8). At this key moment, the expression 'cas nouveau' highlights for the reader the sense that the emphasis is shifting from poetic discourse to

the real. Indeed the hair on Ocean's head is at this point 'en rond' not because it is crowned by the laurels of poetic glory but rather because it is sticking up in anger (l. 1484), and furthermore Ocean's hair ('poil') is covered in blood (l. 1487). Moreover, 'cas nouveau' signals a real which is not that of history alone but also that of divine justice. The well established tradition of prodigies inherited from both the Bible and Greco-Roman paganism treated prodigies as divine messages and signs of things to come, and similarly almost all sixteenth-century authors saw prodigies as divine signs.[xxiii] Indeed the term 'cas', while often used to describe a novel occurrence in itself, was also employed to describe its conjunction with that which it signified.[xxiv] At the beginning of the first volume of the *Histoires prodigieuses*, Pierre Boaistuau's prefatory address to Jean de Rieux explains that prodigies reveal God's anger so that we sense the violence of his justice.[xxv] In the third, fourth and fifth volumes of the *Histoires* – published between 1575 and 1582 at the height of the Wars of Religion – an increasingly apocalyptic tenor becomes clear. For example, recent prodigies including a river turned to blood are explained with reference to a lesson drawn from Scripture that prodigies indicate universal divine punishment, and readers are informed that they should not doubt that the recent prodigies discussed indicate that the end of the world and Last Judgement are approaching and indeed are already here.[xxvi] Therefore, in the *Tragiques* 'cas nouveau' suggests to the reader that – like prodigies in the Bible – the blood and bodies constitute a sign, most probably of divine justice and quite possibly of the proximity of the Last Judgement. Ocean himself will discover this as the episode progresses: he realises that the 'cas nouveau' he experiences is to be understood in relation to the Last Judgement, and thus interprets it within an apocalyptic framework, much as the *Tragiques* as a whole understands history from a providential perspective.

vi) The Book of Revelation

A final – and absolutely crucial – unnamed source is a passage from the Book of Revelation, the New Testament account of apocalypse which profoundly influenced d'Aubigné's providential conception of history.[xxvii] As critics have noted, when the sun breathes in the blood for subsequent use as blood rain, this blood rain is presumably that predicted by Revelation. Indeed in Revelation 16 the blood rain bloodies the sea 'as if from a corpse', a little as the blood rain in the *Tragiques* follows the bloodying of Ocean by actual corpses.[xxviii] Much more importantly, though, it seems to me without doubt that the conclusion of the episode – when Ocean declares to the heavens that he will keep the bodies 'until such a time as God commands him to give them up to their bliss' (ll. 1523-6) – is a creative gloss on Revelation 20. 13, which suggests that for the Last Judgement the sea will give up the bodies contained within it: '*And the sea gave up the dead which were in it*; and death and hell delivered up the dead which were in them: *and they were judged every man according to their works*'.[xxix] When Ocean decides to store the dead bodies until the Last Judgement, he is playing the role prophesied for him in the Book of Revelation. (A much earlier passage from the *Tragiques* provides further evidence of a connection between the Ocean episode and Revelation 20. 13 because it shares key themes with the Ocean episode and also cites Revelation 20. 13 more directly).[xxx] The connection between Revelation 20. 13 and the conclusion of the Ocean

episode is not noted in the extensive indices of biblical echoes compiled by Elliott Forsyth and Marguerite Soulié,[xxxi] nor, to my knowledge, in any other analysis of d'Aubigné's poem. However, it seems to me very likely that many sixteenth- and early seventeenth-century readers would have recognized it, given the centrality of the Bible at this time and also the interest in apocalypse (especially among some Calvinists).

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So the passage has a wide array of sources, in some cases tagged explicitly as such or otherwise drawing attention to their role: it is labelled as a vision, contains a dream, and also draws on poetic fiction, the Bible, contemporary history, and prodigy culture. The multiplicity of sources embedded within each other becomes confusing for the reader, at least on a first reading: within a vision experienced by the poet, the fictional character Ocean has an experience grounded in history and recalling prodigy literature, a dream which misleads him, and a vision containing material derived from the Book of Revelation. Indeed Ocean's own initial cognitive confusion (when he is misled by his dream) arguably reflects a cognitive confusion which, at first at least, the reader is likely to experience concerning the status of the knowledge with which the poem presents her. Thus the passage raises particularly acutely two questions which are also posed by the *Tragiques* as a whole. First, what are the implications of the multiple and diverse sources of knowledge embedded one within the other? Second, what are the scope and limits of fiction, and what is its relation to divinely inspired sources of knowledge?

D'Aubigné critics (and in particular Fanlo in his excellent monograph[xxxii]) have paid considerable attention to the second of these two questions, while the first has been addressed only indirectly and insofar as it relates to the second. I shall begin by addressing the first question but shall then proceed also to offer a new answer to the second. To do so, I shall make use of research into metarepresentations and, more specifically, the notions of the scope problem, scope syntax and source tagging proposed by evolutionary psychologists Leda Cosmides and John Tooby.

III. **'Source Tagging' and Metarepresentational Structures**

Metarepresentations are mental representations of mental representations, higher order representations with lower order representations embedded within them, for example 'John believes that it will rain'. They have been of interest to scholars in psychology, philosophy, linguistics, and primate cognition, and are widely recognised as fundamental to human cognition, as well as to linguistic communication.[xxxiii] Research into metarepresentation has focused on so called 'mindreading' or Theory of Mind, our human predisposition to infer (albeit imperfectly) the mental states of other people, their beliefs, desires, emotions, and intentions. In cognitive literary studies, too, metarepresentation has been analysed predominantly in the form of mindreading. In

particular, Lisa Zunshine has argued that we read fiction because it 'engages, in a variety of particularly focused ways, our Theory of Mind'.[xxxiv] However, according to Cosmides and Tooby at least, metarepresentational abilities serve not only mindreading but also our more general need to know the scope of applicability of any particular item of knowledge.[xxxv]

This need arises, Cosmides and Tooby argue, from a distinctive aspect of human evolution, namely our entry into the so-called 'cognitive niche': whereas other animals can respond to only those features of their environment present widely enough in space and time to have produced adaptations through evolution, human beings can exploit information that is local, transient and contingent, enabling us to improvise behaviour tailored to particular conditions. This peculiarly human ability exponentially increases the information at our disposal but also creates the risk of its misapplication: particular information may be useful under certain conditions but false, misleading, or harmful outside of the scope of those conditions. To deal with this 'scope problem', Cosmides and Tooby suggest, 'the scope of applicability of the information that the individual human acquires and represents became paramount in the design and evolution of the human cognitive architecture' (p. 59), which 'ceaselessly locates, monitors, updates, and represents the conditional and mutable boundaries within which each set of representations remains useful' (p. 105), regulating their scope of applicability through so-called 'scope syntax'.

Cosmides and Tooby are working with a computational model of the brain, controversial within the cognitive sciences as well as the humanities, and often called into question in favour of more embodied views of human cognition, which certainly seem more convincing to me. However, the idea that we monitor the scope of representations, as Cosmides and Tooby put it, does seem very plausible, and various features of language point towards some kind of 'tagging'. Thus Dan Sperber and colleagues have proposed the concept of 'epistemic vigilance', a different approach to questions also addressed by the notion of scope monitoring; and scholars working on monitoring of, or vigilance towards, fiction specifically, have explored ideas of 'distancing' or 'decoupling'.[xxxvi] Attention has also been paid to linguistic devices which play a role in epistemic vigilance mechanisms, such as logical connectives and indicators of epistemic modality and evidentiality.[xxxvii] So, there is more than one model which might help us approach a text containing complex information about the status and sources of its knowledge. However, as we shall see, Cosmides and Tooby's idea of source 'tagging', and their discussion of our responses to complex metarepresentational structures, work particularly well for the multiple and embedded sources of knowledge in the Ocean episode. Furthermore, these insights can be helpfully deployed without any need to adopt wholesale the model of human cognition in which Cosmides and Tooby position them.

So, according to Cosmides and Tooby, our need to understand the scope of applicability of information can make sense of our use of metarepresentations.

Cosmides and Tooby take as an example 'the statement is false that anthropology is a science'. They suggest that 'the statement is false that' constitutes a 'scope operator' which restricts the scope of the 'scope-representation' 'anthropology is a science'. It is of particular relevance to my concerns that these so-called scope operators often tag sources of information, such as another person, one's vision, or one's episodic memory (pp. 69-72). Furthermore, while the simple example above contains only one proposition in its scope-representation, sets of propositions can be bundled together and 'might become so elaborated, and relatively independent from other data structures, that they might conveniently be called worlds' (p. 61), a description with applicability to fictions or indeed visions. Moreover, propositions can also exist in 'tree structures' of subordinated and parallel relations, which Cosmides and Tooby represent as indented levels. For example:

Chagnon was under the impression that
  Clifford has claimed that
    most anthropologists believe that
      the statement is false that
        anthropology is a science. [and]
          quantum physicists have demonstrated that:
            science is only an observer-dependent set of arbitrary subjective opinions.
(pp. 62-9)

A similarly complex 'tree structure' might be identified in the Ocean episode: the 'poet has a vision that Ocean has a dream that […]', and so on. The episode is saturated with scope operators and in particular source tags. Some source tags are explicit ('une vision', 'un songe'). Others are evident for intertextual reasons: as discussed earlier, the figure of Ocean indicates fiction, and events in the latter part of the episode point to Revelation. In addition, questions are raised about the value of some sources, as we have seen, and the episode contains implicit indicators of the reliability or importance of sources or the knowledge they provide, for example, 'le dormant *pense* ouir' (l. 1463, my italics) marks the epistemic value of what Ocean hears as uncertain, and the procedural expression 'mais' (l. 1441) suggests that what follows is argumentatively stronger than what precedes it, thus arguably working together with the explicit tagging of content as a 'vision' which 'crowns these days'.[xxxviii]

The length and branching contingencies of tree structures are, Cosmides and Tooby suggest, restricted in practice by 'performance limitations' of the cognitive system: structures may be 'too elaborate to be placed, in their entirety, into the workspace' (p. 68). Indeed experiments suggest that we have great difficulty keeping track of more than five levels of attribution.[xxxix] We can make mistakes: our 'cognitive firewalls' are 'no doubt, far from perfect'.[xl] These insights make it unsurprising if – faced with the 'tree structure' in the Ocean episode – we have to exert considerable effort to keep track of its multiple branches, or (at least on a first reading) become confused or make mistakes in following it. But the important question is surely *why* the tree structure in this passage is so complex. One possible answer is offered by Cosmides and

Tooby themselves. Rejecting the hypothesis that the arts are simply a by-product of evolution (Steven Pinker's "arts as cheesecake for the mind" argument)[xli], they argue that 'many behaviours which have no obvious evolutionary purpose, including childsplay and fiction, may be designed to 'construct the adaptation', or 'organize' it into its 'mature form'.[xlii] In other words, fiction enables us to exercise the cognitive architecture designed to solve the scope problem. It is this possibility which Zunshine explores in her argument that we read fiction because it constitutes a 'cognitive workout' (p. 159) for our Theory of Mind. In similar vein, d'Aubigné's complex 'tree structure' arguably provides an excellent 'workout' for cognitive capacities relating to source tagging. However, while the general question of how our human cognitive capacities might explain our reading tastes is a fascinating one, I am more interested here in how – armed with insights into, and questions about, human cognition – we might read particular texts differently. While evolved human cognitive capacities are stable across vast swathes of evolutionary time, they can be manipulated in ways which do particular work in particular cultures and in particular texts. So, what work is performed by the complex tree structure of source tags in d'Aubigné's *Tragiques*?

The difficulty of keeping track of the 'tree structure' in the Ocean episode means, it seems to me, that readers are very much on their guard, concerned about the status of the 'knowledge' which the poem offers. As we have seen, Cosmides and Tooby argue that we are cognitively predisposed ceaselessly to monitor and update the scope of applicability of any set of representations. In the Ocean episode, the multiplicity of source tags creates a strong sense of cognitive uncertainty, which is further intensified when attention is drawn to sources or their value, so that our concern with the scope of the knowledge they provide is likely to be the object of monitoring which is conscious as well as unconscious. In particular, as we have seen, the ostensive use of fiction and evocation of poetic inspiration invite questions about the scope of fiction and the status of the knowledge with which it provides us, prompting us to wonder whether the fiction with which we are presented really is inspired and thus a carrier of divine truth, or whether it might instead, like Ocean's dream, constitute delusion. The risk of error is thematized when Ocean – unaware of the source tag 'Ocean dreams that' – makes a mistake about the perturbation around him. As Cosmides and Tooby's model would predict, this sense of cognitive uncertainty operates, I think, to make readers especially watchful for any new information which could support or undermine the episode's knowledge.[xliii]

Therefore, readers would have been particularly likely to spot the use of Revelation 20. 13, alert to the implicit support lent to the poet's vision at the conclusion of the episode by the much more reliable source of the Bible. If we notice the use of Revelation 20. 13, then it offers us independent verification of important knowledge in the story, so that this knowledge no longer requires the source tag 'the vision or fiction of Ocean asserts that'. The sense of cognitive uncertainty created by the multiple source tags and the ostensive foregrounding of fiction is in large part resolved once the episode concludes with a biblical truth, once the strangeness of the poetic fiction spun from

history is given biblical grounding. Therefore, the 'branching tree structure' creates a sense of cognitive risk which makes readers feel relieved when they spot the biblical source: the uncertainty serves to make readers experience all the more the comfort of the Bible as anchor, as source tag to be trusted.

IV. **Fiction: Revelation and Embodiment**

But, to return to the second of the two questions posed earlier, what about the scope and limits of fiction, and its relation to divinely inspired sources of knowledge? Fanlo strongly emphasises a distinction between the fictional and poetic character of the Ocean episode and more broadly of book V, on the one hand, and the prophetic and apocalyptic revelation of books VI and VII, on the other.[xliv] However, since the fiction of Ocean ultimately gives rise to information predicted by Revelation 20. 13, in my view we cannot contrast it too sharply with prophetic or apocalyptic revelation. While of course no part of d'Aubigné's poem can have the same status as biblical prophecy or revelation themselves, the Ocean episode does share something with apocalyptic revelation. This strengthens the aforementioned sense (section II.ii) that the episode invites us to reflect on the potential of fiction to contain divine truth.

Furthermore, according to Cosmides and Tooby, we are cognitively predisposed not only to update our information on the scope of applicability of sets of representations but also to monitor for further information about their sources: 'source tags are very useful, because often, with contingent information, one may not have direct evidence about its truth, but may acquire information about the reliability of a source. If the sources of pieces of information are maintained with the information, then subsequent information about the source can be used to change the assigned truth-status of the information either upwards or downwards' (p. 69). It is also worth noting that research into epistemic vigilance mechanisms suggests that these mechanisms fall into two broad groups, one of which assesses the reliability of content and the other that of sources.[xlv] Developmental psychology is also suggestive: Paul L. Harris argues that children are predisposed to monitor closely the reliability of sources of information.[xlvi]

These insights imply that readers are likely to be alert to implications in the Ocean episode of new information about poetic fiction as source of knowledge. Therefore, when events in the fiction turn out to be part of the Book of Revelation, we update our knowledge of the source (poetic fiction), as Cosmides and Tooby would put it. In other words, we learn that, despite poetic fiction's pretences such as the personification of Ocean, it can be the source of fundamental truths. Thus, while the episode's resolution of its cognitive uncertainties is typically Protestant insofar as it depends on the authority of the Bible (Revelation 20. 13), it also points to a view of fiction which is not so typically Protestant. Fiction gives rise to knowledge which already bears the source tag 'the Bible predicts that' and which therefore, for a sixteenth- or

early seventeenth-century reader, barely needed a source tag at all. As such, I would argue that the episode points to the *scope* of fiction more than to its limits.

The episode also suggests that fiction has a particular connection with embodied or sensory knowledge, and raises questions about the scope of this knowledge. At the outset, Ocean snoozes in his peaceful watery bed, amid the scents of his perfumed cushions, with gentle winds caressing his back, and his bed of moss and sponge shaped by the hands of water nymphs. As critics have observed, these details are evocative of a particular type of poetic discourse, so that sensory experience seems central to poetic fiction. We are also reminded that the sensory, or our interpretation of it, can deceive us. Ocean, whose experiences have been so dominated by physical sensation, fails initially to perceive the celestial nature of the corpses. Moreover, when he is misled by his dream this is compared to a soldier who misinterprets the sound of a banging window or door, his 'mind running ahead of his senses'.[xlvii] Thus the episode raises questions about the value of fiction's sensory knowledge.

For Fanlo, the sensory knowledge of fiction is therefore to be contrasted with celestial insight and prophecy, grounding Fanlo's opposition between fiction and prophecy in a further opposition between embodied knowledge and disembodied voice (the prophet 'n'est que le lieu de passage d'une Voix'). According to Fanlo, when Ocean gains celestial insight, poetic fiction is given a new spiritual perspective instead of its usual sensual one: fiction contains celestial signification thanks to the rejection of sensation and natural knowledge.[xlviii] However, to my mind, any sharp distinction between fiction and prophecy in terms of sensory knowledge is problematic because prophecy in the Book of Revelation, the example of biblical prophecy which implicitly surfaces in the episode,[xlix] as in the case of many Old Testament prophets, is embodied and sensory, operating as much through concrete terms as abstract ones. More importantly, I am not convinced that d'Aubigné's Ocean episode invites us to reject sensory knowledge or to contrast it sharply with spiritual insight. Indeed sensory knowledge, while potentially problematic, also seems to be deeply connected to the scope of fiction to reveal.

A striking sensory experience occurs at the turning point of the episode, enabling Ocean to recognise the real source of the disturbance and ultimately leading to his spiritual insights. Ocean awakes to find blood in his white hair and to see the waves leaving his skin covered in blood, an experience underlined by enjambement and the positioning of 'ensanglanta', as I noted above. This nightmarish bloody awakening is all the more striking for the gentle and pleasant sensory experiences which have preceded it, when Ocean snoozed amid the scent of ambergris and the gentle touch of waters and winds. In sharp contrast with the pleasurable dozing evoked there, here we are invited to imagine an intimate bodily encounter with the blood of others – blood which has seeped from the corpses of massacre victims –, to imagine waking to find blood in our hair, and waves depositing blood on our skin. The reason that the sensory nature of this

depiction matters, I think, is that its implications for the role of sensory knowledge in fiction are very different from those foregrounded by Fanlo.

Recent research suggests that we ought to pay careful attention to unusual sensorimotor experiences in literature because they are central to the experience of readers. Cognition – and hence reading – is fundamentally embodied: as the philosopher Shaun Gallagher puts it, 'the broad argument about the importance of embodiment for understanding cognition has already been made in numerous ways, and there is growing consensus across a variety of disciplines that this basic fact is inescapable'.[l] One aspect of embodied cognition, which has recently been fruitfully mobilised in literary studies, is sensorimotor resonance. A growing body of scientific research suggests that when we observe the sensorimotor experience of another, we access our embodied kinaesthetic memory in order to retrieve a simulation of that experience, and so our brains respond in a way similar to if we ourselves experienced it. Furthermore, this motor resonance functions not only when we witness a sensorimotor experience visually but also when we read verbal descriptions of such an experience. Moreover, there is considerable evidence that our cognitive deployment of sensorimotor systems is greater when the description of sensorimotor experience in question is unfamiliar.[li] Therefore, the literary scholar Guillemette Bolens has argued convincingly that literature is a privileged discourse precisely because the unpredictable and surprising nature of its sensorimotor configurations has a greater impact on sensorimotor understanding than other discourses do.[lii] In other words, the nightmarish awakening to find our skin and hair drenched in the blood of others is likely to make particularly strong calls on our bodily cognition.

The question of how sensorimotor resonance in the brain relates to conscious bodily experience is of course an acutely difficult one but, nonetheless, the neuroimaging research is suggestive. More importantly, in the particular case of the Ocean episode, we are primed in a number of ways to reflect *consciously* on the bodily aspects of our reading experience, on our embodied cognition: as we have seen, sensory knowledge has been omnipresent throughout the episode; it is bound up with the discourse of poetic fiction which is foregrounded ostensively; and the mistakes it can induce have been thematised. In other words, it is particularly likely that our bodily responses will not simply be pre-reflective but also cross into conscious reflection,[liii] and furthermore that that conscious reflection will be bound up with questions of the utility and reliability of embodied insights in fiction.

Therefore, it is of central importance that Ocean's sensory experience of being drenched in blood appears to motivate the conclusion of the episode and Ocean's new spiritual insights: it sets Ocean off on his frantic quest to rid himself of the corpses, which creates a 'deluge' of blood (1499) and is followed by the angels collecting the blood and the sun breathing it in, enabling Ocean to attain his new understanding of the blood and bodies. Crucially, the new spiritual perspective gained by Ocean seems to be grounded in sensory experience, so that readers might reflect that sensory experience

can play some role in spiritual insight. Moreover, the reader's own new perspective is, it seems to me, fundamentally dependent on sensorimotor inference: the bodily depiction of being drenched in blood brings home to readers, in an embodied way, what is so counter-intuitive or unnatural in the revelation Ocean experiences, that is, what it means to treasure the blood and dead bodies of others. So, while sensory experience can mislead, as an earlier part of the passage shows, it also seems crucial to what fiction does: sensory experience contributes to the scope of fiction to reveal.

Indeed, while fiction cannot be contrasted in absolute terms with Revelation on the grounds of sensory experience, it does appear to make a more pronounced use of it. Ocean's experience echoes yet also differs from Revelation: in Revelation 16, blood appears '*as if* of a dead man' ('*comme* d'une charongne') but in the Ocean episode, rather than an 'as if' (a 'comme'), there is an *actual* close embodied encounter with the *real* blood of *real* dead people. The passage concerning Ocean similarly differs from one found four hundred lines earlier in the *Tragiques* among the more historical and less fictionalised 'visions' of book V, the 'tableaux célestes', and which echoes Revelation 16 more closely than the Ocean episode does:

> Voilà Tournon, Viviers, et Vienne et Valance,
> Poussant avec terreur de Lyon l'insolence,
> Troublez de mille corps, qu'ils eslongnent, et puis
> Arles qui n'a chez soy ne fontaines ne puits
> Souffrit mourir de soif, quand du sang le passage
> Dix jours leur deffendit du Rhosne le breuvage:
> Icy *l'ange troisiesme espandit à son rang*
> *Au Rhosne sa fiole et ce fleuve fut sang*:
> Icy *l'ange des eaux cria. Dieu qu'on adore,*
> *Qui es, qui as esté, et qui seras encore:*
> *Icy tu as le droict pour tes saincts exercé*
> *Versant du sang à boire à ceux qui l'ont versé*.[liv]

> Cf Et le second Ange versa sa phiole en la mer, laquelle deveint sang comme d'une charongne, et toute ame vivante mourut. Et *le troisieme Ange versa sa phiole sur les fleuves*, et sur les fontaines des eaux, *et elles devindrent sang*. Et *j'ouy l'Ange des eaux, disant, Seigneur, tu es juste: Qui es, et qui estois, et sainct, pource que tu as jugé ces choses. Pourtant qu'ils ont espandu le sang des saincts et des Prophetes, tu leur as aussi baillé du sang à boire: car ils en sont dignes*
> (Revelation 16. 3-6, my italics).[lv]

In this passage of the *Tragiques*, more directly imitated from Revelation, we are told that the rivers are full of blood but we are not invited to imagine any close encounter with it; indeed the pollution of the water means precisely that people avoid it. The more fictionalised passage, by contrast, recasts ideas from the Book of Revelation in much more embodied ways, which arguably enable us to experience or know in an embodied way the content of Ocean's revelation, that is, what it might mean to treasure dead bodies.

V. **Conclusion**

This essay has demonstrated that the Ocean episode silently makes important use of a hitherto unacknowledged source, Revelation 20. 13, and also calls on the discourse of prodigies in a way hitherto unacknowledged. We can see why this matters if we situate it in relation to the episode's complex 'tree structure' of metarepresentations, that is, its multiple and diverse embedded sources of knowledge, some of which are labelled or otherwise highlighted in ways which invite us to question their status and that of the knowledge they provide. I have argued that the cognitive uncertainties created by this structure make readers particularly alert to the implicit support lent to the poet's vision at the conclusion of the episode by the reliable source of a biblical text, and therefore particularly likely not only to spot the use of Revelation 20. 13 but also to experience it as an especially comforting cognitive anchor. The use of Revelation 20.13 also points to the scope of poetic fiction, which can give rise to something like the knowledge of biblical prophecy. At the same time, fiction seems to have a connection with embodied knowledge even stronger than that of biblical prophecy, and which is deeply connected to its 'revelatory' possibilities.

How might this reading of the Ocean episode impact upon analyses of the *Tragiques* as a whole? First, it seems to me promising to analyse the specificity of the knowledge provided by the striking embodied language of the *Tragiques* with reference to both period conceptions of sources of knowledge (such as fiction or revelation) and also modern insights into embodied cognition. More importantly, I would advocate examining from the perspective outlined in this essay the multiplicity of diverse embedded sources of knowledge in the poem, considering how it might create cognitive uncertainties, promote the search for further support for (or discrediting of) knowledge and its sources (including vision, fiction, and others), and motivate the locating by readers of additional sources which are *not* flagged up and which might therefore have been missed by critics or at least considered much less important than those which are overtly proclaimed.

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[i] I would like to thank Terence Cave, Kirsti Sellevold and Wes Williams for their insightful comments and responses to earlier versions of this paper. I am also grateful to the editors of this volume for their helpful thoughts and assistance.

[ii] 'couronne ces jours', *Les Tragiques*, ed. Jean-Raymond Fanlo (Paris: Champion, 2006), book V, l. 1444. All citations from the *Tragiques* will be from this edition. All translations are my own, unless otherwise specified.

[iii] See Cotgrave entry for *cas*, as well as the sense of the Latin *casus*. See also the discussion below (section II. v) of *cas* in prodigy literature.

[iv] The translation is my own. Given the likely audience of this essay, I have followed the French in a fairly word-for-word fashion so that readers can follow the French alongside the English. However I have benefited greatly from consulting Valerie Worth-Stylianou's translation (forthcoming with AMS Press, Inc, New York) and am very grateful to her for sharing it with me.

[v] Michel Jeanneret, 'Les Tableaux spirituels d'Agrippa d'Aubigné', *Bibliothèque d'humanisme et renaissance* 35 (1973), pp. 233-45 (241).

[vi] 'Aucune connotation dépréciative ne marque ce mot dans le texte des *Tragiques*, et il se trouve lié, à une exception près, au don de la prophétie'. Soulié, 'Songe et Vision dans *les Tragiques* d'Agrippa d'Aubigné', in *Le Songe à la Renaissance*, Université de Saint-Étienne, 1990, p. 204. In addition to its use in this passage, *vision* appears in the following lines: II, 1178; VI, 16; VI, 39; VI, 66; VI, 88; VI, 89; VI, 817.

[vii] Joel II. 28-29, my italics; *Tragiques*, VI, 16, 39, 66, 88, 89.

[viii] 'Parmy ces aspres temps *l'esprit* ayant laisse / Aux assassins mon corps en divers lieux percé, / *Par l'ange* consolant mes ameres blessures, / Bien qu'impur *fut mené dans les regions pures*, / *Sept heures luy parut le celeste pourpris / Pour voir les beaux secrets et tableaux que j'ecris*; / Soit qu'un songe au matin m'ait donné ces images, / Soit qu'en la pamoison l'esprit fit ces voyages, / Ne t'enquiers (mon lecteur) comment il vid et fit / Mais donne gloire à Dieu en faisant ton profit, / Et cependant qu'en luy *extatic je me pasme* / Tourne à bien les chaleurs de mon *entousiasme*' (V, 1195-1206, my italics).

[ix] 'Rapin, un des plus excellens esprits de son siecle, blasma l'invention des tableaux celestes, disant que nul n'avoit jamais entrepris de peindre les affaires de la terre au ciel, bien les celestes en terre, l'autheur se deffendoit par les inventions d'Homere, de Virgille, et de nouveau du Tasse qui ont feinct les conseils tenus au ciel, les brigues et partialitez des celestes sur les affaires des Grecs, des Romains, et depuis des Chrestiens' (ed. Fanlo, pp. 227-28).

[x] The lines cited in n. 8 (V, 1195-1206) refer explicitly to the poet's 'ecstasy' and 'enthusiasm', as well as to his 'esprit' being guided by an angel into the 'regions pures' in order to witness the celestial tableaux. Following the celestial tableaux and preceding the Ocean episode (V, 1417-1430), the angel's words refer to the return of the poet's soul to his body and therefore remind us the intervening celestial tableaux were witnessed thanks to his ecstatic experience.

[xi] Fanlo, 219-221; Perrine Galand-Hallyn, *Les yeux de l'éloquence: poétiques humanistes de l'évidence* (Orléans: Paradigme, 1995), pp. 174-75; 'Enargeia maniériste, enargeia visionnaire. Des prophéties du Tibre au songe d'Océan', *Bibliothèque d'Humanisme et Renaissance* 53 (1991), pp. 305-28 (pp. 324-25). André Baïche, 'Ovide chez d'Aubigné', *Cahiers de l'Europe classique et néolatine* I (1981), pp. 79-122 (87-88); Frank Lestringant, *Agrippa d'Aubigné: Les Tragiques* (Paris: Presses Universitaires de France, 1986), pp. 33-34; and updated edition reprinted with the collaboration of Jean-Charles Monferran as *Lire 'Les Tragiques' d'Agrippa d'Aubigné* (Paris: Classiques Garnier, 2013), p. 34. The style has been described as 'maniériste' (Galand-Hallyn, *Les Yeux*, pp. 175-78; 'Enargeia maniériste', pp. 324-28) and as 'teinté d'alexandrinisme' (for example, Lestringant, 1986, p. 33; 2013, p. 34).

[xii] 'Chasteau / De l'Ocean', ll. 124-5; Jupiter on inspiration, ll. 379-510, 'Ode à Michel de l'Hospital', in Pierre de Ronsard, *Œuvres complètes*, ed. Paul Laumonier, vol. III (Paris: Libraire Hachette, 1921), pp. 118-63. Fanlo, *Tracés, Ruptures: La Composition instable des « Tragiques »* (Geneva: Slatkine, 1990), p. 221.

[xiii] 'Ces reuisselets d'argent, que les Grecs nous feignoient, / Où leurs poëtes vains beuvoient et se baignoient, / Ne courent plus icy: mais les ondes si claires / Qui eurent les saphyrs et les perles contraires, / Sont rouge de noz morts: le doux bruit de leurs flots / Leur murmure plaisant hurte contre des os' (I, 59-64).

[xiv] Jean Lecointe, *L'Idéal et la Différence: la perception de la personnalité littéraire à la Renaissance* (Geneva: Droz, 1993), pp. 351-53, 368-69. Lecointe suggests that Homer and poetic inspiration had particular appeal for Calvinists thanks to assimilations of Homeric destiny to Calvinist predestination, and of poetic inspiration to grace.

[xv] *Tragiques* V, 1467-74; *Aeneid* I, 132-41.

[xvi] *Poematum liber quartus*, ed. 1586, p. 293, 'In alios Haereticos cum ipso interfectos', cited by Soulié, *L'Inspiration biblique dans la poésie religieuse d'Agrippa d'Aubigné* (Paris: Klincksieck, 1977), p. 365, n. 136.

[xvii] Cited by Fanlo in his edition of the *Tragiques*, p. 657, note to lines 1447-32. In addition, Du Bartas's *Cantique d'Yvry* depicts a river complaining about the corpses which pollute it. *The Works of Guillaume De Salluste Sieur Du Bartas*, ed. by Urban Tigner Holmes, Jr., John Coriden Lyons, Robert White Linker, vol. III (Chapel Hill: The University of North Carolina Press, 1940), p. 500, ll. 323-334.

[xviii] Jean Céard, *La Nature et les Prodiges* (Geneva: Droz, 1996; first published in 1977) pp. 252-72, 317-35, 460-79; Lorraine Daston and Katharine Park, *Wonders and the Order of Nature* (New York: Zone Books; Cambridge, Mass.: Distributed by the MIT Press, 1998), p. 189.

[xix] Vol. III was compiled by François Belleforest. Vol. V was translated into French by Belleforest from a Latin text by Arnaud Sorbin.

[xx] According to Sorbin's preface at the beginning of volume V, France at present seems to produce 'de jour à autre quelque *cas de nouveau*' (*Histoires prodigieuses*, Antwerp: Guislain Ianssens, 1594, p. 628, my italics). *Cas* is also accompanied in the *Histoires prodigieuses* by adjectives including *merveilleux, extraordinaire, estrange, rare, nouveau, prodigieux, monstrueux, portentueux, effroyable, admirable*, as well as expressions such as 'qui surpasse l'ordre commun' or 'digne de (grand) merveille' or 'servant

d'advertissement de notre desastre'. These highlight the novelty of the prodigy, that it is unnatural and goes beyond the usual order of things, that it causes fear or wonder, and that it signifies something about the future.

[xxi] In his translation of eight of Plutarch's *Lives*, Paris: Michel de Vascosan, 1543, f. 46v (Life of Fabius Maximus, ff. 46r-59v), my italics. De Selve's translation was republished in Paris in 1547 by Arnoul l'Angelier and again in Lyon in 1548 by Jean de Tournes.

[xxii] For example 'telles apparitions, comme elles ne sont point du cours de la nature, aussi signifient-elles quelque cas extraordinaire en icelle, et des menaces aux hommes' (1594 ed. cit., p. 455). See also n. 20. Daston and Park, p. 50. Note also that the disturbance in the *Tragiques* episode is said to occur 'par accidens' (l. 1462) and thus is implicitly opposed to that which might occur 'par nature'.

[xxiii] Céard, op. cit.

[xxiv] For example: 'Or est ce ung cas notable et digne d'admiration que du temps mesme que nasquit ce monstre composé de forme humaine et chienne né en Albanie, la cité de Montauban en Quercy fut deschiree […] par les enragées morsures et abboix pestilentieux des heretiques Albigeois' (1594 ed. cit., pp. 661-662 ; book V, ch. 5).

[xxv] 1594 ed. cit., f. A2r.

[xxvi] Vol. IV, ch. 9; ed. cited 1594, pp. 617-621.

[xxvii] Richard L. Regosin, 'Protestant Apocalypse', in *The Poetry of Inspiration: Agrippa d'Aubigné's 'Les Tragiques'* (Chapel Hill: The University of North Carolina Press, 1970), pp. 55-78.

[xxviii] 'Et le second Ange versa sa phiole en *la mer, laquelle deveint sang comme d'une charongne*, et toute ame vivante mourut. Et le troisieme Ange versa sa phiole sur les fleuves, et sur les fontaines des eaux, et elles devindrent sang' (Revelation 16. 3-6, 1562 Geneva Bible, f. 98r, my italics; edition consulted available at http://dx.doi.org/10.3931/e-rara-3226). 'And the second angel poured out his vial upon the sea; and it became as the blood of a dead man: and every living soul died in the sea. And the third angel poured out his vial upon the rivers and fountains of waters; and they became blood.' This and other English Bible translations are those of the King James Bible, consulted at http://www.kingjamesbibleonline.org/. See also 'Et le premier Ange sonna de la trompette: et fut faite gresle et feu meslez de sang […] et la tierce partie de la mer deveint sang' (Revelation 8. 7-8, f. 96r) and 'Ceux-ci ont puissance de fermer le ciel, qu'il ne pleuve és jours de leur prophetie: et ont puissance sur les eaux de les tourner en sang (Revelation 11. 6, f. 96v).

[xxix] '*Et la mer rendit les morts qui estoyent en elle***:** et la mort et enfer rendirent les morts qui estoyent en eux: et *fut fait jugement de chacun selon leurs œuvres*' (Geneva Bible, ed. cit., f. 99r, my italics).

[xxx] III, 654-672. Critics have noted that the final two lines of this earlier passage recall Revelation 20. 13. The passage has in common with the Ocean episode the idea of corpses as the ornamentation or decoration of heaven, the use of vases, and the collection by angels of human remains.

[xxxi] Forsyth, *La Justice de Dieu. « Les Tragiques » d'Agrippa d'Aubigné et la Réforme protestante en France au XVIe siècle* (Paris: Champion, 2005), pp. 477-550; Soulié, *L'Inspiration*, pp. 527-36.

[xxxii] *Tracés, Ruptures*, pp. 217-30.

[xxxiii] Dan Sperber, ed., *Metarepresentations: A Multidisciplinary Perspective* (NY: Oxford UP, 2000). For an overview, see Sperber's Introduction to the volume, pp. 3-13. On language, see Deirdre Wilson, 'Metarepresentation in Linguistic Communication', ibid., pp. 411-48.

[xxxiv] *Why We Read Fiction: theory of mind and the novel* (Ohio State University Press, 2006), p. 162. Zunshine also uses the broader concept of metarepresentations, as do the following studies. Stefan Iversen, 'States of Exception: Decoupling, Metarepresentation, and Strange Voices in Narrative Fiction' in *Strange Voices in Narrative Fiction*, ed. by Per Krogh Hansen, Stefan Iversen, Henrik Skov Nielsen, Rolf Reitan (Walter de Gruyter & Co, 2011), pp. 127-46; Barbara MacMahon. 'Metarepresentation and Decoupling in *Northanger Abbey*', *English Studies* 90 (2009), pp. 518-544, pp. 673-694; MacMachon and Lisa Hopkins, '"Come, what, a siege?": Metarepresentation in Lady Jane Cavendish and Lady Elizabeth Brackley's *The Concealed Fancies*', *Early Modern Literary Studies* 22 (2013), pp. 1-17.

[xxxv] 'Consider the Source: The Evolution of Adaptations for Decoupling and Metarepresentation', in *Metarepresentations*, pp. 53-115.

[xxxvi] Sperber et al., 'Epistemic vigilance', *Mind and Language*, 25 (2010), pp. 359-93. Jean-Marie Schaeffer, *Pourquoi la fiction?* (Paris: Seuil, 1999), transl. Dorrit Cohn, *Why Fiction?*, University of Nebraska Press, 2010).

[xxxvii] Deirdre Wilson, 'The conceptual-procedural distinction: Past, present and future', in *Procedural Meaning: Problems and Perspectives*, eds V. Escandell-Vidal, M. Leonetti and A. Ahern (Emerald Group Publishing, 2011), pp. 3-31.
[xxxviii] On epistemic indicators and logical connectives in epistemic vigilance, see Wilson, 'The conceptual-procedural distinction'. For a discussion of a variety of tagging mechanisms, in particular ones which are implicit or uncertain, see Kirsti Sellevold (this volume).
[xxxix] Experiments suggest that people have great difficulty processing stories that involve more than five levels of mindreading. James Stiller and Robin Dunbar 'Perspective-taking and memory capacity predict social network size', *Social Networks* 29 (2007), pp. 93-104. P. Kinderman, R. Dunbar, R.P. Bentall, 'Theory-of-mind deficits and causal attributions', *British Journal of Psychology*, 89 (1998), pp. 191–204.
[xl] Cosmides and Tooby, 'Consider', p. 105
[xli] *How the Mind Works* (New York: Norton, 1997).
[xlii] 'Does Beauty Build Adapted Minds? Towards an Evolutionary Theory of Aesthetics, Fiction and the Arts', *SubStance* 94/95, 2001, pp. 6-27 (pp. 15-16). See also 'Consider the Source', pp. 72-74, 89-93.
[xliii] See also Paul L. Harris's argument that children across different cultures pay particularly close attention to subtle signs (such as linguistic tags) which indicate the status of invisible entities: in other words, the subject-matter of the supernatural provokes particularly close monitoring. Of course in Reformation Europe there were especially pressing reasons for attention to knowledge about the supernatural and its sources. *Trusting What You're Told: How Children Learn from Others* (Cambridge, MA: The Belknap Press of Harvard University Press, 2012), pp. 132-51.
[xliv] pp. 217-30. 'L'entreprise poétique de *Fers* ne se confond donc pas avec la révélation prophétique' (p. 230). For the further characterisation of the prophetic and apocalyptic revelation of the following books, see pp. 230-42.
[xlv] Sperber et al, 2010.
[xlvi] *Trusting*, pp. 78-112.
[xlvii] In his edition of the *Tragiques* (p. 659, note to l. 1476), Fanlo reads the comparison differently: Ocean is compared to us when, hearing the sound of a window or door, we see an image of a soldier about to fire. Either way, 'aussy tost' here means *as soon as* (*aussitôt que*). If 'aussy tost' is not read as *aussitôt que* then the comparison makes less sense as an analogue for Ocean who misinterprets the sounds of the waves; however, even in that case, the comparison is clearly about misinterpreting sensory information, about when 'l'esprit va devant les sens' (l. 1478).
[xlviii] *Tracés*, pp. 217-30; the prophet 'is nothing but the conduit for a Voice' (p. 230).
[xlix] Prophecy and apocalyptic are now classified as separate genres, however in the sixteenth century the genre of apocalyptic was unknown and Revelation was considered prophecy.
[l] *How The Body Shapes The Mind* (Oxford University Press, 2005), p. 1.
[li] See, for example, Rutvik H. Desai, Lisa L. Conant, Jeffrey R. Binder, Haeil Park, Mark S. Seidenberg, 'A piece of the action: Modulation of sensory-motor regions by action idioms and metaphors, *NeuroImage* 83 (2013), pp. 862-869.
[lii] *Le Style des gestes: corporéité et kinésie dans le récit littéraire* (Editions BHMS, 2008); transl. as *The Style of Gestures: embodiment and cognition in literary narrative* (The Johns Hopkins University Press, 2012).
[liii] On the continuum between conscious and pre-conscious sensorimotor understanding in literature, see *Movement in Renaissance Literature: Exploring Kinesic Intelligence*, eds Kathryn Banks and Timothy Chesters (Palgrave Macmillan, forthcoming); Terence Cave, *Thinking with Literature: Towards a Cognitive Criticism* (OUP, forthcoming), pp. ??
[liv] *Tragiques*, V, 1081-1092, my italics. 'Behold Tournon, Viviers, and Vienne and Valence, / Driving off with dread the presumption of Lyon, / Disturbed by a thousand corpses, which they drive away, and then / Arles which contains neither springs nor wells / Endured dying of thirst, when the passage of the blood / For ten days prohibited them from drinking from the Rhône: / *Here the third angel poured out in his turn / Upon the Rhône his vial and this river became blood: / Here the angel of the waters proclaimed. God whom we adore, / Who is, who was, and who shall be always: / Here you have practised justice for your saints / Pouring out blood to drink for those who have spilled it*'. Note the similar verbs in the two passages from the *Tragiques*: the inhabitants of the towns mentioned reject the bodies ('poussant', 'eslongnent') in a manner which will be recalled by Ocean's initial response ('je pousse', l. 1473 ; 'repoussez-les', l. 1495; 'je repousse', l. 1517); see also the use of *troubler* in the two passages.

[lv] f. 98r. ‘And the second angel poured out his vial upon the sea; and it became as the blood of a dead man: and every living soul died in the sea.And the third angel poured out his vial upon the rivers and fountains of waters; and they became blood. And I heard the angel of the waters say, Thou art righteous, O Lord, which art, and wast, and shalt be, because thou hast judged thus. For they have shed the blood of saints and prophets, and thou hast given them blood to drink; for they are worthy’.