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Style In The Non-dramatic Verse Of The "marguerites De La Marguerite Des Princesses"

Hannah Shaw Fournier

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STYLE IN THE NON-DRAMATIC VERSE
OF THE
MARGUERITES DE LA MARGUERITE DES PRINCESSES

by

Hannah Vickers Fournier

Department of French

Submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

Faculty of Graduate Studies
The University of Western Ontario

London, Ontario

July, 1975



Hannah Vickers Fournier 1975.

To Rachel, who gave the most.

• ABSTRACT

STYLE IN THE NON-DRAMATIC VERSE OF THE
MARGUERITES DE LA MARGUERITE DES PRINCESSES

This thesis attempts a description of the style of Marguerite de Navarre as illustrated in the non-dramatic poems of the Marguerites de la Marguerite des Princesses with the purpose of defending our contention that the often denied aesthetic quality of these poems is a significant factor in their survival to the present. Our method of stylistic analysis is based on statistics derived from a patterned sampling of passages, as well as on intensive studies of passages containing striking convergences of stylistic devices.

The introduction presents a statement of the problem and the aims of the thesis. In it we give a summary of the vagaries of critical opinion with relationship to the Marguerites and situate the formal aspects of her poetry (rime patterns, fixed forms, etc.) within the norm of the period as enunciated in contemporary theoretical works, particularly those of Fabri and Sebillet.

In the second chapter, a grammar of Marguerite's normal style is presented. We note its principal characteristics, remarking both on adherences and deviations from the period norm as represented in normative works: dictionaries, grammars and histories of language of the sixteenth century. The most prominent stylistic devices are found to be conventional in nature, typical of the poetry contemporary to the Marguerites.

The ensuing four chapters deal with four types of poem: re-

flective, narrative, epistolary and lyrical. Each group exhibits particular characteristics, noted especially in the convergent clusters of stylistic devices. These convergences, of high points in the affective thrust of the poems, both represent centres of good poetic quality and illustrate the central persuasive mode which we found throughout the poems. This persuasive axis, around which the style of all four groups centres, expresses itself differently in a variety of emphatic, repetitive and figurative rhetorical devices.

The last chapter summarizes the conclusions of the thesis. Marguerite's status as a poet becomes evident in her ability to make apt choices among the available poetic devices in order to induce particular effects in the reader. In the context of her historical situation, these effects were aimed at the acceptance of neo-Platonic and reformed religious ideas. Marguerite's significant place in history, however, is related not so much to the content of these ideas as to the quality of the literary works in which she chose to express them.

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LIST OF ABBREVIATED TITLES

In order to facilitate reference to the many poems studied in this dissertation, we have abbreviated all of the titles of the individual poems as follows:

"Le Miroir de l'Ame Pécheresse" - "Miroir".

"Discord estant en l'homme par la contrariété de l'Esprit et de la Chair, et paix par vie spirituelle" - "Discord".

"Oraison de l'Ame fidèle, à son Seigneur Dieu" - "OAF".

"Oraison à nostre Seigneur Jésus-Christ" - "OJC".

"Le Triomphe de l'Agneau" - "Triomphe".

"Complainte pour vn détenu prisonnier" - "Complainte".

"Chansons spirituelles" - "Chansons" followed by the number given to each in Georges Dottin's edition of the "Chansons spirituelles".

I have given the number 2a to the rondeau beginning "L'odeur de mort".

"L'Histoire des Satyres, et Nymphes de Dyane" - "Histoire".

"Epistre de la Royne de Navarre, au Roy François son Frère" - "Epistre I".

"Epistre II. Enuoyée par la Royne de Navarre, avec vn David au Roy François, son Frère, pour ses estreines" - "Epistre II".

"Epistre III. De la Royne de Navarre, au Roy François, son frère" - "Epistre III".

"Epistre de la Royne au Roy François son Frère" - "Epistre IV".

"Epistre de la Royne de Navarre, au Roy de Navarre, malade" - "Epistre V".

"Les quatre Dames, et les quatre Gentilzhommes" - "Quatre Dames".

"La Coche" - "Coche".

"L'Vmbre" - "Umbre".

"La Mort et Résurrection d'Amour" - "Mort".

"Chanson faite à vne Dame, sur laquelle La Royne ha fait la response
suyuante" - "Chanson" and "Response".

"Les Adieu des Dames de chez la Royne de Nauarre, allant en Gascogne,
à ma Dame la Princesse de Nauarre" - "Adieu".

"Enigme" - "Enigme 1".

"Autre" - "Enigme 2".

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CHAPTER I

INTRODUCTION

This dissertation proposes to examine the style of the non-dramatic poems of the Marguerites de la marguerite des princesses by Marguerite de Navarre¹ with the purpose of determining their linguistic characteristics and literary value. In using the term "literary value" we wish to avoid the issue of the possibility of defining the beautiful scientifically. Our aim is limited to establishing Marguerite's status as a poet rather than merely a rimester. The study is founded on our belief that this poetry has survived as long as it has because of its intrinsic poetic merits, which put its value beyond that of mere historical importance. Through the years, critical commentary on the literary value of the poetry ranges from effusive praise: "son style est beaucoup plus doux, plus clair et plus facile que tous les autres du règne du Roy François Premier"² to curt dismissals: "Comme poète, elle n'a rien de remarquable que la facilité."³ While

¹ Reprint of the 1947 edition with an introduction by Ruth Thomas, 2 vols. (New York: Johnson Reprint, 1970). Hereafter referred to as Marguerites.

² Guillaume Gouletet, Vies d'Octavien de Saint Gelais, Mellin de Saint Gelais, Marguerite d'Angoulesme, Jean de la Peruse, reprint of the 1862 edition (Geneva: Slatkine Reprints, 1970), p. 140. See also Henriette Lucius, La Littérature "visionnaire" en France du début du XVI^e au début du XIX^e siècle (Bienne: Arts Graphiques Schüler, 1970), p. 74; Abel Lefranc, Grands Ecrivains de la Renaissance (Paris: Champion, 1914), p. 214.

³ C. A. Sainte-Beuve, Causeries du lundi 1853 (Paris: Garnier, 1928), VII, 452. See also L. Feugère, Les Femmes poètes au XVI^e siècle (Paris: Didier, 1860), p. 113; A. L. Imbert de Saint-Amand, Women of the Valois Court, trans. E. G. Martin (New York: Scribner's, 1893), p. 110.

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we are sympathetic to the first statement, initially we shall accept all attention paid to the Marguerites as a signal to the student that there is stimulus for the comment, whether laudatory or not.

The text chosen for examination is one of the printings of the first printed edition of the Marguerites published in 1547. While a complete collation of all existing copies has not yet been done, there were at least two and probably three different printings of this edition.⁴ One is apparently of higher quality than the other two, using more attractive initial letters and other decorative elements. The linguistic differences between the editions are extremely minor. The differences between the 'Coche' as it appears in the 1547 edition and in what Marichal considers to be the authoritative manuscript⁵ are in a few cases significant, but when these are placed beside the far more frequent and important similarities, we are encouraged to place sufficient faith in the authority of the printed version to use it as a base for a stylistic study.

The preparation of this text was done by Simon Silvius, 'dit de la Haye', who had published in the previous year a translation of the Banquet of Plato, introduced by a liminary poem addressed to

⁴The two mentioned in Lucien Scheler, 'A propos de l'édition originale des Marguerites de la marguerite des princesses', Bibliothèque d'humanisme et renaissance, XVIII (1956), 282-285 and a third combining characteristics of these two discussed by Ruth Thomas in her introduction to the Marguerites, p. xii.

⁵Marguerite d'Angoulême, La Coche, ed. R. Marichal (Geneva: Droz, 1971), p. 139.

Marguerite.⁶ Recently, Robert Marichal has come to the conclusion, in his critical edition of *La Coche*, that this edition is the work of Silvius alone.⁷ While this possibility may not be discounted, we do not yet think that the intervention of Marguerite in the production of the edition has been conclusively disproved.

An état présent of purely or even primarily stylistic studies of the Marguerites is readily completed. The attempts at thorough concentrated studies of the Queen's style in either her prose or her poetry are not numerous, and as one might expect, given the relative youth of research in stylistics, all quite recent. It would seem useful, however, to go back further in literary history and attempt an inventory of those who have reacted to Marguerite as a writer, and more particularly as a poet, following the principle put forward by M. Riffaterre that where there is a judgement, whether favourable or not, there is a stimulus.⁸ Here the findings are very rich and varied.

We cannot, of course, ignore altogether the fact that some reaction to the Queen as poet is in fact reaction to the Queen as queen. This would most likely occur among those contemporaries who depended on her for their support--both financial, spiritual and in some cases, political. Thus we find Marot,⁹ Scève,¹⁰ Hérouët,¹¹

⁶ Marguerites, I, ix.

⁷ Op. cit., p. 138.

⁸ Michael Riffaterre, "Criteria for Style Analysis", Word, XV (1959), p. 162.

⁹ Pierre Jourda, Marguerite d'Angoulême (Paris: Champion, 1930), I, 195.

¹⁰ Marguerites, I, 12.

¹¹ Jourda, op. cit., p. 209.

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Vittoria Colonna,¹² Rabelais,¹³ Etienne Dolet,¹⁴ Nicolas Bourbon,¹⁵
S. Macrin,¹⁶ A. du Moulin,¹⁷ Boysonnée,¹⁸ Chappuys,¹⁹ Bonaventure
des Périers,²⁰ Peletier du Mans,²¹ Aretino,²² Niccolo Martelli,²³
Bandello,²⁴ not to mention the number of lesser and unknown literary
figures who wrote her praise, among those who speak of her favourably,
even in many cases in what can only be an exaggerated manner. While
it is safe to say that none of these viewed her primarily as a poet,
nonetheless her poetry would have been familiar to all, and her
reputation as a friend of literature had spread even to the ears of
Erasmus.²⁵ The fact that she was not considered first of all a poet,
nor even would have claimed this for herself, should not predispose
us to judge her poetry as merely a pastime. Other sovereigns of the

¹² Ibid., pp. 247-248.

¹³ François Rabelais, Le Tiers Livre, ed. M. A. Screech (Geneva: Droz, 1964), p. 2.

¹⁴ Jourda, op. cit., p. 302.

¹⁵ Ibid., pp. 149, 159-160, 328.

¹⁶ Ibid., pp. 152, 160.

¹⁷ Ibid., p. 336.

¹⁸ Ibid., p. 1076.

¹⁹ Ibid.

²⁰ Ibid., p. 194.

²¹ Ibid., p. 330.

²² Ibid., p. 235.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid., p. 120.

time wrote both prose and poetry²⁶ and some even took the trouble to publish it,²⁷ but no one of Marguerite's equals has produced as large, and respected, a body of poetry as she. It was not her only occupation, but it was most certainly one which she took seriously and persisted in throughout her life, publishing steadily for more than fifteen years.

Following her death in 1550, under the influence of Charles de Sainte-Marthe there was an outpouring of praise from all sides in the Oraison funèbre de l'incomparable Marguerite, Royné de Navarre . . . , composée en latin par Charles de Sainte-Marthe, et traducte par luy en langue françoise. Plusy Epitaphes de ladicté dame par aucuns poètes françois,²⁸ followed in 1551 by Le Tombeau de Margueritè de Valois, which included among others by the old guard, laudatory poems by Baif, du Bellay, Ronsard and Dorat.²⁹ Nor was this the last homage of the sixteenth century to Marguerite. As Jourda points out, her poetry continued to be printed throughout the century, in 1552, 1554, 1556, 1558, 1559, 1571, 1574, and 1602,³⁰ constituting a more substantial form of praise, perhaps, than any other.

²⁶ François I, Henry VIII and Elizabeth I, for instance..

²⁷ A Latin prose work by Henry VIII of England was published in London in 1521, the Assertio septem Sacramentorum. This is exceptional; practically all of the verse of this king and the other two mentioned above was not printed during their lifetimes.

²⁸ Jourda, op. cit., p. 340.

²⁹ Ibid., pp. 342-343.

³⁰ Pierre Jourda, "Tableau chronologique des publications de Marguerite de Navarre," Revue du seizième siècle, XIII (1925), pp. 232-239.

While Marguerite was not extensively discussed during the seventeenth century, neither her poetry nor herself as poet was completely forgotten. Guillaume Colletet in about 1650³¹ in his Vies wrote an article about Marguerite, which, though not published until the nineteenth century, represents the opinion of a well-known and respected critic. The Memoires of Brantôme, published in 1665-1666 but written before 1614, also mentions Marguerite as a poet.³² Finally, at the end of the century there appears to have been a rebirth of interest in Marguerite with the publication of a short selection of her poetry in the Recueil des plus belles pièces des poètes françois by Barbin in 1692,³³ a largely apocryphal biography by Mme de la Force³⁴ in 1696 and an article in Pierre Bayle's Dictionnaire historique et critique in 1697.

The early eighteenth century marks the low point in interest in Marguerite's poetry. In 1726 in Venice four Italian sonnets attributed to Marguerite were published in Componimenti poetici delle pie illustri rimatrici d'ogni secolo.³⁵ La Croix du Maine in volume five of his Bibliothèques françoises (1772-1773) includes an article on Marguerite, referring to her poetry.³⁶ In 1778 segments of the Fable

³¹ For approximate date see Colletet, op. cit., p. xiii.

³² A. J. V. Le Roux de Lincy and Anatole de Montaiglon, L'Heptaméron des nouvelles de très haute et très illustre princesse Marguerite d'Angoulême, Reine de Navarre (Paris: Auguste Eudes, 1880), I, 132.

³³ Jourda, "Tableau chronologique . . .," p. 239.

³⁴ Jourda, Marguerite d'Angoulême, p. 1161.

³⁵ Jourda, "Tableau chronologique . . .," p. 240.

³⁶ (Paris: Saillant et Nyon), p. 17.

de faux cuyder are published in the Annales poétiques,³⁷ in 1779 a selection in the Encyclopédie poétique³⁸ and in 1787 a fairly extensive, if severely judged, sample of her poetry.³⁹

It is in the course of the nineteenth century that most of Marguerite's poetry was either published for the first time, or re-edited extensively. A "mauvais roman" of 1809 gives proof of continued interest in Marguerite,⁴⁰ while in 1811 Mme de Genlis refers to her in her book De l'influence des femmes sur la littérature française.⁴¹ In 1824 selections, probably garnered from eighteenth century anthologies, were published by Auguis.⁴² A poem of dubious authenticity, but indicating continued awareness of Marguerite as poet appeared in 1839-1840.⁴³ From 1841 on, the number of publications increased dramatically. In 1841, Génin published his first volume of the Queen's letters, in 1842 the second, both containing previously unpublished poems; in 1847 Champollion-Figeac his Captivité du roi François I^{er} and Les Poésies de François I^{er} also containing unpublished poetry; in 1853 Le Roux de Lincy included several newly discovered pieces in his edition of the Heptaméron; and in 1873, in an edition of the works of Melin de Saint Gelay, five works are

³⁷ Jourda, "Tableau chronologique . . .," p. 240.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Jourda, Marguerite d'Angoulême, p. 1161.

⁴¹ Ibid.

⁴² Jourda, "Tableau chronologique . . .," p. 241.

⁴³ Ibid.

included generally attributed to Marguerite.⁴⁴ In 1873 Felix Frank published the first complete edition of the Marguerites to appear since the sixteenth century.⁴⁵ The discovery of more new, unpublished material continued: in 1880, 1884, 1896 (Les Dernières Poésies edited by Abel Lefranc), 1900, 1904, 1913 and 1914.⁴⁶ At the same time there appeared several biographical and critical works dealing with Marguerite and her poetry,⁴⁷ articles,⁴⁸ and some new editions of previously published works.⁴⁹

The culmination of the numerous late nineteenth and early twentieth century publications is the thesis of Pierre Jourda, Marguerite d'Angoulême, published in 1930. Of all the critical studies of Marguerite's poetry, none can match this one for its extensive documentation and very broad base. Virtually all facts known at the time are brought together, while at the same time much of the inaccurate material of earlier critical works is examined, discussed and

⁴⁴ Ibid., pp. 242-247.

⁴⁵ Marguerite d'Angoulême, Les Marguerites de la marguerite des princesses, ed. Félix Frank, 4 vols. (Paris: Librairie des Bibliophiles, 1873).

⁴⁶ Jourda, "Tableau chronologique . . .," pp. 247-255.

⁴⁷ See W. Rasmussen, Marguerite of Navarra (Copenhagen: E. Bergmann, 1901); E. Picot, Les Français italianisants au XVI^e siècle, (Paris: Champion, 1906); Abel Lefranc, op. cit.; Henri Guy, Histoire de la poésie en France au XVI^e siècle, vol. 2 "Clement Marot et son école", (Paris: Champion, 1926).

⁴⁸ See e.g. A. Cartier, "La Fable du faux cuyder," Revue des livres anciens, I (1913), 233-243; Anatole France, "La Reine de Navarre", Le Génie latin (Paris: Calmann-Lévy, 1917), 11-36; Jourda, "Récents écrits italiens sur Marguerite de Navarre", Revue du seizième siècle, XI (1924), 273-288; Jourda, "Tableau chronologique . . ."; Jourda, "Sur la date du 'Dialogue en forme de vision nocturne'", Revue du seizième siècle, XIV (1927), 150-161.

⁴⁹ Jourda, "Tableau chronologique . . .," p. 255.

rejected. While Jourda's work is not a stylistic study, he does present material on sources and judgements of value on the style and contents of the Marguerites. Since 1930 scarcely a year has passed without publications of some kind on Marguerite and her poetry. The most significant by far of these have been the works of Robert Marichal, the first to examine systematically the language of individual poems. The article on "La Coche" in 1938⁵⁰ and the critical edition of La Navire in 1956⁵¹ are of the greatest importance in the history of the study of Marguerite's poetry. Most recently, probably because of the stimulus of such editions as that of Marichal, a series of critical editions of her poetry have appeared: in 1970, the reprint of the 1547 edition of the Marguerites; in 1971, the Chansons spirituelles⁵² and La Coche⁵³ and, in 1972, Le Miroir de l'âme pécheresse.⁵⁴ Almost every anthology of sixteenth century poetry in print today includes selections of Marguerite's poetry.⁵⁵

⁵⁰ R. Marichal, "La Coche de Marguerite de Navarre," Humanisme et renaissance, V (1938), 37-99, 247-296.

⁵¹ R. Marichal, ed., La Navire (Paris: Champion, 1956).

⁵² Marguerite d'Angoulême, Chansons spirituelles, ed. G. Dottin (Geneva: Droz, 1971).

⁵³ Marguerite d'Angoulême, La Coche, ed. R. Marichal.

⁵⁴ Marguerite d'Angoulême, Reine de Navarre, Le Miroir de l'âme pécheresse, ed. Joseph L. Allaire (Munich: Wilhelm Fink Verlag, 1972).

⁵⁵ See e.g. Floyd Gray, Anthologie de la poésie française du XVI^e siècle (New York: Appleton-Century-Crofts, 1967); Alan Boase, The Poetry of France 1400-1600 (London: Methuen, 1964).

That the poetry of Marguerite de Navarre has lived through four centuries and is still lively today should be reason enough for a comprehensive study of its stylistic qualities and characteristics. The problem of the establishment of the text is not easily resolved, but until convincing evidence can be produced to disprove the authority of the 1547 edition of the Marguerites, it seems to us that this work forms the literary bequest of the Queen and thus should be the basis of such a comprehensive study.

Style has been variously defined. Pierre Guiraud and Pierre Kuentz give an excellent and succinct review of a variety of definitions ranging from that of Buffon through D'Alembert, Mme de Staël, Chateaubriand, Stendhal, Flaubert, Sayce, Marouzeau, Damaso Alonso, Bloch, Hockett, Osgood, Barthes, Warren and Welleck, Riffaterre and others.⁵⁶ As no one universally accepted meaning emerges, this study proposes as its own summary definition of literary style: the choice and arrangement of linguistic units in a work of literature. This notion of style is similar to those proposed by such critics as Bloch,⁵⁷ Marouzeau,⁵⁸ Cressot⁵⁹ and is implicit in such basic theories of language as those of Bally⁶⁰ and

⁵⁶ La Stylistique (Paris: Klincksieck, 1970), pp. 3-16.

⁵⁷ See S. Levin, Linguistic Structures in Poetry (S'Gravenhage: Mouton, 1962), p. 15.

⁵⁸ Précis de stylistique française, 5th ed. (Paris: Masson, 1963), pp. 10-11.

⁵⁹ Le Style et ses techniques, 4th ed. (Paris: Presses Universitaires de France, 1959), pp. 1-4.

⁶⁰ Traité de stylistique française, (Geneva: Georg, 1963).

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We do not wish to place undue emphasis on the individual style of the author. Ours, we feel, is a critical attitude compatible with the period in which Marguerite composed her poems.⁶² The continuation of medieval rhetoric into the first half of the sixteenth century in France was accompanied by a continuation of a "lack of interest in originality for its own sake,"⁶³ or as the same critic says further "the relationship that mattered was that between the theme and the poem rather than that between the poem and its author, whose own life and sentiments, even in apparently subjective themes, would remain in the background."⁶⁴ That Marguerite stands at the end of this tradition becomes evident when we examine her unpublished poetry and even the occasional passage in the Marguerites where the desire for self-revelation is more evident. Her published poetry, however, largely retains the impersonal formalism of the norm of her period. We have chosen to work within the limits of the Marguerites, and while not denying the existence of an individual style, and indicating where it occurs, the stress here is laid rather on the characteristics of the work of art proper,

⁶¹ Language and Style (Oxford: Blackwell, 1964), pp. 132-153.

⁶² See R. A. Sayce, quoted in Pierre Guiraud et Pierre Kuentz, op. cit., p. 145: "Le style d'un auteur est quelquefois dicté par les conventions d'une période classique plutôt que librement engendré."

⁶³ John Fox, The Rhetorical Tradition in French Literature of the Later Middle Ages (an Inaugural Lecture delivered in the University of Exeter on 17 January 1969), p. 10.

⁶⁴ Ibid., p. 11.

whether or not these characteristics are markedly different from those of other works of art by other authors. It is our belief that artistic success is not necessarily linked with originality. As will be shown, Marguerite's poetry is, in many respects, quite conventional, convention being a word used without its modern prejudicial connotations.⁶⁵ It will be shown that the poet successfully and creatively uses conventional rhetorical modes in order to write poetry which is fundamentally meant to teach and to please and not basically the gratuitous expression of feeling. We believe it is hazardous to attempt to prove any general development from one poem to the next in the linguistic and stylistic choice evinced in these poems. Both these aspects of the poems seem governed more by the external literary norm and the type of poem involved than by a desire to innovate and improve. One cannot say that the composition of the later poems shows a greater desire to organize clearly the message expressed: the "Discord" (1531), one of the earliest poems, to which a limiting date can be given, is as well or better organized than many of those certainly written later, such as the "Navire" (after 1547). Marichal, who has studied Marguerite's language more thoroughly than anyone else, finds virtually no significant language

⁶⁵ While we find M. Jean Cohen's book Structure du langage poétique (Paris: Flammarion, 1966) most informative, particularly with respect to ideas regarding écart and norme we disagree emphatically with his position that the "esthétique classique est une esthétique antipoétique" p. 20. We find the notions that poetry becomes more poetic through the centuries and that the classical writers succeeded in composing successfully in spite of their aesthetic milieu while those of the symbolist group almost because of them, strangely optimistic.

difference between the "Coche" composed about 1541 and the "Navire" written in 1547.⁶⁶ We shall therefore treat the Marguerites without respect to a specific date of composition.

Before we can speak of Marguerite's style, or even of the style of the Marguerites as distinct from period style, we must establish the stylistic and linguistic norms of the period in which the Queen was writing. A norm, although implying a static entity within which other, more variable elements may be compared, is, in fact, in itself an elusive thing.⁶⁷ Clearly, neither the linguistic nor the poetic norms in sixteenth century France were unchanging. Even had they been so, our access to them is severely limited by the relative paucity of normative tools at our disposal. The scope of works such as those of Fabri⁶⁸ and Sebillet⁶⁹ is limited, and although both attempt to fix a norm through description and enunciation of rules, neither author claims to have exhausted the poetics of his period. It is equally difficult to speak of the norm of one author: what is normal in a short enigma probably is not so in a long elegy. Each type, each genre, every subject call up a different norm. At most we can describe those elements most frequently recurring along with those which, without being dominant, are still

⁶⁶ Marichal, La Coche, pp. 47-48.

⁶⁷ For discussions of some of the difficulties involved in defining a norm see J. Dubois et al. Rhétorique générale (Paris: Larousse, 1970) p. 20 "Ces considérations . . ." to p. 23 " . . . formation rhétorique;" Ducrot et Todorov, Dictionnaire encyclopédique des sciences du langage, (Paris: Seuil, 1972) pp. 162-169.

⁶⁸ Grand et Vrai Art de pleine rhétorique, ed. A. Héron (Geneva: Slatkine Reprints, 1969).

⁶⁹ Art poétique françoys, ed. Félix GaiFFE (Paris: Droz, 1932).

present and characteristic of the author. When, in this dissertation and particularly in Chapter II, we speak of Marguerite's norm, it is to these elements that we are referring.

In the present chapter we shall outline briefly the normal usage of the period in which Marguerite was writing, that is to say, the second quarter of the sixteenth century. For this we turn to the most widely available treatises on poetry and rhetoric, the Grand et Vrai Art de plain rhétorique by Pierre Fabri and the Art poétique françois by Thomas Sebillet. These were widely circulated in France, the former seeing six editions between 1521-1544 and the latter, seven editions between 1548-1576. Fabri's work is based largely on Cicero, Sallustus, the Ad Herennium,⁷⁰ as well as on an earlier French work by Guillaume Tardif, although it shows the tendency of the Renaissance to stress the elocutio of the classical writers, while neglecting inventio and dispositio, in harmony with the adaptation of rhetoric from oratory to written works in verse.⁷¹ Additionally, the fact that these works are descriptive, the precepts in the case of Fabri's Rhétorique having been generated by examples drawn from contemporary poets (the obscure l'Infortuné in particular), makes them particularly valid in the establishment of a period poetic norm. As W. F. Patterson points out, such manuals are "poetic patterns created by the poets and

⁷⁰ Fabri, op. cit., pp. xxiii-xxv.

⁷¹ See Aldo Scaglione, The Classical Theory of Composition (Chapel Hill: University of North Carolina Press, 1972), p. 140; and Lee A. Sonnino, A Handbook to Sixteenth Century Rhetoric (London: Routledge and Kegan Paul, 1968) p. 9. This last modern compendium of sixteenth century rhetoric is our source for the definitions of the colours of rhetoric used.

recorded by the theorists."⁷² Fabri's treatise was published in 1521, about the time Marguerite began to write poetry; Sebillet's in 1548, one year after the publication of the Marguerites. This work, like the former, is descriptive on the whole rather than innovative, reflecting the somewhat changed nature of poetry in the intervening twenty-seven years. Again, as Patterson says: "This document definitely reflects the practice of Clement Marot and his contemporaries."⁷³ It is not a manifesto as is Du Bellay's Deffense but rather a poetic generated from examples drawn mainly from Marot, and Melin de Saint Gelay's. In these two works, then, we find specifically laid out a point of departure: the rhétoriqueur poetic of Fabri and in Sebillet a summing-up of the neo-Platonic poetic of the poets of the intervening years. Together, they summarize the "contextually related corpus"⁷⁴ with which our text will be compared.

However, while relying most heavily on these two works in the establishment of the epoch norm, we cannot forget the influence of the education system of the time on the stylistics of the educated person. Rhetoric was one of the three parts of the trivium, the basis of any education at the time,⁷⁵ and the study of Quintilian was fundamental to the study of rhetoric. The Institutio Oratorio

⁷²W. F. Patterson, Three Centuries of French Poetic Theory (1328-1630), 3 vols. (New York: Russell and Russell, 1966), I, 216.

⁷³Ibid., p. 288.

⁷⁴Nils Erik Enkvist, "On defining style: an essay in applied linguistics" in Linguistics and Style, ed. John Spencer, (London: Oxford University Press, 1964), p. 26.

⁷⁵E. R. Curtius, European Literature and the Latin Middle Ages (New York: Harper and Row, 1963), pp. 42-43.

was

... one of the great books of the Renaissance. It profoundly influenced writers on pedagogy, rhetoric and poetics; and a knowledge of its doctrine was deemed essential to the scholarly equipment of every learned man.⁷⁶

Sebillet assumes a knowledge of Quintilian in his reader and therefore sees no necessity to reiterate points already made by him: "Mais pource que les préceptz appartenans a cecy, sont edriz au long dedans Quintilian, Ciceron et autres Rheteurs, je voeil seulement . . ." ⁷⁷

Rhetoric was also studied in the works of Cicero and the Ad Herennium, a work wrongly attributed to Cicero, and in a variety of compendia and commentaries, the best known of which was the De Copia of Erasmus. It would be impossible to name any one source for the classical rhetoric of the period, so fundamental a study it was. Curtius explains that the wide study of rhetoric earlier in the Middle Ages and the contact between various schools resulted in a "lack of settled terminology, and, in short, the endless variations in enumerating and defining the figures."⁷⁸ The rhetorical tradition was, in fact, one with deep roots in France. J. H. Fox deals with this in his excellent paper:

... the rhetorical tradition, based on a study of the experience amassed by the writers and orators of classical

⁷⁶ Harold F. Harding, "Quintilian's Witnesses," in Historical Studies of Rhetoric and Rhetoricians, ed. R. F. Howes (Ithica: Cornell University Press, 1961), p. 91.

⁷⁷ Sebillet, op. cit., p. 32.

⁷⁸ Curtius, op. cit., p. 45.

antiquity, far from becoming established in France in the sixteenth century, has not ceased to influence the literature of that country, in varying degrees, practically from its beginnings.⁷⁹

It is not our contention that Marguerite wrote with these books in hand (or even consciously in mind) but rather that they reflect the general poetic background against which we must view her particular creation. That she must have studied classical rhetoric is more than likely, however, given the fact that she studied Latin.⁸⁰

Both Fabri and Sebillet are much concerned with versification. Both enumerate the accepted types of line: two, three, four, five, six, seven, eight, ten syllable lines and the alexandrine defined as having either twelve or thirteen syllables.⁸¹ There is no significant difference between the rules of versification with regard to this question as enunciated by either author. Both are interested in the length and type of stanza used by the poets of their day, particularly as they are applied to genre and fixed forms, although Fabri⁸² approaches this question more dogmatically than does Sebillet, who reflects the breaking down of the old fixed forms in the face of a revived interest in accommodating form to meaning: "Trouve donc le Poëte avant toute autre chose, qu'il puisse proprement dire, et commodément adapter au

⁷⁹Op. cit., p. 22.

⁸⁰Jourda, Marguerite d'Angoulême, p. 25.

⁸¹Fabri, op. cit., pp. 3, 4, 6. Sebillet, op. cit., pp. 34-41.

⁸²Fabri, op. cit., pp. 49-111.

subjet qu'il veut deduire en son Poëme,"⁸³ and, towards the end of his treatise:

Si je ne t'ay jusques icy spécifié toutes les différentes sortes de Poëmes, si t'en ay-je declaré la plus part, et du premier et plus frequent usage. Je-say bien que tu en trouveras encor quelques uns autres que ceuz cy: et n'ignore pas que le temps soit assez puissant pour en descouvrir tous les jours de nouveaux.

Fabri describes the "lay",⁸⁵ "virelay",⁸⁶ "rondeaulx",⁸⁷ "rondeaulx . . . doubles",⁸⁸ "bergerette",⁸⁹ "pastourelle",⁹⁰ "chapefes",⁹¹ "palinode",⁹² "epiflogue",⁹³ "fatras",⁹⁴ "refrain branlant",⁹⁵ "ballades",⁹⁶ "septains",⁹⁷ "chanson",⁹⁸ "riqueraque",⁹⁹

⁸³ Sebillet, op. cit., p. 23.

⁸⁴ Ibid., p. 186.

⁸⁵ Fabri, op. cit., I, 51.

⁸⁶ Ibid., p. 56.

⁸⁷ Ibid., p. 62.

⁸⁸ Ibid., p. 70.

⁸⁹ Ibid., p. 71.

⁹⁰ Ibid., p. 74.

⁹¹ Ibid., p. 74.

⁹² Ibid., p. 77.

⁹³ Ibid., p. 82.

⁹⁴ Ibid., p. 82.

⁹⁵ Ibid., p. 85.

⁹⁶ Ibid., p. 91.

⁹⁷ Ibid., p. 91.

⁹⁸ Ibid., p. 94.

⁹⁹ Ibid., p. 96.

"champ royal",¹⁰⁰ "servantoys",¹⁰¹ in detail, giving the type of line and stanza appropriate to each. Within the confines of these genres he does admit to minor variations, "a la volonté du facteur",¹⁰² but does not speak of mixed genres nor of old and new genres. Sebillet, on the other hand, witnesses to the evolution and abandonment of many of the forms, commenting on their having fallen into disuse, as we see in the above quotation. He speaks of the "épigamme",¹⁰³ "sonnet",¹⁰⁴ "rondeau",¹⁰⁵ "balade",¹⁰⁶ "chant royal",¹⁰⁷ "cantique",¹⁰⁸ "chant lyrique",¹⁰⁹ "chanson",¹¹⁰ "épistre",¹¹¹ "élégie",¹¹² "dialogue",¹¹³ "coq à l'asne",¹¹⁴ "blason",¹¹⁵ "énig-

¹⁰⁰ Ibid., p. 97.

¹⁰¹ Ibid., p. 109.

¹⁰² Ibid., p. 51. See also pp. 62, 67, 68 and others.

¹⁰³ Sebillet, op. cit., p. 103.

¹⁰⁴ Ibid., p. 115.

¹⁰⁵ Ibid., p. 119.

¹⁰⁶ Ibid., p. 131.

¹⁰⁷ Ibid., p. 136.

¹⁰⁸ Ibid., p. 143.

¹⁰⁹ Ibid., p. 146.

¹¹⁰ Ibid., p. 150.

¹¹¹ Ibid., p. 153.

¹¹² Ibid., p. 157.

¹¹³ Ibid., p. 157.

¹¹⁴ Ibid., p. 167.

¹¹⁵ Ibid., p. 169.

me",¹¹⁶ "complainte",¹¹⁷ "lay",¹¹⁸ "virelay",¹¹⁹ as well as of dramatic genre and translation. His definitions are less precise than those of Fabri: rarely does he say exactly how many syllables, lines, what type of rime and stanza are the norm for the genre. Defining the "chanson", for example, he draws the reader's attention to its resemblance to the ode: "car aussy peu de constance ha l'une que l'autre en forme de vers, et usage de ryme".¹²⁰ This overlapping of types of poems just noted is frequently commented on by Sebillet;¹²¹ the old formal genre and type limitations are clearly giving way to the exigencies of new types of expressivity:

. . . tu peus faire la cantique de tèle sorte de vers, soient petis ou longs ou meslés, et de tèle ryme que tu voudras, maisqué avec proportion, encor tant longs et tant cours qu'il te plaira: car n'y a rien de limité.¹²²

Fabri describes and illustrates extensively a variety of rime schemes where Sebillet is content to describe briefly and illustrate summarily or not at all. Fabri gives examples of single rimes (léonines) ranging from the couplet to thirty consecutive lines.

¹¹⁶ Ibid., p. 175.

¹¹⁷ Ibid., p. 178.

¹¹⁸ Ibid., p. 180.

¹¹⁹ Ibid., p. 182.

¹²⁰ Ibid., p. 150.

¹²¹ See *ibid.*, pp. 115, 143, 153, 157 and others.

¹²² Ibid., p. 144.

based on the same sound,¹²³ crossed rimes arranged in several ways: ABABDCDC, ABABBCBC, ABABACAC, AABAAB, AAABBCAAABBC, and others,¹²⁴ "rime équivoque",¹²⁵ "anadiplosis",¹²⁶ "epanalepsis",¹²⁷ "entrelachée",¹²⁸ "annexe",¹²⁹ "couronnée",¹³⁰ "retrograde",¹³¹ and "deux et ar".¹³² Sebillet, on the other hand, while he devotes three chapters to rime, deals either with general principles or brief illustrations. In the first, Chapter II, despite his quite opposite taste, he makes a distinction very similar to that made by Du Bellay in the Deffence et illustration de la langue françoise¹³³ between poets and "rymeurs":

. . . a appellé les Pôètes François, rymeurs, s'arrestant a la nue escorce, et laissant la séve et le boys, qui sont l'invention et l'éloquence des Pôètes: qui sont mieux appelléz ainsi que rymeurs.¹³⁴

His second chapter, somewhat less disdainful of rime, announces that

¹²³ Fabri, op. cit., pp. 29-31.

¹²⁴ Ibid., pp. 32-40.

¹²⁵ Ibid., p. 41.

¹²⁶ Ibid., p. 42.

¹²⁷ Ibid., pp. 42-43.

¹²⁸ Ibid., p. 43.

¹²⁹ Ibid., p. 44.

¹³⁰ Ibid., p. 45.

¹³¹ Ibid., p. 46.

¹³² Ibid., p. 50.

¹³³ Ed. Henri Chamard (Paris: Didier, 1948), p. 179.

¹³⁴ Sebillet, op. cit., p. 20.

there are five sorts of rimé: "équivoque",¹³⁵ "riche",¹³⁶ rimes of one and a half syllables,¹³⁷ one syllable,¹³⁸ and "pauvre".¹³⁹ Finally, in his last chapter in a piece clearly added in retrospect (as is admittedly the case with the chapter on the old fixed forms): "Je sois quasi hors de propos te venant maintenant ajouter . . ." ¹⁴⁰ Sebillet mentions briefly some of the types of rime described by Fabri: "annexée",¹⁴¹ "fratrisée" (anadiplosis)¹⁴² "enchainée" (similar to anadiplosis),¹⁴³ "senée" (a rime mentioned by Gracien du Pont),¹⁴⁴ "couronnée",¹⁴⁵ "emperiere" (an elaborate couronnée),¹⁴⁶ "echo" (also described by Gracien du Pont),¹⁴⁷ "batalée",¹⁴⁸ "rétrograde"¹⁴⁹ and some obscure varieties of this last.

¹³⁵ Ibid.; p. 62.

¹³⁶ Ibid., p. 63.

¹³⁷ Ibid., p. 64.

¹³⁸ Ibid., p. 66.

¹³⁹ Ibid.

¹⁴⁰ Ibid., p. 128.

¹⁴¹ Ibid., p. 196.

¹⁴² Ibid., p. 197.

¹⁴³ Ibid., p. 198.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid., p. 199.

¹⁴⁶ Ibid., p. 200.

¹⁴⁷ Ibid., p. 201.

¹⁴⁸ Ibid., p. 202.

¹⁴⁹ Ibid., p. 203.

Figures of rhetoric are described and exemplified by Fabri in both his prose and poetic Rhétorique.¹⁵⁰ There are a large number of classical rhetorical figures and tropes, some described in detail, others summarily. Metaphor, for instance, receives one of the most summary definitions of all: "Metaphora, c'est translation des choses par similitude, comme ung homme simple est dict aigneau et ung orgueilleux est dict cuer de lyon."¹⁵¹ Both he and Sebillet are aware that their works have not treated this subject adequately and Fabri suggests other avenues to the reader:

Je lesse a desclarer les aultres figures de lexeos et de tropes et plusieurs autres grammaticales, les quelles sont pratiquées avec les couleurs de rethorique cy devant au premier liure desclares; et le surplus l'en pourra veoir es livres de grammaire, pour cause de brefueté.¹⁵²

Sebillet in talking "Du style du Poète: du choix et ordre des Vocables, appelle en Latin, Elocution" (Chapter IV) writes: "lés préceptz appartenans a cecy, sont escriz au long dedans Quintilian, Ciceron et autres Rheteurs".¹⁵³ The study of these authors being, as we have noted above (p.15 ff.), essential to the education of any person in the period, both authors, and particularly Sebillet, consider it unnecessary to repeat this already well-known material. We must not allow ourselves to treat this as of little importance

¹⁵⁰ Op. cit., I, 153-193; II, 112-133.

¹⁵¹ Ibid., I, 192.

¹⁵² Ibid., II, 133.

¹⁵³ Sebillet, op. cit., p. 32.

because of the relatively short shrift given it in these two works. It was so much a part of the sixteenth century literary mind that, in an art poétique, descriptions of the rhetorical figures were not really necessary.

We have discussed above the areas of poetic most interesting to the two extremes of the poetic norm, as illustrated in the works of Fabri and Sebillet: versification, particularly syllabification and rime; forms both fixed and free, and rhetoric, particularly the figures and tropes. As we have seen, there is no significant difference between the two on questions of syllabification. Nor do they differ with respect to rhetorical figures: Fabri merely enters into greater detail, while Sebillet relies on the reader's outside knowledge. The questions of the importance of elaborate rime and the forms, fixed and otherwise, available to the poet are those on which there is some variance. Sebillet clearly considers that rime as an end in itself is not as important as does Fabri. Again, as we have seen above (p. 17 ff.) Sebillet accepts as the norm a somewhat different set of forms than does Fabri. We may conclude, then, that the norm of the period insofar as syllabification and rhetorical figures are concerned may be considered not to have changed during the period involved, and that either source is normative; that for questions of rime and set forms we are studying a period characterized by change and that here Sebillet's norm, summarizing as it does the "school" of Marot, is to be preferred.

The linguistic norm we use is that established in a variety of normative dictionaries and grammars. Most valuable of these

are the works of E. Huguet,¹⁵⁴ F. Brunot,¹⁵⁵ and G. Gougenheim.¹⁵⁶

All of these authors use the literature of the period as the basis of their description, and all give ample examples. It is possible, therefore, to distinguish between late sixteenth century usage and that which would have been available to Marguerite by questioning any language use not exemplified by reference to Marguerite or one of her contemporaries. These works have also assisted us in establishing those deviations from the linguistic norm which do occur.

In addition to the above mentioned synchronic works, we have used, albeit less frequently, a selection of other diachronic works with particular reference: etymological,¹⁵⁷ orthographical,¹⁵⁸ and grammatical.¹⁵⁹ Such works were particularly useful in cases,

¹⁵⁴ Dictionnaire de la langue française du seizième siècle (Paris: Champion, 1925-1967); L'Évolution du sens des mots depuis le XVI^e siècle (Paris: Droz, 1934); Mots disparus ou vieillis depuis le XVI^e siècle (Paris: Droz, 1935).

¹⁵⁵ Histoire de la langue française, vol. II (Paris: Colin, 1947); F. Brunot and C. Bruneau Précis de grammaire historique de la langue française (Paris: Masson, 1933).

¹⁵⁶ Grammaire de la langue française du seizième siècle (Lyon: I.A.C., 1951).

¹⁵⁷ Oscar Bloch and W. von Wartburg, Dictionnaire étymologique de la langue française (Paris: Presses Universitaires de France, 1964); W. von Wartburg Französisches Etymologisches Wörterbuch (Basel: Helking and Lichtenhahn, 1948-1966).

¹⁵⁸ Charles Beaulieux, Histoire de l'orthographe française, 2 vols. (Paris: Champion, 1927).

¹⁵⁹ Kr. Nyrop, Grammaire historique de la langue française (Copenhagen: Gyldendalske Boghandel, Nordisk Forlag, 1930); M. Grevisse, Le Bon Usage (Gembloux: Duculot, 1964).

where those dealing systematically with sixteenth century usage were silent. Finally we must mention Alexis François' Histoire de la langue française cultivée,¹⁶⁰ which while in most cases not sufficiently detailed to be of extensive use in this dissertation, has the distinction of calling the language of the conversations in Marguerite's Heptaméron the norm in the court at the time:

Le langage de la cour, c'est celui du roi, de son "conseil", de la noblesse qui l'entoure, hommes et femmes, gagnés par la politesse. Les conversations qui accompagnent les nouvelles de l'Heptaméron de la reine de Navarre ont déjà la force de la démonstration par l'exercice. De ce point de vue entre autres, l'ouvrage marque une époque.¹⁶¹

Against the epoch norm as found in these works we shall examine the Marguerites in order to define their particular style. In our research we began by studying the sounds, passed to the word in isolation and combination, and then to the sentence as a unit. We have noted the areas in which Marguerite's style corresponds to that of the period norm both linguistically and poetically. While we do not aim to provide an exhaustive grammar of the style of the Marguerites, we do hope to show that its principal components conform to a specific system. The traditional segmentation of words into such morphological categories as 'verbs', 'adjective', 'noun' has been retained. Because of the relatively large body of material, we adopted a systematic sampling procedure¹⁶² in order to study

¹⁶⁰ Vol. 1 (Geneva: Jullien, 1959).

¹⁶¹ Ibid., p. 190.

¹⁶² Because of the amount of material involved we cannot claim to have counted every article, verb, etc.: Rather we have chosen pages according to a predetermined method. We have examined word by word the first and last pages of each poem, the middle page of

certain passages in exhaustive detail.

We have not, however, allowed ourselves to be restricted by this approach and have also studied in detail certain passages which have struck us especially. We found that, in certain contexts, concentrations of particular devices occur. Throughout the poetry a persuasive axis is apparent. Intersecting it are two primary subject axes (religion and love) and four main types of poem (reflective, narrative, lyrical and epistolary modes). The points of intersection of these axes provided interesting and significant convergences:

Without wishing to separate style from content, we feel that the subject matter has already been adequately examined. We shall not attempt therefore to define her exact position on the topics of religion and love, confining ourself to a statement that these subjects were of great interest to her. We have adopted the four types referred to above as the foci for this dissertation, believing that the distinguishing characteristics of each type serve to underline the attribute shared by all, the persuasive vein, which is, we believe, the vital force behind the Marguerites. As the thesis develops we will show that this is the rhetoric within the rhetoric that is at the heart of Marguerite's style. Along the axis of persuasive rhetoric converge the main aspects of Marguerite's public style.

each poem, and every tenth page in the longest poems, every fifth in the shorter ones. This procedure revealed sample syntactic patterns which when compared to randomly selected pages proved consistent and thus appeared a successful method. The vocabulary was studied in its entirety, and of course the poem as a structured unit was also studied as a whole.

CHAPTER II

THE STYLISTIC NORM OF THE MARGUERITES

In this chapter, we will attempt to outline the basic components of the style of the non-dramatic poems in the Marguerites. The choice evinced here is a primary one; from all the devices available to Marguerite in the poetry and theoretical works of the time, these are the devices which she selected. We shall not attempt at this point to show to what extent they appear (or do not appear) in individual poems nor in types. We are merely establishing the basic shape of her stylistic usage in the poems we will study.

Marguerite uses a wide variety of line and stanza forms, all within the standards established in Fabri and Sebillet. The shortest line used is the four-syllable line, the longest and the most frequently used the twelve-syllable Alexandria. The only two of those mentioned by Fabri and Sebillet which she omits are the two and three syllable lines, unsuitable in any case for anything but the most inconsequential epigram, a genre which Marguerite practised but did not choose to publish.¹ Of the fixed forms mentioned in our introduction,² she published the rondeau, the sonnet, the chanson, the épître, the énigme and the complainte although we know that she also wrote epigrams, dialogues, and elegies.³ Her practice is clearly closer to

¹ See Marguerite de Navarre, Les Dernières Poésies, éd. Abel Lafranc (Paris: Armand Colin, 1896), p. 368.

² See above, Chapter I, p. 20.

³ See Marguerite de Navarre, Les Dernières Poésies, pp. 342, 349, 368.

that followed by the school of Marot as described in Sebillet, particularly in the flexibility with which she treats the chanson and in the amount of poetry which does not fall into any of these categories. The long unfixed forms represent the bulk of the poetry studied, and in fact the bulk of Marguerite's non-dramatic verse. The new freedom we saw reflected in the doctrine of Sebillet is present in Marguerite's poetry.

The impact of rime, conventional as well as other, is to place stress on those words rimed, not only phonologically but semantically. This is particularly effective where there is a refrain, repeating one or several lines and giving even greater impact to the message conveyed in the refrain. Even when the sound pattern exists for itself alone, it can induce what Levin calls a "primary aesthetic response."⁴

Marguerite uses a large variety of rime schemes. Her usage is consistent with that described by Fabri, although she never goes to the extremes of thirty consecutive riming lines which he mentions. She uses the riming couplet extensively, as well as a variety of crossed rimes. The couplet is used exclusively in the "Miroir", "Triomphe", "Complainte", "Histoire", the "Epistres", "Umbre", "Mort", "Adieux", and "Chanson 7". Crossed rimes are used in the "Discord", the "OAF", "OJC", "Quatre Dames", "Chansons", and the two "Enigmes".⁵

⁴ Samuel R. Levin, "The Conventions of Poetry" in Literary Style ed. Seymour Chatman (New York: Oxford University Press, 1971), p. 187: "This level of aesthetic response rules out by definition any cognitive stimulus. Such a response is an intuitive, precognitive matter, activated by sensory rythmical and formal stimuli. Thus, acoustic chiming, regular recurrence and its consequent formal structuring, are sufficient stimuli for this primary aesthetic response."

⁵ See above, p. viii for list of abbreviated titles.

The "Coche" uses a combination of riming couplets and crossed rimes to distinguish the narrator/queen and the three ladies. Some of the crossed rimes are quite intricate, involving continuous chains, such as that in the "Quatre Dames": AAAB BBBC CCCD and so on, or the seventeen and eighteen line stanzas of the "OJC" which are all different variations on two rimes. The latter shows the most convoluted of all the rime schemes used by the Queen in the Marguerites.

Such intricacy is not, however, particularly obtrusive, because the Queen showed very little interest in the elaborate rimes illustrated by Fabri and glossed over by Sebillet. There are only a handful of examples of rime équivoque, anadiplosis, epanalepsis, while the rime deux et ar is used in the "Coche" and the "Quatre Dames".⁶ Her indifference to such matters is very similar to that expressed by Sebillet in his second chapter⁷ where he distinguishes between rime and poetry. While she does use all five degrees of rime mentioned and defined by Sebillet,⁸ it is without any apparent preference. Rarely, however, are the lines equivocal or rich according to Sebillet's definitions, nor on the other hand are they poor. The first sixteen lines of the "Coche" illustrate the mixing of rimes.⁹ This passage includes rich ("temperance", "esperance"), one and a half syllable ("soleil", "vermeil"), one syllable ("vainqueur", "cœur") and poor ("doux", "courroux") rimes. While there are negligent rimes our study

⁶ This rime was particularly appropriate to monologue according to Fabri, op. cit., p. 51.

⁷ Op. cit., p. 20.

⁸ See above, Chapter I, p. 22.

⁹ Marguerites, II, "Coche", pp. 265-266.

confirmed those of R. Marichal¹⁰ which established the generally good quality of Marguerite's rimes.

For Marguerite rime can have the structural function we have thus far noted: the organizing of the poem into stanzas and the marking off of rythmical groups, or a semantic function when used to draw attention to key concepts or even a purely aesthetic one where the sound pattern exists apparently for itself alone. Riming sounds which do not function structurally occur at random places in the line of poetry, mostly in the form of rhetorical alliteration and repetition.

Alliteration, or the repetition of sounds, as contrasted with repetition of morphemes, is used by Marguerite in these poems, although never in the exaggerated rhétoriqueur tradition, as in the poem by Jean Molinet "Oraison sur Maria", where every word of the first stanza begins with M, the second with A and so on:

Marie, mere merveilleuse
Marguerite mundifie . . . 11
Mere misericordieuse . . .

Alliterations of one sound, excluding repetition of any other single sound are rare in extended passages. They occur in the course of one, two or three lines at the very most: "Venez Veneurs, venez, venez",¹² or "Car vous priez et plaidoyez pour moy/Et qui plus est quand poëtre me voyez"¹³ or

¹⁰ See R. Marichal, La Navire, pp. 221-223; La Coche, p. 52.

¹¹ Gray, op. cit., p. 8.

¹² Marguerites, I, "Chansons" 6, p. 487.

¹³ ibid., "Miroir", p. 60.

Son coeur soit peu de tristesse et angoisse,
Soit son esprit frappe de cacit , ¹⁴
Puisse souffrir toute l'adversit .

Passages longer than these almost always involve interwoven
 consonances of two or three sounds:

L'obscurit  des tenebr s reprens;
 Et nostr  esprit de notr  chair desprens,
 Le tirant hors de ceste cheminee
 Noircie au feu dont elle est sy m nee,
 Que si l'esprit y faisoit son sefour,
 Luy iffiny en ceste chair finee ¹⁵
 Seroit en nuict eternelle, sans jour.

Much more frequent are one-line alliterations where two rimed sounds
 are paired, symmetrically opposed, or crossed: "Finer la fault, ou
prens une poulie", ¹⁶ "Contre le Ciel; que le Soleil nous cache", ¹⁷ or
 "De votre amour vraye approbation". ¹⁸ The most common alliteration
 generally is that involving pairs of words: "maligne maratre", ¹⁹
 "fragile facture" ²⁰ and others. It would appear that the conclusive
 factor in the choice of word pairs is, in many cases, the desire for
 similarity of sound, both for emphasis and for the pleasant effect
 of the repeated sound on the ear.

Such alliterations have the effects of attracting and fixing the
 reader's attention on particular words and passages. They thus are a

¹⁴ Ibid., "Complainte", p. 462.

¹⁵ Ibid., "OAF", p. 86.

¹⁶ Ibid., II, "Quatre Dames", p. 93.

¹⁷ Ibid., I, "Triomphe", p. 385.

¹⁸ Ibid., "Miroir", p. 26.

¹⁹ Ibid., "Complainte", p. 455.

²⁰ Ibid., "OAF", p. 87.

means for the author to emphasize for the reader the meaning of the words alliterated. In addition they tend to lend cohesiveness to words, from pairs to several lines of poetry, thus encouraging the synthesizing of the subject matter. Finally, alliteration has an aesthetic appeal, merely by the effect of the repeated sounds. It was one of the classical rhetorical devices and one found throughout French poetry. As a stylistic device its effects are similar to those of repetition of morphemes, whole words and structured groups.

In the Marguerites we find a wide selection of the figures of repetition. Those which repeat words and phrases are anaphora:

C'est luy par qui sommes, vivons, mourrons;
 Par qui pensons, congnoissons et scavons
 C'est luy qui est nostre espoir, nostre vie,
 Nostre desir et nostre sainte enuie.
 C'est luy, qui est nostre force, et vertu ²¹

traductio: "Et que d'amour vray, Amour est le maistre" ²² polypoton:
 "noblement anoblie" ²³ copulatio: "Il le fait serf de sa malignité./
 Serf, je dis serf: voire sa dignité." ²⁴ episeuxis: "Seigneur,
 Seigneur, par ta force et prouesse" ²⁵ heratio: "Tu Es qui Es, verité,
 voye et vie," ²⁶ epanodos: "Chef de mon chef, vigneur de ma vigneur," ²⁷

Other repetitive devices repeat structures, as for example frequentatio:

²¹ Ibid., II, "Epistre IV," p. 68.
²² Ibid., p. 69.
²³ Ibid., I, "Miroir", p. 39.
²⁴ Ibid., "Triomphe", p. 389.
²⁵ Ibid., p. 401.
²⁶ Ibid., "OAP", p. 94.
²⁷ Ibid., "Complainte", p. 449.

O mon Pere, quelle paternité!
 O mon Frere, quelle fraternité!
 O mon Enfant, quelle dilection!
 O mon Espoux, quelle conionction!²⁸

commoratio: "Le plus petit, le dernier et l'infime"²⁹ hypozeuxis:

Si Te Deum feut dit loyeusement,
 Si mercié feut Dieu devotement,
 Si frere et soeur de tous maux confortez
 N'estoient pas de loye transportez.³⁰

Repetition, whether of sound, word, notion or structure has the effect of reinforcing the content thus repeated. It can also have the effect, particularly in the conventional rhetorical devices mentioned above of functioning as an écart, drawing attention to that part of the poem.³¹

The line dividing repetitive and emphatic rhetorical devices is very narrow, as emphasis in Marguerite's poetry is often achieved through repetition. She does however, use a number of emphatic devices not necessarily involving repetition; this group of rhetorical figures is used second in frequency to the repetitive group.

Exclamatory figures such as abominatio: "O quel tourment, quelle grefue, douleur/Ma mys au coeur ceste mixture amere!"³²

admiratio: "O la vertu, qui rend puissant, sçauant,/Cil qui estoit foible et sot par avant!"³³ optatio: "S'il estoit bon, ô que ie

²⁸ Ibid., p. 51.

²⁹ Ibid., "OAF", p. 82.

³⁰ Ibid., II, "Epistre III", p. 63.

³¹ See J. Dubois et al., op. cit., p. 40, part 2.3.2.

³² Marguerites, I, "Complainte", p. 447.

³³ Ibid., "OAF", p. 102.

l'aymerois!"³⁴ and paeanismus:

O quel honneur, quel bien, et quelle gloire
A l'ame qui sans cesse ha la memoire
Qu'elle de vous est fille!³⁵

occur throughout the poems studied. Rhetorical questions such as

interrogatio: "Qui est de nous, qui en larmes ne fonde, / D'avoir telz
dons, qui de foy n'avoit riens?"³⁶ rogatio:

Et s'il vous plait un petit l'imprimer
Dedans un coeur, la peult il exprimer?
Certes nenny:³⁷

and percontatio:

Las! que fault il plus à mon ame
Qui est tirée en sy bon lieu
Sinon se laisser en la flame
Brusler de ceste amour de Dieu?³⁸

are also frequently used devices. Other recurring emphatic devices are

adynaton: "Car vous louer ne puis comme ie doy"³⁹ hyperbole:

A moy, qui suis ver de terre tout nud.
Que dy'ie ver? ie luy fais trop d'iniure:
A moy, qui suis tant infame et pariure,
D'orgueil remply par mondaine raison,
De faulseté, malice, et trahison.⁴⁰

³⁴ Ibid., II, "Quatre Dames", p. 96.

³⁵ Ibid., I, "Miroir", p. 23.

³⁶ Ibid., "Discord", p. 74.

³⁷ Ibid., "Miroir", p. 66.

³⁸ Ibid., "Chansons" 13, p. 504.

³⁹ Ibid., "OJC", p. 145.

⁴⁰ Ibid., "Miroir", p. 19.

paradox: "Immortel suis, tendant a pourriture"⁴¹ lamentatio:

O Ciel, et Terre,
 Qui soustenez, et qui courez ma guerre,
 Vous me voyez en grand espace en serre
 Voudriez vous point m'envoyez un tonnerre,
 Pour abbreger/
 Mes iours mauvais . . . 42

laudatio: "Le Roy, qui est digne de tout le Monde",⁴³ asservatio:

"Goulu Enfer",⁴⁴ sententia: "On dit que l'oeil est du coeur messenger",⁴⁵

sermocinatio: "Il m'a soudain dit; Voz paoureux alarmes",⁴⁶ onoma-

topoeia: "Ie te voy triste, et souent souspirer",⁴⁷ familiaritas:

"Allez, dehors, Scrupule",⁴⁸ brachiepeia "En Ceste foy ferme et seure
 me taiz;/Et pour penser, le parler i'abandonne"⁴⁹ and antonomasia:

"un/Uriè".⁵⁰ All these highly coloured devices serve to attract

the reader's attention. Where strength of expression is accompanied

by amplitude we find such devices as articulus: "Mais, Monseigneur,
 pour vous avoir hay,/Abandonné, laissé, fuy, trahy"⁵¹ and congeries:

⁴¹ Ibid., "Discord", p. 71.

⁴² Ibid., II, "Quatre Dames", p. 92.

⁴³ Ibid., "Epistre II", p. 46. The praise actually continues on pp. 47-51.

⁴⁴ Ibid., I, "Miroir", p. 63.

⁴⁵ Ibid., II, "Histoire", p. 18.

⁴⁶ Ibid., "Epistre II", p. 46.

⁴⁷ Ibid., "Coche", p. 276.

⁴⁸ Ibid., I, "Chansons" 12, p. 500.

⁴⁹ Ibid., "OJC", p. 147.

⁵⁰ Ibid., "Triomphe", p. 392.

⁵¹ Ibid., "Miroir", p. 41.

"Làs, c'est pour consommer, fondre, brusler, du tout anéantir,"⁵²

Finally certain devices have the primary effect of amplifying: circumlocution: (speaking, presumably of Marguerite herself)

Celle enuers qui le Seigneur m'a fait faire
De son salut l'amyable message.
Comment aussi m'a fermé son courage
Celle chez qui ie feuz le laboureur
De l'Eternel.⁵³

interpretatio: "Le diray ie? L'oseray ie annoncer?/Le pourray ie sans honte prononcer?"⁵⁴ and the similar device expolitio used in the lengthy amplifications on the relationship between the soul and God, summed up in the following frequentatio

Vous appellant Pere (parlant à vous
Sans crainte auoir) Enfant, Frere, et Epoux.
Vous ecoutant, ie m'oy Mere ~~ommer~~,⁵⁵
Soeur, Fille, Espouse . . .

Peristasis also serves to enlarge a subject by developing its circumstances: "Et mere et vierge estes parfaitement, / Auant, apres et en l'enfantement."⁵⁶ Appositum also amplifies and is a very frequently used device: "Supreme Monarque".⁵⁷

⁵² Ibid., p. 52.

⁵³ Ibid., "Complainte", p. 460.

⁵⁴ Ibid., "Miroir", p. 39.

⁵⁵ Ibid., p. 52.

⁵⁶ Ibid., p. 26.

⁵⁷ Ibid., "Triomphe", p. 421.

If emphatic and repetitive devices are used to drive a point home, we are given a clue to the sort of persuasion offered in two other groups of rhetorical devices. Devices intended to clarify are not particularly common: Clarification is much more likely to be achieved through the affective means of analogy, metaphor and other descriptive and narrative figures, which are more common in the Marguerites than are those figures which clarify logically.

From the variety of descriptive and narrative devices available, Marguerite selects the metaphor: "Par dure mort, sauver son blanc de tache,"⁵⁸ personification: "Ainsi Peché devant la Loy gisoit,"⁵⁹ simile: ". . . ainsi qu'un festu/Retire à soy l'Ambre, ta grand vertu . . ."⁶⁰ synecdoche: "Car aussi tost que deuant ses yeux vint,"⁶¹ sermocinatio and antonomasia,⁶² tractatio:

Ses yeux estoient en la teste enfoncez,
Comme charbons en un fourneau mussez.
De son gosier une puante haleine
Sortoit, ainsi que d'une fosse pleine;⁶³
Sa langue aussifiel de Dragon iettoit⁶⁴

tempus:

Leurs grands beautés descouvroient au Soleil,
Qui, se couchant à l'heure, estoit vermeil;
Et laisoit l'air sans chaud, ny froid, si doux.⁶⁴

⁵⁸ Ibid., II, "Histoire", p. 21.

⁵⁹ Ibid., I, "Triomphe", p. 389.

⁶⁰ Ibid., II, "Histoire", p. 20.

⁶¹ Ibid., "Epistre I", p. 42.

⁶² See above p. 36.

⁶³ Marguerites, I, "Triomphe", p. 390.

⁶⁴ Ibid., II, "Coche", p. 266.

topothesia:

. . . ayans pour leur couverte,
 Une espesueur de branchettes, yssues
 Des arbres verds, iointes comme yssues,
 Et aupres d'eux (pour leur soif estancher)
 Sailloit dehors d'vn cristallin rocher
 Douce et claire eau . . .⁶⁵

testatio: "I'ay veu les yeux desquelz. Amour cruel tyrant/Auoit fait
 les doux traicts."⁶⁶ These descriptive and narrative devices occur,
 naturally enough, in the narrative poems most often although occasionally
 they appear elsewhere.

Metaphor occupies a privileged position among the rhetorical
 devices to be found in the Marguerites. It is by far the most
 frequently recurring single device, reinforcing the position that
 metaphor is central to the notion of poetry; that there can be no
 poetry without metaphor.⁶⁷ Paradoxically, however, it is not always
 the most effectively used device. Figures of repetition and emphasis,
 also very common, are often used to greater effect. Versification
 and metaphor combine with fundamentally oratorical, apparently prosaic
 devices to point to the meaning of the poem. We find a wide variety
 of images drawn from such sources as the Bible, nature and the
 elements, figures based on secular and religious readings including
 the Petrarchan and neo-Platonic traditions, and imagery calling on her

⁶⁵ Ibid., "Histoire", p. 5.

⁶⁶ Ibid., "Mort", p. 328.

⁶⁷ See Cohen, op. cit., p. 113 for a résumé of such positions.

daily existence as woman and royal personage. In most cases it is impossible to define the source of the image: the image of fire for instance could be biblical or Pétrarchan, drawn from nature or from her daily life. Rarely are the images unusual, being found throughout the literature of the period. The most common biblical images are those of God as father,⁶⁸ Christ as husband,⁶⁹ life as a path,⁷⁰ or a battle,⁷¹ and heaven as a port.⁷² Flame and fire imagery,⁷³ as well as references to light and darkness,⁷⁴ water,⁷⁵ are frequent, as are references to parts of the body,⁷⁶ particularly the heart⁷⁷ and eyes.⁷⁸ Other recurring images are drawn from Marguerite's daily experience. References to war,⁷⁹ hunting,⁸⁰ the court,⁸¹ clothing,⁸²

⁶⁸ See Marguerites, I, pp. 22, 25, 27, 29, 30 and others.

⁶⁹ See ibid., pp. 23, 24, 28, 39, 40, 41 and others.

⁷⁰ See ibid., pp. 45, 56, 109, 382, 384 and others.

⁷¹ See ibid., pp. 30, 47, 54, 62, 63, 72, 105 and others.

⁷² See ibid., pp. 50, 75, 78, 140, 404 and others.

⁷³ See ibid., pp. 55, 61, 65, 67, 78, 86, 88 and others.

⁷⁴ See ibid., pp. 55, 61, 65, 67, 78, 86, 88, 99 and others.

⁷⁵ See ibid., pp. 60, 68, 75, 78, 79, 81, 85, 86, 89 and others.

⁷⁶ See ibid., pp. 30, 44, 45, 46, 53, 55 and others.

⁷⁷ See ibid., pp. 17, 18, 20, 22, 24, 25, 28, 29 and others.

⁷⁸ See ibid., pp. 32, 38, 43, 44, 47, 56 and others.

⁷⁹ See ibid., pp. 16, 19, 21, 24, 26, 29, 30, 34 and others.

⁸⁰ See ibid., pp. 19, 31, 38, 50 and others.

⁸¹ See ibid., pp. 18, 27, 46, 47, 52, 56, 58 and others.

⁸² See ibid., pp. 29, 42, 66, 82, 87, 101, 102 and others.

animals,⁸³ household objects,⁸⁴ birth and death,⁸⁵ commerce,⁸⁶ writing and other intellectual pursuits⁸⁷ find their way into her poetry as images.

Notwithstanding the extensive use of the above affective devices, there are a certain number of figures of thought whose appeal is not only affective but also intellectual: chiasmus, which is very common: "Je fais le mal, mais le mal je ne fais,"⁸⁸ analogy:

Je voyois bien que les comparaisons
De la vigne, qui vous donnoit poisons,
Et la brusques en lieu de fruit parfait,⁸⁹
Estoyent pour moy, qui avois ainsi fait.

ratiocinatio: "Qu'y a il plus? est ce tout? helàs non,"⁹⁰

exemplum:

Si pere a eu de son enfant mercy,
Si mere a eu pour son filz du soucy,
Si frere à soeur a couvert le peché;
Le n'ay point veu. . .⁹¹

and definitio:

⁸³ See *ibid.*, pp. 19, 30, 32, 42, 55, 68, 80, 81, 85 and others.
⁸⁴ See *ibid.*, pp. 32, 37, 38, 47, 50, 77, 86, 98, 101 and others.
⁸⁵ See *ibid.*, pp. 19, 30, 31, 45, 47, 52 and others.
⁸⁶ See *ibid.*, pp. 18, 22, 23, 24, 29, 40, 41, 47, 54 and others.
⁸⁷ See *ibid.*, pp. 17, 22, 38, 42, 50 and others.
⁸⁸ *Ibid.*, p. 72.
⁸⁹ *Ibid.*, p. 43.
⁹⁰ *Ibid.*, p. 23.
⁹¹ *Ibid.*, p. 37. This is also hypozeuxis.

Le dy viure Spirituellement
 Cil qui vers Diev a mis son pensement⁹²
 Fiance, et Foy; dont vient la Charité

While all the above mentioned rhetorical figures are not used with equal frequency, clearly Marguerite's poetry, imbued as it is with such devices, belongs in the same tradition as the poets studied by Sebillet and Fabri. Many of the devices referred to occur in Fabri's Rhétorique and those which do not are defined in the classical and contemporary treatises we spoke of in our introduction..

Before we begin our investigation of Marguerite's linguistic norm as seen against the background of the language norm of the period as nearly as both can be established, we propose to summarize areas of Marguerite's poetic in comparison with the norm of the period discussed in our introduction.⁹³ Marguerite's practice coincides with that described by Sebillet and Fabri insofar as syllabification and rhetoric are concerned. On the questions of elaboration in rime and the use of fixed forms Marguerite is closer to Sebillet. In these areas, she has kept up with the practice of the time. While she does not display any intense interest in the musicality of rimes (which might be demonstrated by more frequent use of rich rime and thus is not quite in accord with Sebillet)⁹⁴

⁹² Ibid., p. 75.

⁹³ See above, Chapter I, Introduction, pp. 13-26.

⁹⁴ Sebillet, op. cit., p. 64: "Aussi la dois tu tenir et observer en composant le plus pres que tu pourras."

she does allow herself great freedom in the form of her poems, using mostly open-ended type forms. The lexical choice shown in the Marguerites is within the limits set by the three stylistic levels accepted in the rhetoric of the day. It ranges from words and expressions drawn from familiar daily conversation to high style latinate and Greek 'book' words. There are a few words which would have been judged completely vulgar and beyond the capacity of poetry to absorb. Such words as "fiens" were proscribed both by Fabri⁹⁵ and Peletier.⁹⁶ The stylistic level is usually medium, using common words and more involved figurative expressions in combination (mediocre):

Ay ie cherché luy donner nourriture
 Sinon toujours de la sainte pasture?
 Je conduisois mes Agnelins exquis
 Non aux deserts, mais aux heureux pastiz
 Dont IESUS CHRIST luy seul en est la porte.⁹⁷

The inclusion of a diminutive such as "Agnelins" precludes this from high style (magniloquens), while the metaphors related to the shepherd and the door raise it above the lowest style (humile). In this latter there are no figurative expressions and the language is completely prosaic, the vocabulary including no specifically poetic or 'dictionary' words. This stylistic level is very rare in Marguerite's poetry, except in brief passages. Even where the words are consistent with this level, their arrangement, and the effects of

⁹⁵ Fabri, op. cit., p. 22.

⁹⁶ Jacques Peletier du Mans, L'Art poétique, ed. André Boulanger (Paris: Les Belles Lettres, 1930), p. 85.

⁹⁷ Marguerites, I, 461.

end line rime and repetitive devices such as the refrain raise it to the middle level:

Si par la prière
Tirer t'y pouois,
Certes en arriere
Tu ne demourrais
Ne tarde mye,
Viens et me crois
Chercher la vie ⁹⁸
Dedans la croix.

Sustained high style, on the other hand, does occur, particularly in the long, religious poems. Although, again, it is not as common as the middle style:

Que diray ie? encores que souuent
De mon malheur vous vinsiez au deuant
En me donnant tant d'aduertissementz
Par parole, par Foy, par sacrementz:
M'admonnestant par predication
Me consolant par la reception
De vostre corps tres digne, et sacré sang:
Me promettant de me remettre au rang
Des bienheureux en parfaite innocence ⁹⁹
I'ay tous ces biens remis en oubliance.

Here the choice of latinate words "admonnestant", "predication", "innocence", as well as the periodic arrangement of the final six lines, the repeated and balanced structures all are indicative of the high, eloquent style.

Marguerite's vocabulary shows little specialization, with the exception of a very few areas where somewhat technical words appear.

⁹⁸ Ibid., I, 480.

⁹⁹ Ibid., I, 20.

Hunting,¹⁰⁰ war¹⁰¹ and music¹⁰² are the only areas in which any evidence of a desire to use concrete words specifically is shown. To these we can probably add religion, as many of the words used, for instance to name God, were suffused with specific sectarian meanings amounting almost to technical terms¹⁰³ or a protestant 'code'. Religion and human love, being the central subjects of the Marguerites, it is not unusual that most of the particularized vocabulary springs from these two areas.

While Marguerite does not exploit the synonym, particularly in her shorter poems, in the two main topic areas just mentioned she does give evidence of a broad vocabulary quite ample to express the nuances of religious thought and amorous feeling. Her own sinfulness, for example, is expressed in a variety of ways. She calls it "peché", "faulseté, malice et trahison", "orgueil", "paresse", "maux" and speaks of herself as "infame" and "pariure".¹⁰⁴ Each of these words conveys a particular meaning as well as the general sense, reflecting a semantic overlap between the words and giving particular meaning to each. She does rely, however, on such general terms as aimer, mourir

¹⁰⁰ Ibid., I, 483-487: "veneur", "chasseur", "colliers", "coubles", "laisses", "curee".

¹⁰¹ Ibid., I, 46: "espee", "espieu", "arbaleste", "fonde"; p. 49: "armure"; p. 59 "escarmouche".

¹⁰² Ibid., II, 11-12: "fleustes", "flageolz", "diminutions", "bransle", "mesure".

¹⁰³ Ibid., I, 524-525: "predestinée", "dateur", "servateur". For the significance of these words see Rabelais, op. cit., pp. 156, 294, 450.

¹⁰⁴ Marguerites, I, 19.

and pêcher more heavily than on unusual synonyms and synonymous expressions.

Marguerite's vocabulary bears the mark of the period. It appears to be in the mainstream of written language: characterized by some slightly archaic expressions, some attempts at using new words and the use of a large body of generally accepted lexical material. Most of the words used are familiar to us today, although their meanings have in many cases evolved to a greater or lesser extent. The concept evoked by a word such as "imprimer"¹⁰⁵ was quite different then than now, for instance. Some of the words Marguerite uses were already slightly old-fashioned when the work was published: "conquereur"¹⁰⁶ had been replaced by conquérant, "doutance"¹⁰⁷ by doute, "Cuyder",¹⁰⁸ "mercher",¹⁰⁹ "destouber",¹¹⁰ among others were passing out of use by the middle of the century. Marguerite was not, however, oblivious to newly coined words nor to newly acquired meanings for old words. She uses "transis"¹¹¹ in its modern sense, and includes 'fad' words such as "lenite"¹¹² and "crespelets"¹¹³ for instance. Apparently the

¹⁰⁵ Ibid., I, 66.

¹⁰⁶ Ibid., II, 64.

¹⁰⁷ Ibid., I, 474.

¹⁰⁸ Ibid., p. 530.

¹⁰⁹ Ibid., p. 578.

¹¹⁰ Ibid., II, 53.

¹¹¹ Ibid., II, 62.

¹¹² Ibid., I, 127.

¹¹³ Ibid., II, 329.

meaning of "lenité" was not yet clear around 1527-1531:¹¹⁴ it appears in Estienne's dictionary in 1552¹¹⁵ and is scarcely used thereafter. The vogue for "crespelets" was also limited, though not as strikingly. It appeared and disappeared with the sixteenth century.¹¹⁶

The words thus far discussed in our exposition of Marguerite's lexical choice constitute only slightly more than half of the words she uses. Pseudo-words or syntactical particles,¹¹⁷ as distinguished from lexical signs, represent a significant proportion of the words used. By themselves they have little conceptual value, but serve to mark syntactical relationships. In our sampling we found a range of from 36% to 57% syntactical particles, depending on the type of poem, the location of the sample within the poem and the density of effects within the sample. Despite the range, the overall average was 49%, a figure quite within the normal for sixteenth century poets.¹¹⁸ While, as we shall see, there appears to be a relationship within Marguerite's idiolect between the frequency of such syntactical particles and such factors as the degree of analysis, the increasingly large percentage generally through the period reflects the decline

¹¹⁴ Huguet, Mots disparus, pp. 238-284.

¹¹⁵ Huguet, Dictionnaire, IV, 793.

¹¹⁶ Brunot, *op. cit.*, II, 192, lists it as a new word, while Huguet, Mots disparus, p. 209 lists it as one which subsequently fell into disuse.

¹¹⁷ Conjunctions, pronouns, articles and some adjectives.

¹¹⁸ This information was obtained by word frequency counts of similar topics treated by different authors. For example, in developments on the theme of le, in "OAF", I, 88, 43% of the words were such particles. Gray, *op. cit.*, Labé, p. 194, 37%; Du Bellay, p. 185, 45%; d'Aubigné, p. 466, 52%.

of the article and pronoun ellipsis which took place in the langue during the century.¹¹⁹

The usage of the articles, both definite and indefinite follows that current at the time the author was writing; on the whole, the Marguerites are within the literary norm for the first half of the sixteenth century in this respect.¹²⁰ That is to say that usage varies considerably and that tendencies rather than consistent practice is what one uncovers. This is not to say that those who used the language were unaware of the stylistic effect of the presence or absence of the article. Meigret in 1550 is aware that the lack of a definite article makes a noun more general.¹²¹ Hence we are dealing not only with "faits de langue"¹²² but also with faits de style.

In the vast majority of cases, the definite article is used with common nouns to determine them, and is frequently omitted with proper and abstract nouns, except when the meaning is deliberately to be limited: "Alors luy fait bien sentir Verité/Qu'en vous y a vraye paternité".¹²³ Both of the abstractions "verité" and "paternité" are used in the most general sense, in contrast with the specific types of "fraternité" mentioned in the following quote: "Mais, mon Sauveur,

¹¹⁹ Gougenheim, op. cit., pp. 64, 68.

¹²⁰ See Brunot, op. cit., II, 277-281, 386-399, for this norm.

¹²¹ Ibid., p. 386.

¹²² Yves le Hir, Rhétorique et stylistique de la Pléiade au Parnasse (Paris: Presses Universitaires de France, 1960), p. 18.

¹²³ Marguerites, I; 23.

de la fraternité/Qu'avez à moy par vostre humilité,"¹²⁴ where the determinizing of the article is reinforced by the relative clause.

Most enumerations of nouns follow the general tendency of the period to omit articles after the initial one.¹²⁵ The advantages of this procedure are rhetorically clear; there is an effect of intensity achieved through the omission of particles. Thus, lines such as "Doit recevoir coeur, corps, entendement"¹²⁶ are not conventional but rhetorically effective. Equally compelling in an opposite way is the inclusion of the definite article, in a line such as "Les iours, les nuictz, les heures, et le temps"¹²⁷ where the accumulation of time concepts is stressed and at the same time the pace is slowed by the device. We are made conscious of the length of time as well as of its existence. In these poems, the omission of the article occurs most often in groups of two words, where it appears before the first noun but is subsequently left out: "l'oeil et sens."¹²⁸ The second noun is no less actualized than the first and there is no particular effect derived from this procedure which was characteristic of the langue of the time.¹²⁹

Frequently the decision to include an article or not depends

¹²⁴ Ibid., p. 27.

¹²⁵ Brunot, op. cit., II, 398. This coincides with the rhetorical device articulus.

¹²⁶ Marguerites, II, 71.

¹²⁷ Ibid., p. 69.

¹²⁸ Ibid., p. 38.

¹²⁹ Brunot, op. cit., II, 398.

on the metrical exigencies of the line. Thus we find lines such as: "De conseruer le chaste et le pur nom,"¹³⁰ where the second "le" supplies the required number of syllables, as well as lines such as "Contre le glaive et vertu tyrannique."¹³¹ The omission of the article is also used to turn a common noun or verb into a name. Thus the "Cüyder" referred to throughout the "Histoire" while not acting in the story, takes on some of the qualities of a person (it can be spoken to, for instance):

The indefinite article is used almost exclusively according to the norm of the period; that is to say, usage varies but tends towards more frequent occurrence. While Brunot and Gougenheim do not agree on the question of the indefinite article in the predicate after être,¹³² Marguerite favours modern usage: "Ne dois ie pas demander estre un Ange."¹³³ Her usage varies in the case of adjectives such as tel, where we find the indefinite article appearing as metre demands: "un tel bien" and "tel Roy".¹³⁴ Unlike the definite, the indefinite article is almost never repeated in an enumeration: "Un tel est pris, tel blessé, et tel mort."¹³⁵ The indefinite article is used affectively to distinguish a type based on a proper noun:

¹³⁰ Marguerites, II, 21.

¹³¹ Ibid., I, 441.

¹³² See Gougenheim, op. cit., p. 66; Brunot, op. cit., II, 392.

¹³³ Marguerites, LI, 66.

¹³⁴ Ibid., p. 62.

¹³⁵ Ibid., p. 60.

"Mais d'un Enfer saultee en Paradis."¹³⁶ The article changes the sense from the specific place, Hell, to an indeterminately hellish place.

Stylistically, the function of the possessive adjective is similar to that of the articles. Both serve to make real, or to actualize a noun, by giving it a specific reference. Marguerite omits the possessive adjective much less frequently than she does the articles,¹³⁷ however, sometimes in enumerations it occurs at the beginning and not subsequently: "Ne vous lavez de vostre agilité, / Beauté, bonté, puissance, utilité,"¹³⁸ although this is reversed when the author wishes to emphasize a point, particularly if it is one involving contrast between qualities belonging to two opposed creatures:

Helàs, ie y voy de mes maux là laideur,
L'obscurité, l'extreme profondeur
Ma mort, mon rien, et ma nichilité;
Que rend mon oeil clos par humilité;
Le bien de vous, qui est tant admirable;
Le mal de moy, trop inconsiderable;
Vostre hauteur, vostre essence tres pure
Ma tres fragile; et mortelle nature;
Voz dons, voz biens, vostre beatitude.¹³⁹

The modern form of the possessive adjective (son), occurs far more frequently than the declining tonic form (sien): "ses biens",¹⁴⁰

¹³⁶ Ibid., p. 63.

¹³⁷ See Gougenheim, op. cit., pp. 81-82.

¹³⁸ Marguerites, I, 89.

¹³⁹ Ibid., 48.

¹⁴⁰ Ibid., II, 60.

"son Createur",¹⁴¹ but "le pouvoir mien".¹⁴² Occasionally the choice is made to suit the demands of metre: "Qu'à dire vray plus-tot sentir luy fais/Le sien peché, voire aggraver son faix."¹⁴³ Infrequently, an archaic note is added through the use of a genitive form: "Que les cheveux d'elles souvent ils touchent."¹⁴⁴ The possessive adjective is used affectively to denote fondness or familiarity: "nostre Dyane"¹⁴⁵ or "sa Iesabel",¹⁴⁶ or to express an amicable relationship between master and underling: "noz Dames avecques noz Prelatz."¹⁴⁷

The demonstrative adjective has the same actualizing force as the articles and the possessive adjective, and in addition, can add certain stylistic nuances to the poem, particularly the effect of dramatic gesture. It is a device capable both of distancing and bringing into proximity.¹⁴⁸ The distance created between the author and the object by the word ce is exploited by Marguerite, particularly when she refers in awe to things, events and qualities pertaining to God: "ce doux Agneau, ce Redempteur, ce Roy",¹⁴⁹

¹⁴¹ Ibid., p. 61.

¹⁴² Ibid., I, 406.

¹⁴³ Ibid., p. 408.

¹⁴⁴ Ibid., II, 27.

¹⁴⁵ Ibid., p. 11.

¹⁴⁶ Ibid., II, 16.

¹⁴⁷ Ibid., II, 63.

¹⁴⁸ See Cressot, op. cit., p. 95.

¹⁴⁹ Marguerites, I, 413.

and to things which are distasteful to her; "ce corps terrestre et imparfait".¹⁵⁰ It is used much less frequently to suggest immediacy: "ce papier".¹⁵¹

Having outlined those features used by Marguerite to actualize or to bring into reality from the state of pure concept, let us pass to those means of characterizing, or giving distinguishing features to concept words. Certain words contain their own, self-generated essential characteristics: "chambrette",¹⁵² "jardinet",¹⁵³ "agnelin",¹⁵⁴ "plusgrande",¹⁵⁵ "treshumblement",¹⁵⁶ "feuilluz"¹⁵⁷ and "espieu".¹⁵⁸ In all these words the prefix or suffix adds a quality to the root element. The most common by far of such devices is the prefixing of tres to adjectives and adverbs, indicating a desire to intensify a quality rather than add further distinguishing features to it.

Most frequently used by Marguerite as characterizers are the adjective and adjective phrase, which can be represented by any number of examples, for the most part lacking distinction. Grand, seul,

¹⁵⁰ Ibid., II, 65.

¹⁵¹ Ibid., p. 98.

¹⁵² Ibid., I, 516.

¹⁵³ Ibid., p. 458.

¹⁵⁴ Ibid., p. 461.

¹⁵⁵ Ibid., p. 39.

¹⁵⁶ Ibid., II, 61.

¹⁵⁷ Ibid., p. 10.

¹⁵⁸ Ibid., p. 46.

tout, vray are the most common, although there are certainly exceptions to this: "L'arbre sec et facheux à voir, / Raboteux, et dur à toucher,"¹⁵⁹ being a good example. What effects there are to be drawn from conventional adjectives occur when they are grouped in clusters where they act emphatically:

Après Peché, la Mort espouventable
 D'un noir enfer, horrible, redoutable
 D'un gouffre ouvert de soulfre tout bruslant
 Troublé d'horreur, et de fureur bouillant,
 Sailloit, courant de tyrannique sorte
 D'un dur regard, et de ride distorte.¹⁶⁰

Another device very characteristic of most of Marguerite's poetry is the biblical calque of the type "homme de violence".¹⁶¹ Examples of this are frequent: "puitz de malediction",¹⁶² "Rose de Charité"¹⁶³ and many more. This stylistic procedure, in addition to the numerous scriptural references, contributes to a distinctively biblical tone in the religious poems. It also has an interestingly ambiguous concrete-abstract effect, one element working on the other. The "rose" is deconcretized while the notion of "charité" is fixed to an attractive image.

In the Marguerites, verbs are normally characterized by adverbs. The sixteenth century was a period of hesitation in the form of the

¹⁵⁹ Ibid., I, 492.

¹⁶⁰ Ibid., pp. 394-395.

¹⁶¹ Le Hir, op. cit., p. 34. See also Dottin, op. cit., p. lii-liv.

¹⁶² Marguerites, I, 15.

¹⁶³ Ibid., p. 531.

adverb¹⁶⁴ and we find traces of this in these poems. Thus we find "hault" and "haument"¹⁶⁵ used on the same page, "soudain"¹⁶⁶ and "soudainement",¹⁶⁷ "viste"¹⁶⁸ and "vistement".¹⁶⁹ Typical, too, of the language of poetry of the time¹⁷⁰ is the use of the adjective as adverb: "cher",¹⁷¹ "droit",¹⁷² and "doux",¹⁷³ for instance.

Generally, however, the adverbs used by Marguerite are formed regularly on the feminine adjective root with '-ment' or in the case of '-ent' and '-ant' adjectives, with '-amment': "abondamment",¹⁷⁴ and "joyusement".¹⁷⁵ Quite frequently Marguerite relies on adverbs for resonance and rime. In the following example, the adverbs add little to the logical development of the poem; their function seems to be largely to please the ear:

I'aymois pour moy: m'arrestant à la rente,
Des biens receuz de vous [presentement],
Et en espoir d'autres [abondamment]

¹⁶⁴ See Brunot, op. cit., II, 369.

¹⁶⁵ Marguerites, I, 83.

¹⁶⁶ Ibid., p. 455.

¹⁶⁷ Ibid.; p. 24.

¹⁶⁸ Ibid., p. 517.

¹⁶⁹ Ibid., p. 517.

¹⁷⁰ See Brunot, op. cit., II, 409-410.

¹⁷¹ Marguerites, I, 81.

¹⁷² Ibid., II, 65.

¹⁷³ Ibid., I, 511.

¹⁷⁴ Ibid., p. 145.

¹⁷⁵ Ibid., p. 90.

En recevoir: "et (à fin que ne mente)-
 Souvent vous ay prié [devotement]
 Pour m'oster hors, et garder de tourment. 176

The square brackets indicate those parts of the line which do not add greatly to the sense of the poem and might well be omitted, were it not for the exigencies of metre and rime. It is significant to note that the two adverbs contained in the remainder of the selection: "souvent" and "hors" are, though less resonant, more functional. Apparently, the older forms were an integral part of Marguerite's idiolect while the more recent latinate forms had not yet been fully assimilated into her speech. Tant, fort and bien are the most common adverbs, indicating, like her favourite adjectives, a desire to intensify rather than to add supplementary concepts. Such adverbial forms as the negatives "ne . . . pas", "ne . . . point" and others are sometimes used emphatically:

Parquoy, mon DIEV, nulle comparaison
 Ne puis trouver en nul temps ne saison:
 Mais par amour, qui est en vous sy ample,
 Estes icy seul, et parfait exemple. 177

Here the four negatives reinforce the incomparable perfection of God.

Our study of the characterizers typical of the Marguerites reveals that the most significant group by far are those words which give relief to, and intensify, meaning. In combination, such characterizers, with the repetitive and emphatic rhetorical devices already discussed, with

¹⁷⁶ Ibid., p. 145..

¹⁷⁷ Ibid., p. 38.

word choice which tends to be hyperbolic: "parfait",¹⁷⁸ "eternelle";¹⁷⁹ "avaller"¹⁸⁰ where accepter or consommer would convey the meaning; "creuer"¹⁸¹ where mourir would be a possible choice, and with the frequent use of the intensifying genitive plural expressions of the type "Roy des Roys",¹⁸² create an effect on the reader which is intense and persuasive.

Before studying the various forms of the verbs in the Marguerites, it is interesting to examine the general mode or voice of the verbs, be it active, passive or factive. The active voice dominates in Marguerite's poetry as it does generally in the poetry of the period. Normally the stylistic effect is neutral, but occasionally she will use a series of active verbs to emphasize the active rather than passive or receptive nature of someone or something:

Adam plein de pechés i'ay mis en croix austere,
 Je l'ay crucifié en iouant son mystere.
 I'ay prins ce vieil Adam
 I'ay gousté le morceau de Mort en patience
 I'ay entré en Enfer
 I'ay gagné l'heritage.
 I'ay acomply la Loy, i'ay gagné la partie:
 I'ay du Pere prié l'indicible clemence.¹⁸³

¹⁷⁸ Ibid., p. 514.

¹⁷⁹ Ibid., p. 515.

¹⁸⁰ Ibid., II, 58.

¹⁸¹ Ibid., p. 41.

¹⁸² Ibid., I, 481.

¹⁸³ Ibid., pp. 489-490.

Here the redeeming action of Christ is underlined by the series of active verbs. The passive voice occurs less frequently and is more susceptible of stylistic effect. It is used to express the weakness and passivity of the receptive lover, or the soul vis à vis God, as in "Chansons 24" where the soul is portrayed as awaiting the salvation of God: "sera . . . menée", "sera adiournée", "estre estrenée", and "sera mise".¹⁸⁴ The passive, particularly when the agent is not mentioned, places additional stress on the object of the action:

Alors sera la Foy par tout plantée,
Et sainte Eglise saintement augmentée:
Un seul Pasteur et seule bergerie.¹⁸⁵
Sera lors veu en vraye confrairie.

The extension of the Faith rather than the identity of the agent is, for the moment, uppermost in the Queen's mind. An interesting variant in the normal word-order of the period used by Marguerite in the use of the passive is when it occurs in company with normal active word order: "Et que par Christ la vie t'est rendue/Par Christ mourant la sentence est esteinte."¹⁸⁶ The effect is not only to reverse the weakening of the agent by replacing it in a stressed position, but also to strengthen it by the presence of a preposition indicating agency, "par".

The factive mode is represented by the use of faire in the causative sense. The effect is similar to that created by the

¹⁸⁴ Ibid., pp. 524-525.

¹⁸⁵ Ibid., II, 44.

¹⁸⁶ Ibid., I, 401-402.

passive: it can both emphasize the power of the subject and the impotence of the object. Causative faire is reserved by Marguerite for those entities which have great power over man: love, some evil forces such as cuyder, and God, the most frequently occurring force. In "Chansons 20"¹⁸⁷ the superior power of God and his love implied in the metaphor of the first line, is expressed several times through the auxiliary faire: "fais apparostre", "fais . . . nourrir et croistre", "fais repaistre" and others. The attention of the reader is diverted subtly from the actions in themselves to the relationship between God and man, which is in fact, the true subject of the poem. It is interesting to note that this device both stresses the nature of the relationship and the inherently Protestant notion that a direct relationship exists.

The reflexive or pronominal form of the verb is used regularly by Marguerite.¹⁸⁸ Affectively it expresses appropriately the self-motivated actions of God, successfully eliminating any exterior action on the deity: "Bonté, beauté, et sens, se monstre à nous",¹⁸⁹ and also occurs in the meditative passages where it has an interiorizing effect: "Morte se voit quand ta clarté la touche".¹⁹⁰ It is also used to suggest self-generated dynamism in actions which appear to erupt spontaneously: "se feist soudainement/Telle escarmouche".¹⁹¹

¹⁸⁷ Ibid., p. 527.

¹⁸⁸ See Gougenheim, *op. cit.*, pp. 127-129 for regular usage.

¹⁸⁹ Marguerites, I, 78.

¹⁹⁰ Ibid., p. 80.

¹⁹¹ Ibid., II, 59.

The impersonal form is yet another means of calling attention to the action at the expense of the agent, although not one of the Queen's favoured devices. Marguerite's usage corresponds to modern usage. The tendency already observed to include more particles can be observed in the impersonal forms where the impersonal il is usually included: "il me suffist",¹⁹² despite the fact that this is apparently somewhat advanced over general usage which omitted the pronoun with semble, faut, and suffit.¹⁹³ There are remarkably few examples of the impersonal form il faut, considering the generally didactic content of most of the poems, both religious and secular. The freedom of the individual to follow or not is perhaps underlined by the absence of this device. The poet is careful not to advise directly but to draw the reader by persuasion and example.

Some of Marguerite's most effective passages are so because of her choice of verb tenses. With very few exceptions, verb tenses in the sixteenth century were used as they are in modern French,¹⁹⁴ and as they had been in the preceding century.¹⁹⁵ Marguerite's usage is in accordance with this practice. Some selections display a predominance of one tense at the expense of others: the "Chanson à une Dame"¹⁹⁶ for instance contains seventy-five indicative verbs of which all are present tense but nine. In this poem the speaker expresses

¹⁹² Ibid., p. 40.

¹⁹³ Brunot, op. cit., II, 413.

¹⁹⁴ Gougenheim, op. cit., p. 135.

¹⁹⁵ Brunot, op. cit., II, 442.

¹⁹⁶ Marguerites, II, 332-333.

his emotions directly, without any attempt to analyse them. Elsewhere, particularly in the long meditative and narrative poems, there is a temporal interplay not found in the less analytic, temporally simpler poems. The following lengthy selection illustrates the variety of times involved in a fairly complex and varied passage:

Tu t'es pour nous du tout aneanty,
 Après avoir et porté et senty
 De noz pechés punition entiere,
 A mort et croix pour nous tous consenty;
 Promis l'avois (aussi n'as tu menty)
 Que tu ferois redemption pleniere.
 Ô mon doux Rien, vien rompre la barriere
 De mon Cuyder, me faisant estre Rien,
 Et tout ainsi que soleil en verriere
 Reluys en moy, qui sans toy n'ay nul bien.
 Tres volontiers à Rien tu t'es soubmiz,
 A fin qu'à Rien Adam par toy fust mis;
 Duquel avois prins la robe et figure:
 Aussi vivant par Foy en tes amys,
 Les as fais Rien; et d'eux mesmes desmiz,
 Ne sentent rien en eux, que ta nature.
 D'eux ilz n'ont plus congnoissance, ny cure:
 Car en toy sont, qui Rien as voulu estre.¹⁹⁷

In the first six lines we find a past indefinite "t'es . . . aneanty", three perfect infinitives "avoir . . . porté", "senty" and "consenty", a pluperfect indicative "promis . . . avois", a past indefinite "as . . . menty" and then a conditional. The temporal layers in the redemptive act are thus analysed. The action most distant in the past is the promise; next came the bearing of our sins and then the actual annihilation on the cross. The order of succession of these events would not be important to the sinner and could as readily be expressed in a series of past indefinites, were it not for the fact

¹⁹⁷ Ibid., I, 101.

that it shows that God, having made a promise, then carries it out, a detail evidently present to the poet's mind as indicated by her aside: "(aussi n'as-tu menty)," This is followed by a four line ejaculatory prayer in which Marguerite uses the imperatives "vien", and "relyvs" to invite God to overcome her presumptuousness and become the 'light' of her soul. In the final eight lines, the historical facts of redemption (the incarnation, crucifixion and resurrection) are treated as past actions. "fust mis", "avois prins", the past definite and pluperfect indicating again the temporal order of the events, while the resulting relationship of Christ with the believer is one of constant being in Christ: "en toy sont". Having once lived in the flesh--"la robe et figure"--God lives on by faith in the believer--"vivant par Foy".

The present tense is used most often to express general truths and permanent facts: "Car il est seul Verité, Vie. et Voye".¹⁹⁸

It is also used to render a passage more vivid and immediate by expressing either a past or future action in the present tense, but this is not common except in sermocinatio. The present may also refer to the actual time of writing or reading. In these cases, the verb generally describes Marguerite's thoughts and actions as she writes and are therefore personal interjections into the poems such as the "proteste" of the following quote:

Je proteste que i'ay fait autrement.
Car moy mesmes i'ay aymé folement,
Pour rendre en tout ma volonté contente.¹⁹⁹

¹⁹⁸ Ibid., II, 67.

¹⁹⁹ Ibid., I, 145.

Those poems which make the least attempt either to narrate or to analyse contain the greatest number of present tense verbs; the lyrical poems have the most of any group studied.

Marguerite uses all the past tenses, with the past indefinite being in general the most predominant. The difference between the pasts definite and indefinite was more striking in the sixteenth century than today, when the ear was attuned to the particular nuances of meaning.²⁰⁰ The part present, part past, relatively imprecise time relationship conveyed by the past indefinite contributes to the casual, conversational tone of many of these poems and of her style in general. The past indefinite is used to express simple past actions having occurred at an unknown point in past time:

Le Seigneur Dieu, qui ainsy l'ha promis,
Y a desia bon commencement mis.²⁰¹
En vous il a commencé l'edifice.

It is also used to attach the past action to the present,²⁰² a device noticeable in the following passage:

Y a il ieu plus plaisant à iouer
Qu'incessamment reconnoistre, et louer
Ce, qui ne peult iamais estre congnu,
Que par l'Esprit, qui de luy est venu?
Lequel en nous est nostre sapience,
Nostre assuree, et certaine science,
Qui nous vint prendre en nostre estre premier²⁰³

²⁰⁰ Brunot and Bruneau, op. cit., p. 501.

²⁰¹ Marguerites, II, 44.

²⁰² Cressot, op. cit., p. 126. This stylistic nuance was apparent to the grammarians of the seventeenth century. See also Roland Barthes, Le Degré zéro de l'écriture (Paris: Gonthier, 1965), pp. 29-33.

²⁰³ Marguerites, II, 70.

The "est venu" indicates a single past action with results that stretch into the present, while the "vint" is a single past action with no link with the present.

The past definite occurs to express single past actions which are characterized by precise situation in time and, sometimes, place. The "en nostre estre premier" above, while a place reference, implies time, the time when we were very young, and thus gives rise to "vint". The decisive rôle of a time reference is shown in a line such as the following which clearly suggests a continuing past action inviting the imperfect: "Qui par dix iours nous continua telle"²⁰⁴ but because of the "dix iours" the verb is in the past definite. The past definite occurs regularly in narrative passages:

. . . Lors (comme mal apprises)
Le lieu heureux pour reposer laisserent,
Et au travail malheureux s'avanserent:²⁰⁵

Marguerite's use of the imperfect tense emphasizes its durative aspect, describing an action or state which continued for an indefinite time in the past:

Pour faire court, tout ce que defendez,
Je le faisois: et ce que commandez,
Je le fuyois, et le trouvoye amer²⁰⁶

It is very often used by the poet to interject her own comments:

²⁰⁴ Ibid., II, 58.

²⁰⁵ Ibid., p. 10.

²⁰⁶ Ibid., I, 41.

"ie les tenois bien heureux"²⁰⁷ or "ie craignois".²⁰⁸ The imperfect is, of course, also regularly used in descriptive passages:

Et apres d'eux (pour leur soif estancher)
 Saillloit dehors d'vn cristallin rocher,
 Douce et claire eau, tres agreable à voir,
 Qui d'arroser le lieu faisoit deuoir²⁰⁹

but is particularly effective in passages which freeze a single action into a tableau: "Demandez en à ceux de la Rochelle/Desquelz le pied estoit ia sus l'eschelle"²¹⁰ Here the evocation of a fleeting moment in battle is imbued with a sense of arrested, urgent action.

Marguerite uses the future tense in a variety of ways, sometimes simply to express an action or state that will occur in future time:

"deç mauvais fera chauffer".²¹¹ Within the context of the Queen's creed there would be no doubt about the factualness of this statement. She also uses the future to make what is in fact a conditional statement more real; in the "Epistre au Roy de Navarre" the Queen projects her desire that her husband recover from his illness:

Et nous l'aurons dens trois iours, ie le croy:
 Et vous verrons en santé si parfaite,
 Que nous dirons, le Medecin a faite
 La cure ainsi, comme il nous auoit dit.²¹²

While there are conditions over which Marguerite has no control which

²⁰⁷ Ibid., p. 494.

²⁰⁸ Ibid., II, 59.

²⁰⁹ Ibid., p. 6.

²¹⁰ Ibid., p. 51.

²¹¹ Ibid., I, 515.

²¹² Ibid., II, 74.

will determine this happy outcome, no hint of the conditional mood mars the assurance conveyed by the future. Conversely, the future can attenuate or make less striking a verb with normal reference to the present, a device which occurs, although less frequently.

Expressing deference to François I, Marguerite writes: "Vous n'en ferez, Monsieur, nulle doute".²¹³

The remaining compound verb tenses, the pluperfect, the past anterior and the future anterior are all used, albeit very sparingly by Marguerite to add depth to the actions and states of her poems. All three are relative tenses, depending on the time reference of the main action. As we saw above,²¹⁴ significant use of such tenses occurs in the longer, more analytical poems, and even in these is frequently avoided by the use of directly quoted dialogue which obviates the need for a wide variety of time levels.

Marguerite also uses certain circumlocutions with temporal reference, such as "aller" and the gerund expressing an enduring action: "va causant",²¹⁵ and devoir in the imperfect subjunctive expressing the future: "Bien est le coeur de fer, ou de rocher/Qui par amour ne deust partir, ou fendre."²¹⁶ Both these procedures are in accord with the period norm.²¹⁷

Passing to the study of mood, we can say first of all that in the

²¹³ Ibid., II, 63.

²¹⁴ Pp. 61-62.

²¹⁵ Marguerites, I, 29.

²¹⁶ Ibid., p. 136.

²¹⁷ See Gougenheim, op. cit., pp. 135-136.

Marguerites as almost everywhere else in language, the indicative predominates. For the most part it is used without affective overtones, that is, merely as denotative statement.²¹⁸ Occasionally, it can have the effect of translating an eventuality into a reality, when used where the reader might expect a conditional or subjunctive verb: "O qu'il sera le bien venu."²¹⁹ This mood is most striking where it occurs in a poem the subject matter of which would normally suggest a mood of doubt or condition: "Chansons 1", just quoted, is a case in point. Here it would appear that Marguerite is both imagining the worst and hoping for the best, all the while praying to God to succour her brother. A study of the verbs reveals the true nature of the poem and the urgent, although not despairing tone. In this poem the very great majority of the verbs are in the indicative mood. There are in fact only three conditional verbs and twice that number of subjunctives. By using the indicative tense in those passages referring to the recovery of the king, she reinforces her faith in this outcome. The effect is at once more vivid and more confident, and contributes to the vigorous impression that this poem leaves with the reader. Although the situation is sufficiently serious that Marguerite marshals the king's good deeds and virtues on his behalf, still she states them categorically as facts, not as conditions for his being cured.

²¹⁸ There is no evidence in Gougenheim, op. cit.; Bruneau, Brunot, op. cit.; Brunot, op. cit. that the aspectual use of the indicative was any different in the sixteenth century than it is today. Nyrop, op. cit., VI, 276-277 discusses the questions but gives no more precise dating than "primitivement" for the evolution of the meaning of this mood.

²¹⁹ Marguerites, I, 471.

The doubtful conditions, expressed in the second stanza, refer not to the king's merits, nor his cure, but to her own ability to express her wishes: "sçauroit", "defaudroit", and "seroit",²²⁰ and the subjunctive is used only once, as a prayer: "donne".²²¹

Marguerite uses the conditional as mood and tense,²²² most frequently as a substitute for the future in a passage recounted in past time. Such is the account of God's promise to Abraham at the beginning of "Epistre I:" "Il luy iura . . . que . . . multiplieroit . . . et feroit . . ." ²²³ The mood, as Grevisse affirms, is in fact indicative in such a case and there is not the same note of unreality that there is in a true conditional. Marguerite uses the conditional mood to express cautious hope that a hypothetical situation will be realized: "I'aymerois mieux qu'il fust par mort transi."²²⁴ It is used to give an attenuated, tempered note (absent from the future indicative) to an eventuality:

Je voudrois bien vous monstrer par effect
 Tout le rebours; lors congnoistriez par fait,
 Iuste, et loyal, naif, non contrefait
 Ce pauvre coeur.²²⁵

²²⁰ Ibid., pp. 467-468.

²²¹ Ibid., p. 471.

²²² For a discussion of the classification of the conditional see Grevisse, op. cit., p. 662 and Brunot, Bruneau, op. cit., p. 510.

²²³ Marguerites, II, 38-39.

²²⁴ Ibid., p. 102.

²²⁵ Ibid., p. 103.

It is also used to convey a sense of apprehension, in the case where this is also an undesirable situation:

Et si sçay bien congnoissant vostre coeur,
 Qui par honneur est de crainte vainqueur,
 Que sans la mort ne vie regarder,²²⁶
 A tout peril vous iriez hazarder.

The conditional effectively presents the painful situation as unreal both protecting the Queen from the reality of the thought of it, and suggesting that the king should not hazard his life.

The subjunctive mood regularly displays significant variation in usage from modern usage, although the sense is similar to the modern sense. In the sixteenth century as now, the subjunctive was the mood of doubt, although the rules for its use were more flexible than they are today.²²⁷ Used affectively it frequently expresses extremely hypothetical action:

Si les regretz des propos et deviz,
 Que nous tenons, quand sommes viz à viz,
 Tant vertueux, sans vice, ny folie,²²⁸
 Nombrez ie sceusse . . .

This action is given no possibility of realization through the use of the subjunctive. The intensely hypothetical nature of the subjunctive also serves to convey a strong degree of polite attenuation: "En vous n'a mal, dont vous deusse reprendre, /Ny en moy bien, que ie vous

²²⁶ Ibid., pp. 58-59.

²²⁷ See Brunot, op. cit., II, 444-453 and Cougenheim, op. cit., pp. 130-135.

²²⁸ Marguerites, II, 73.

peusse apprendre."²²⁹ The respectful tone conveyed is similarly used in prayer, where the supplicant would not dare to presume a certain outcome:

Làs, donnez moy, mon DIEV, amour ardente
Dont la bonté de vous soit fondement
Et qu'en vous seul soit ma fin et pretente.²³⁰

Marguerite also uses the subjunctive in short ejaculatory wishes, which punctuate the poetry and lend an air of spontaneity: "Loué soit Dieu . . ."²³¹ A rare but interesting subjunctive, expressing notions of wishing, apprehension and doubt occurs in the words of the father who hopes for his son's safety: "Il me suffist, mais que mon Ioseph vive."²³² The simplicity and unassuming character of "Iacob le bon homme"²³³ is underlined by the hesitation expressed in the subjunctive.

The subjunctive also appears after conjunctions, particularly temporal ones, although, in keeping with the practice of the period, the subjunctive is not automatically used: "Tant que par tout sera congnu mon nom"²³⁴ and "Tant que tu sois de toute chair tenu,/Le Roy des Roys, et Sauveur recongnu."²³⁵ In the first case God himself is

²²⁹ Ibid., pp. 70-71.

²³⁰ Ibid., I, 145.

²³¹ Ibid., II, 63.

²³² Ibid., p. 64.

²³³ Ibid.

²³⁴ Ibid., I, 408.

²³⁵ Ibid., p. 431.

talking about the future extension of his kingdom. His omniscience apparently permits him to assert in the indicative mood what the ordinary mortal must couch in the subjunctive mood. The absence of the subjunctive in such cases can effectively convey a greater sense of certainty about the future than would otherwise be the case.

The imperative mood appears in the parts of poems which are either prayers or exhortations. It is an intensely expressive form; the note of doubt implied in the subjunctive is replaced by a forceful request amounting at times to a demand. The first person plural is sometimes used, producing a relatively attenuated exhortation:

Or prions DIEV nous donner la prudence
De faire tant, que l'Esprit ayt regence
Dessus la Chair, et la matie, et domine:
S'il nous vient bien, gardons troy de licence;
S'il nous vient mal, prenons en patience;
Si Chair nous ptingt, demandons continence. 236

Here Marguerite includes herself and her readers in the call to prayer for assistance in resisting temptation, avoiding both the second person plural form priez and a first person singular form je prie. Elsewhere she is more direct:

O vray Pasteur, escoute ma demande:
Escoute moy; de coeur te recomande
Tout ce troupeau; prens en donc le soucy. 237

Marguerite generally uses the singular imperative form when addressing the deity and the saints, but not always: "Aveuglez moy de vostre

²³⁶ Ibid., p. 76.

²³⁷ Ibid., p. 465.

grand lumière".²³⁸ When addressing her readers directly she uses the plural form as well as when addressing such personified abstractions as Amour or Mort: "O mort, venez; rompez moy cest obstacle"²³⁹ and, to the reader: "Escoutez le, voyla qu'il nous en dit".²⁴⁰ Thus the intimacy expressed in the second person singular when referring to God is probably deliberate: usage was in any case unstable.²⁴¹

Marguerite's use of the infinitive is in accord with the normal practice of the period. The summary quality of the verb, and its complete lack of temporal reference are also used affectively. When writing of actions or states which she prefers to describe as unactualized, she frequently chooses a modal form, using the infinitive following such verbs as pouvoir, vouloir, or savoir and certain prepositions, particularly à, de, sans and pour. While syntactically quite regular, the resulting accumulation of infinitives gives a timeless quality to the passage. She refers to her customary sinful state in this way:

Il m'ennuyoit d'ouyr de vous parler:
 I'aymois bien mieux à mon plaisir aller.
 Pour faire court, tout ce que defendez
 Je le faisois . . .²⁴²

God's customary forgiveness is also referred to in this manner:

²³⁸ Ibid., p. 146.

²³⁹ Ibid., p. 50.

²⁴⁰ Ibid., p. 69.

²⁴¹ Grevisse, op. cit., p. 432.

²⁴² Marguerite, I, 41.

Helàs, mon DIEV, on ne sçauroit trouver
 Semblable à vous, qui daignez preserver
 Voz rachetez et creez sèruiteurs.
 Vous les voulez maintefois esprouuer
 Pour vos graces mieux en eux approuver 243

The infinitive is also used affectively to remove certain expressions of general command from the restrictions of finite realization. Thus we find the law of Christ summed up in the following infinitive constructions:

Car, dites moy; qu'est-ce que Dieu demande?
 Qu'est-ce que tant il loue et recommande?
 C'est rendre bien pour mal, voir, et aymer
 Son ennemy . . . 244

The attenuative effect of avoiding the imperative in repeating God's commandments is typical of Marguerite's gentle persuasion in religious matters. The infinitive is also used to express a verbal notion without actualization. In these cases, while the object of the action may be expressed, the agent is not, at least explicitly: "Est il plaisir (dites à vostre aduis/Que de passer en ses plaisans deuis".²⁴⁵ The impersonal form "est il" followed by "passer" as well as the question format remove any suggestion of preaching on the part of the Queen. Finally, the infinitive is used in the interests of brevity and condensation: "Mais tout soudain viz venir un message".²⁴⁶ Here the infinitive is more concise than would be un messenger qui

²⁴³ Ibid., p. 139.

²⁴⁴ Ibid., II, 50-51.

²⁴⁵ Ibid., p. 69.

²⁴⁶ Ibid., p. 41.

venait for instance. Infinitive nouns, used with relative frequency have a similar effect: "Qu'il soit mon voir, mon parler, mon toucher, / Et mon ouyr, mon gouster, mon marcher".²⁴⁷ Situated as this passage is, near the end of a long poem, it sums up the total rôle of God in the existence of the "âme fidèle". A similar effect is obtained by the consistent use of sans and pour with the infinitive: "sans cesser"²⁴⁸ and "pour vous tenses, enseigner, ou prescher"²⁴⁹ both substitutes for longer clauses beginning with sans que or pour que.

Like the infinitive, the participles have an atemporal quality suggesting in general a concomitancy with the main verb. Marguerite uses the present participle frequently to convey a loose but durative relationship in an economic way: "O doux regard jusques au coeur perçant/L'ame et le corps, et l'esprit trauersant".²⁵⁰ In this example, the participles replace the possible relative clauses qui perce and qui traverse. The effect is to make the action last an indefinite time. A particular action can thus be given general reference, as happens in "Chansons 9" where a series of present participles coupled with other generalizing devices such as the use of plurals, transforms the account of a particular conversion into a general framework for conversion. Like all widening and generalizing devices, this serves to include the reader without actually naming him and thereby draws him imperceptibly to Marguerite's beliefs.

²⁴⁷ Ibid., I, 134.

²⁴⁸ Ibid., II, 41.

²⁴⁹ Ibid., p. 70.

²⁵⁰ Ibid., I, 121.

The economy achieved through the use of the present participle is the result of its being used as a substitute for a variety of subordinate clauses particularly those expressing cause or purpose: "Parquoy, voyant vostre merite mien, /Iustice plus ne me demande rien".²⁵¹ It is also, rarely, used adjectivally: "travaillant propos".²⁵² This verbal adjective or gerundive retains only the association with action and has lost all notion of predicate.

The past, like the present, participle is atemporal. For the most part it occurs as part of a past indefinite, where it has lost its independence as a verbal form, or as an adjective where it adds a sense of action, a remnant of its verbal origins:

Mais d'un Enfer saultee en Paradis
 Je me sentiz, et d'aise surmontee,
 Prins mon mary, ainsi que deshontee

... Avecques nous, tout plein.
 De monde vint, plus portez de plaisir
 Que de leurs piedz.²⁵³

Here the past participles add to the effect of movement created in the passage. The bustle attendant on the receipt of the news of the happy outcome of the operation in which the king took part, is in part successfully conveyed by this device. The zeugma in the last two lines directs the reader's attention to the past participle.

The past participle is also used by Marguerite in the interests of economy, replacing a longer clause. Among the most common is veu

²⁵¹ Ibid., p. 61.

²⁵² Ibid., II, 65.

²⁵³ Ibid., p. 63.

que as in "Veu que mon ame est s'amyé"²⁵⁴ which summarizes the notion of 'given the fact that'. A similar effect is derived from the phrase "Ces mots ouys" which summarizes the sense of the much longer "when I had heard these words"²⁵⁵

The general effect of the participles as well as the infinitive is to blur the exact time sequence of events and to speed up their recounting. These forms serve the purposes of economy rather than analytic precision, and are particularly useful in short or non-analytic poems. They are also impersonal and aid in the generalizing of the poem.

As Le Hir has remarked, the organization of words into whole sentences in poetry was not a distinguishing feature between poets.²⁵⁶ Constrained as the sentence was by the varying bonds of metre, rime and stanza, the poetic sentence did not have the same clearly recognizable style that the prose sentence could have. We have found this to be true in studying the Marguerites. The sentence as a unit does not have the importance that the stanza, the line, the rhetorical device has.

The sentence structure of the Marguerites is thus characteristic of the sixteenth and seventeenth centuries; for the most part the Queen uses assertive sentences, the parts joined by a multiplicity of con-

²⁵⁴ Ibid., I, 500.

²⁵⁵ Ibid., II, 52.

²⁵⁶ Op. cit., p. 91: "Ce qui est exact, c'est qu'il y a autant de proses que de prosateurs . . . alors que la phrase versifiée n'est pas organiquement différente chez Du Bellay ou chez Benserade. Il peut y avoir une différence de qualité, ceci toutefois engagé, notamment la nature et la valeur des images. Mais la structure reste semblable."

junctions, the end corresponding most frequently with the rime. They provide an assertive background for such sentence-length rhetorical forms as the rhetorical question and the exclamation, which occur less often and are more susceptible of effect. There is a mixture of a few very long, a few very short and a large number of sentences, which do not strike us because of their length. In those poems rimed in couplets the end of the sentence almost always corresponds to the end of a couplet, while in the stanzaic poems, the sentence most often ends at the end of the stanza. While it is evident that considerations of rime and stanzaic form play the most important role in the determination of the sentence in Marguerite's poetry, in those poems which are long and not stanzaic, variation for purely affective purposes rather than formal reasons is possible and sometimes exploited by Marguerite in effective ways.

The punctuation is largely, of course, our key to the sentence. In this Marguerite, or more probably her printer, seems fairly regular, despite the occasional typographical error.²⁵⁷ The period, question and exclamation marks, comma, colon and semicolon, and parenthesis are used but not quotation marks or the hyphen. Grevisse is clearly mistaken when he says that the semicolon and exclamation mark were not introduced until the seventeenth century as both are used extensively in the Marguerites.²⁵⁸ The usage corresponds to modern usage in most

²⁵⁷ See Marguerites, I, 108, 109 for example.

²⁵⁸ Op. cit., p. llll. Marguerite did not use punctuation in her letters. See e.g. facsimile letter in Le Roux de Lincy et Montaiglon, op. cit., IV, 187 and illustration. The punctuation of the Marguerites, usually the work of the printer, here seems to have been done with great attention to meaning, indicating close, informed reading by someone.

respects except that of the colon and semicolon which are often used where one would today expect to find a period. Within the context of contemporary sixteenth century language, this would not have been striking, however, as it was a common occurrence.

Despite the fact that the punctuation indicates a significant preoccupation with rime and stanza Marguerite was not the slave of these conditions and at times varies her usage effectively. Some sentences, less than a line in length are effective because the curtness of the message is conveyed by that of the sentence: "Qui se peult donc ioinde à ce Tout parfait? Chose qui soit."²⁵⁹ The negative response is reinforced by the shortness of the sentence without regard to the length of the line of poetry. While this device occurs affectively primarily in conjunction with question, and sometimes exclamations, (rhetorical devices mentioned above)²⁶⁰ it does appear elsewhere, particularly in the "Complainte"²⁶¹ where the freedom from the constraints of line and rime is particularly striking. In this poem especially, the device appears to indicate a fundamental disregard for such constraints rather than a desire to underscore the meaning of lines thus interrupted.

The short sentence is used particularly effectively when, freed from considerations of stanza, it occurs in conjunction with a longer

²⁵⁹ Marguerites, I, 104.

²⁶⁰ See above p. 35.

²⁶¹ See Marguerites, I, 465, "Car il est tien, c'est chose seure. Et si;" p. 456 "Autant perdu. Car celui . . .;" p. 453 "N'avoit pas tort. Car quand . . ."

sentence. The terseness of the sentence "Le Roy l'ha fait",²⁶² following as it does a longer sentence describing the hardest duty of a Christian, to love his enemy, emphasizes the absolute lack of hesitation on the king's part in following this duty. The very short, one line sentence is also used as an ejaculatory prayer: "Rendz donc en luy ton chef d'oeuvre parfait",²⁶³ while the slightly longer two line sentence frequently is used as an aphorism, the compact sentence reflecting a compacted and simplified thought or sententia: "Car bien souvent est le gaing d'un combat/De perte plein, que la loye r'abbat."²⁶⁴

Short sentences, rhetorical questions, exclamation, interjection, parenthesis and quotation of direct speech²⁶⁵ are all means of breaking into a series of usually lengthy assertive sentences, catching the reader by surprise and thus gaining a measure of control over him. They are all effective devices and, against the background of the 'normal' assertive sentence; give relief to what might otherwise be long and tedious developments, particularly in the longer poems. Thus they function as écarts, although quite conventional. Even these 'normal' sentences, however, can be made to appeal to the reader by an ordered arrangement of units building up an appreciable rhythm. The mean sentence length in the non-stanzaic poems is four lines.

²⁶² Ibid., II, 51.

²⁶³ Ibid.; p. 4.

²⁶⁴ Ibid., p. 59.

²⁶⁵ Mentioned above, p. 36, in connection with rhetorical devices.

Hence any sentence lasting for more than ten lines can be described as unusually long. Such long sentences are well structured, containing coordinating, subordinating and parallel phrases and clauses:

Pour obeir à DIEV le Tout puissant,
 Pour estre à toy, IESUS, obeissant,
 Et à ta mère et à tous Saintz et Saintes,
 Par ton esprit, dont le feu mon coeur sent,
 A toy ie viens; clèrement congnoissant,
 Qu'il fault oster toutes doutes et craintes,
 Pour embrasser ton corps, ou sont esteintes
 Par ta vertu, et par tes imperfections;
 Et dedans luy, qui conuie maintz et maintes
 loyeusement souffrir ses passions.²⁶⁶

The structure of this long sentence reflects its meaning. The main clause is very short and conveys the essential meaning of the whole sentence: "a toy ie viens". Grouped around this assertion are all the reasons and conditions for coming, preceded by the external reason ("obeir") and followed by the conditions the soul must undergo ("oster toutes doutes" and "souffrir"). That all these factors are present to the soul at one time is structurally expressed by the central location of the main clause. The balance of the sentence consists of six adverb phrases, three relative clauses, and two subordinate clauses. The two subordinate clauses are coordinated one with the other and subordinate to the present participle "congnoissant". The length is clearly under control here as elsewhere in her long sentences.²⁶⁷ Even in those sentences where she declares her ineptitude in expressing her praise of God, she presents well organized

²⁶⁶ Marguerites, I, 132.

²⁶⁷ See for example *ibid.*, I, 19, 23, 42-43; 45-46, 84-85, 105 and others.

sentences.²⁶⁸

In addition to being well organized syntactically, long sentences are frequently arranged so that they are rhythmically effective. Periodic construction is not common in the longer sentences, but repeated structures are:

L'homme est par Foy fait filz du Createur;
 L'homme est par Foy iuste, saint, bienfaiteur;
 L'homme est par Foy remis en innocence:
 L'homme est par Foy, Roy en Christ regnateur;
 Par Foy avons l'Esprit Consolateur
 Vniz au Peŕe, et au Mediateur.
 Par Foy Vay CHRIST, et tout en affluence. 269

This sentence contains repeated structures: "L'homme est par Foy", words "Foy", and concepts "Roy", "regnateur", as well as enumerations "iuste, saint, bienfaiteur" and an emphatic accumulation of aspects of the Trinity. The dignity of the subject matter is thus effectively maintained in this long but very rhythmical sentence.

On the other hand, if the subject matter calls for a less oratorical style, Marguerite is equally in control of the sort of sentence structure which gives the effect of rambling conversation. Such sentences are loosely connected compound complex structures, showing little attempt to inflate through the use of emphatic, repeated or balanced elements:

N'en doutez point: mais entendez qu'autant,
 Que mon coeur feut, vous laissant malcontent,
 Autant aura de loye, et de plaisir
 A vous veuoir, et compter à loisir.

²⁶⁸ See Ibid., I, 108, 138, 145 and others.

²⁶⁹ Ibid., p. 74.

Le bien, le mal, que ie pourray entendre,
 En vous priant ne faire pas attendre
 A voz amys longuement des nouvelles,
 Que ie requiers à Dieu nous donner telles,
 Que de bon coeur luy demandons en foy,
 Et nous l'aurons dans trois iours, ie le croy:
 Et vous verrons en santé sy parfaite,
 Que nous dirons, le Medecin a faite
 La cure ainsi, comme il nous avoit dit:
 Pensez vn peu s'il aura bon credit.²⁷⁰

This selection contains six coordinating conjunctions and six subordinating conjunctions. The Queen's mind moves from the thought of her sadness in leaving her husband, to the joy of seeing him again, to that of hearing from him, to speculation of what the news might be. Occurring in a letter, the effect is to allow the reader to approach as closely as possible the thought of the writer, thus achieving an intimate relationship suitable to the particular genre.

In this chapter we have outlined the basic elements of Marguerite's style, phonological, rhetorical and syntactic. In almost every respect, we have noted that Marguerite's idiolect falls within the bounds of the language and poetic norms of the period. Creation of poetic effect clearly does not mean, to Marguerite at least, the breaking or bending of 'rules' of poetic and grammar. Nor does it mean a search for the unexpected expression. Variety in expression does occur, but it serves to avoid monotony rather than to surprise the reader. Her style is made up of conventional units, phonological, grammatical and rhetorical; it is in the effective and appropriate arrangement of these elements that the poems achieve distinctive artistic success. Marguerite chooses and arranges,

²⁷⁰ Ibid., "Epistre au Roy de Navarre", p. 74.

she does not innovate. Style as choice and arrangement is the sense in which Sebillet understood the term. In his chapter "Du style du Poete: du choix et ordre des Vocables, appellé en Latin; Elocution"²⁷¹ he writes of the importance of following the example of Greek, Latin, Italian and French poets in the apt selection of words. The importance of choosing was stated even more emphatically by Peletier,²⁷² who although writing after Marguerite's death, was associated with her in her literary circle²⁷³ and could scarcely have failed to discuss his ideas on poetry with her. This view of style was as valid in its day as one which calls for endless innovation might be today, and in the long view, equally worthy of the true poet. Consistent with this notion of style, Marguerite favours certain devices, while ignoring completely others current and available to her in the period norm. One has only to consult Fabri to establish the types of rime and stanza which are not present, Sonnino to establish that many of the available rhetorical figures are not used. In this chapter we have chosen to concentrate on what seems to us to be her favoured and most characteristic choices.

Didactic devices, whether syntactical or rhetorical predominate. Repetitive and emphatic figures are used alongside politely persuasive syntax. The Queen does not rant, rather she implies that salvation is more desirable. Rather than being told directly that he must behave in a certain way, the reader is drawn to the desired position

²⁷¹ Sebillet, op. cit., pp. 29-33.

²⁷² Peletier, op. cit., pp. 36-41.

²⁷³ Patterson, op. cit., p. 398.

indirectly by example, whether confessional as in the reflective poems, or through the narrated experienced of a third person for instance, as we shall see in succeeding chapters which deal with four types of poetry. The double imperatives of plaire and instruire underly the choice made on the level of the Queen's norm. The Marguerites are intended to please a varied audience and to teach it lessons, particularly about religion and love, but also about politics.

While at least one of these types, the epistolary, is also a genre, the others contain a variety of genres. Each type group is united by a fundamentally common structure which is expressed in different emphases in the choice and arrangement of linguistic and stylistic devices. As Le Hir has said concerning other types:

Journal, récit, monologue intérieur, dialogue . . . ,
 autant de formes différentes mais qu'on doit sentir
 appropriées à un dessein particulier. Le choix de l'une
 ou de l'autre de ces formules, leur combinaison presque
 toujours . . . expriment un choix décisif sur la
 structure de l'oeuvre.²⁷⁴

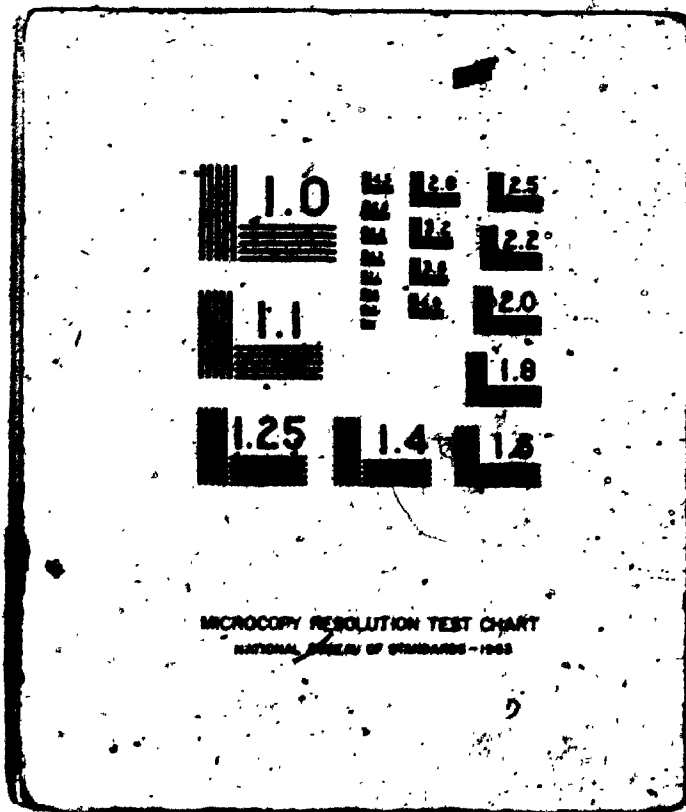
The structure of the reflective poems is loose and cyclical; the development of the subject does not move from a beginning in one place to an end in another. From a formal standpoint, the structure is flexible, showing no emphasis on stanzaic divisions or limited length. The narrative poems are similarly lacking formal stanzaic structure, but must meet the demands of linear development in the subject matter. The epistolary genre involves a relatively fixed form, involving a certain choice and level of subject matter and language governed by

²⁷⁴Op. cit., p. 195.

the conventions of the period.²⁷⁵ The lyrical poems are, unlike the groups mentioned above, divided formally into stanzas and are limited in length. Like the reflective poems, they are sometimes structured to develop a central idea, not necessarily, however, in a logical or linear fashion. Elsewhere, they resemble the narratives, having a short episode as their core. In the next four chapters we shall attempt to show that each of these four types of poetry, while sharing the devices characteristic of Marguerite's norm, are distinguished by different emphases and groupings of selected devices.

²⁷⁵ See Sebillet, *Op. cit.*, pp. 153-154.

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CHAPTER III

THE REFLECTIVE POEMS

The poems dealt with in this chapter: "Le Miroir de l'âme pécheresse", the "Discord estant en l'homme par la contrariété de l'esprit, & de la chair, & paix par vie spirituelle", the "Oraison de l'âme fidèle à son seigneur Dieu", the "Oraison à nostre seigneur Jésus-Christ", the "Complainte pour un détenu prisonnier", "L'Umbre" and "La Mort et réssurrection d'Amour" are, despite their varied subject matter, reflective monologues on general and particular problems of human existence and human nature.¹ The first four, fundamentally religious in subject, are meditations of a sort, and although not so in the strict and disciplined sense of for instance the meditations of Saint Peter of Alcantara (1499-1562) or Saint Ignatius Loyola (1491-1556), they do reflect a similar desire to direct the thought to specific spiritual questions.² The Complainte, while approaching the "épître" in its form, is not strictly speaking a letter, but

¹ Approximate dates of composition have been attributed to these seven poems by Jourda in Marguerite d'Angoulême, pp. 1099-1128. The "Discord" and the "OJC" would be earlier than 1525, the "Miroir", and the "OAF" composed between 1527 and 1531, the "Complainte" in 1536, the "Umbre" and the "Mort" in about 1544. Clear evidence is lacking in every case, but the dates of publication impose a limit of 1531 on three of the religious poems, 1546 for the two love poems and 1547 for the "OAF" and the "Complainte". Jourda's grouping of these religious poems is supported by the evidence of their style. Similar devices, too, are used in the three secular poems, although, as we shall see, not to a similar extent. The "Complainte" and the "Mort" are in this respect somewhat exceptional, as our stylistic study will show.

² Ibid., p. 376, calls them "méditations pieuses" and on the same page "prières", but admits "d'évidentes intentions didactiques".

rather an expression of the thoughts and feelings brought on by the unpleasant circumstances of the prisoner. The fact that the speaker is not Marguerite should not deter us from classifying it among the meditative monologues, as it is just that.³ The last two are reflections on two aspects of neo-Platonic love: the extreme closeness of the lover to the beloved, and the idealized love which follows the 'death' of physical attraction.⁴

The only one of the above mentioned poems that corresponds to the genres defined by Sebillet and Fabri is the "Complainte". This genre was practised fairly widely, as Sebillet points out,⁵ but was not as rigidly defined both from the points of view of the subject and the form: "Pourme entre tant d'espèces et formes diverses, te reste seulement a choisir celle que tu verras plus propre à la matière déplorable."⁶ The Queen uses the riming couplet and ten syllable line as recommended by Sebillet. The "Mort" might be described as an elegy, although Sebillet's description of this genre does not allow for alexandrin lines nor could Marguerite's "Mort" be described as "triste et flebile".⁷ While disregarding any normative constraints as far as genre is concerned, Marguerite does adhere to acceptable

³ Ibid., p. 411. ". . . une longue prière . . .", p. 413 "C'est une plaidoirie ou les ressources de la rhétorique, les artifices de l'école deviennent sincères: les procédés de style destinés à lui donner le ton oratoire ne sont plus des procédés, mais l'expression naturelle des émotions qui animent la poétesse."

⁴ Ibid., p. 527. Jourda calls these two respectively "une dissertation qui tessenciée" and a "poème".

⁵ Sebillet, op. cit., pp. 178-179.

⁶ Ibid., p. 179.

⁷ Ibid., p. 155.

line and rime types. All of the poems use the ten syllable line except the "Mort". Although three of the longer poems are composed in stanzaic form, the stanzas are not printed separately and are quite long, thus giving the visual and auditive effect of a continuous unit rather than a broken stanzaic effect. The "Discord" is the only one in which the reader is conscious of the separateness of the stanza. In this poem the stanzas consist of seven lines; relatively short but acceptable according to the period norm. The interrupting effect of stanzas is attenuated, however, by the return from one stanza to the next to the central subject. It is a poem very tightly organized around the theme announced in the title. In its reflections on the conflicting urges of spirit and body, the mind is not permitted the digressions we find in the other reflective poems, particularly in the long ones.

This lack of rigid organization (with the exception of the "Discord", where there is structure composed of repetition of the subject) is characteristic of the reflective poems which are ranging, loosely organized in the sense that they lack the clear linear development of the narrative and epistolary poems. Rather they tend to circle around one subject, departing from it, from time to time in digressions, but always returning to the central thought. The continuous riming couplet, or long, joined stanzas are in harmony with this type of subject development.

Syntactically, the reflective poems do not differ significantly from the other types insofar as the definite and indefinite articles, and the demonstrative adjective are concerned. The possessive adjective is used slightly more frequently than the average in the

poetry as a whole.⁸ While there is a relationship between the length of the poem and the number of possessives used (the three shortest reflective poems averaged slightly lower than the others), length is not apparently the conclusive factor, as the narrative poems, the longest we studied, showed a lower overall average. The poem as reflection or meditation seems to exhibit a greater degree of relationship; things are seen as they relate one to another, and to the author. This would indicate both a more analytical style and at the same time a situation being described in which relationships are important. In the reflective poems, an abundance of possessive adjectives serves to underline the difference between Marguerite's qualities and those of God or of her lover, particularly in the longer poems which permit such developments:

De voz graces, de vostre Charité,
De tant de biens, que ie n'ay merité
Le grand' mercy vous rendre est impossible

Si est il tel, que mon infirmité
Le mercier treuve incomprehensible:
Contentez vous de nostre humilité.⁹

This passage deals with the unmerited redemption of man by Christ (a frequently recurring theme). The contrast between the generous virtues of God and the incapacity of "Ie" are stressed in the above average number of possessive adjectives. In addition the interplay

⁸The overall average, in a sampling of 48 pages was 7 possessive adjectives per page. In the reflective poems it was used 8 times per page.

⁹Marguerites, I, "OJC", p. 139.

between first person singular and plural forms draws the reader into the relationship Marguerite is describing. The reader, too, has little merit and must humbly wait on salvation by Christ. This sort of subtle action on the reader is very characteristic of the Marguerites.

The characterizers of the reflective poems are largely those we have already discussed as belonging to the Queen's norm. The longer reflective poems contain more longer, latinate adjectives than do the shorter ones. Like the long, latinate adverbs, such words tend to appear at the end of the line in the riming position:

Mais rien ne voit à ceste voix semblable.
 Car de la peau tant digne et admirable
 De ton cher filz, l'a sy bien reuestu
 Ta sapience et bonté secourable.¹⁰

The simpler, less resonant adjectives rarely are found at the rime. Such words as cher, bon were not capable of conveying the effect of grandiose impressiveness which Marguerite chose to attain in her longer reflective poems. Thus the fact that they rarely occur in the stressed riming position indicates a deliberate stylistic choice, here probably for the purpose of supporting a dignified stylistic level suitable for such serious subjects. Situating such words at the rimes gives a distinctly resonant tone to the poem, while the additional inclusion of less impressive characterizers in unstressed positions indicates both the normal, unstrained level of Marguerite's language and also, perhaps a desire on the part of the author not to overwhelm her reader. The "Complainte" is, in this respect, linguis-

¹⁰ Ibid., "OAF", p. 82.

tically somewhat different from the other poems. Characterizers almost never appear as purely riming appendages, but are usually integrated into the body of the line as a whole:

Minerve aussi, qui toutes de leurs graces
 Humainement sans delay me receurent,
 Et de leurs biens abondamment me peurent:
 Ou ie trouuay la royale semence.¹¹

The mixed style resulting from a mixture of simple and latinate characterizers is certainly more approachable than would have been a sustained high style.

The reflective poems do not, however, contain a high proportion of characterizers, particularly considering their length which would certainly give ample space for such words. Compared with the average of 14% characterizers in the narrative and epistolary poems, the 10% we found in our sampling is significantly lower. This reflects, no doubt, the less descriptive nature of these poems which are rather more analytical, concerning themselves with relationships:

This analytical quality is further underlined through the greater variety of verbal forms used. No other group exhibits as extensive use of a variety of moods and tenses as does the reflective one. As we have already seen,¹² such usage conveys temporal and hence sequential layers not otherwise indicated. Marguerite uses the passive voice more often in these poems than in the narrative or epistolary poems, underlining the passive nature of the contemplating

¹¹Ibid., "Complainte", p. 454.

¹²See above, Chapter II, pp. 60-61.

poet. In these poems particularly, where she is dealing with the powerful position of God and Amour relative to the weak position of man, the passive is used to express subservience, weakness or submission:

Les huyz de fer, pontaleuiz & barriere
 Ou suis serré, ne tiennent bien arriere
 De mes prochains, freres, soeurs & mys.
 Mais toutefois quelque part que sois mys, . . . 13

or: Quand de mon Rien en tous biens suis fondue:
 Et si ie suis de leurs yeux diuertie,
 Pour en mon Tout toute estre conuertie,
 Ce m'est plaisir d'estre Rien estimée . . . 14

In the first case the prisoner is expressing his impotence to help himself because of the passive situation into which he has been forced by secular power; in the second, the shadow is passive, subservient, but by choice. The latter is a particularly interesting example because the passive is used rarely in the "Umbre" and, in the example given, the idea that the role may be forced on the 'shadow' is countered in the last line of the quotation in the word "plaisir". Elsewhere, in this poem, Marguerite uses active verbs to describe the role of the 'shadow' and the effect is to suggest that the passive, self-effacing role of the shadow is actively sought:

Qu'en tous les lieux ou il va ie le suys. Q
 Sans moy il n'est, & sans luy ie ne suis.
 S'il va ie vois . . . 15

¹³ Marguerites, I, "Complainte", p. 445.

¹⁴ Ibid., II, "Umbre", p. 325.

¹⁵ Ibid., p. 324.

Tant suis à luy qu'ou il va ie l'ensuis: 16.
 Mais quand il vient à moy tousiours le fuis

S'il s'en eslongae, lors ie poursuis ma queste. 17

The result is a much more subtle delineation of the relationship between lover and beloved than the rather one-dimensional one suggested by the fundamental conceit of the shadow, a subtlety obtained through effective choice of verbs.

The reflective poems are additionally characterized by verbs expressive not of action whether given or received, but of state, and particularly the verb "être". Unlike the spontaneous and unpremeditated effect of the lyrics, or the series of events of the narratives, these poems tend to meditate on states: the relationships of the soul and God, of the spirit and the flesh in man, of the lover and the loved one, and the state of the prisoner. They attempt rather more to analyse how things are, than to describe how they are progressing:

Car si amour est au coeur, sans mentir
 Il ne scauroit autre chose sentir
 Sy grand' elle est, qu'elle tient tout le lieu;
 Tout met dehors, rien n'y souffre que DIEU. 18
 Ou est amour vraye et viue, sans feinte . . .

It is in the choice of verb tenses particularly that we find features which distinguish the reflective from the other groups and similarly it is here that we distinguish between those reflective

¹⁶ Ibid.

¹⁷ Ibid., p. 325.

¹⁸ Ibid., I, 55.

poems which evoke an image without attempting a very profound analysis of it and those which try to probe deeper. The reflective poems, especially the religious meditations, contain a wide range of tenses and moods, indicating a desire to express the time structure of thought as well as the facts in isolation.¹⁹ The shorter reflective poems do not attempt such in-depth analysis and tend to use the present tense more frequently than do the longer ones, although the desire for analysis is still present in these poems.

The present tense is used according to Marguerite's normal usage.²⁰ Particular to this group is the beginning of each poem which involves extensive use of the present tense, the first step in the reflection (or meditation) being a calling to mind of eternal or ever-present facts and situations. The "Mort" is somewhat exceptional, although the frame, "l'ay veu . . . Or les voye" does use the past tense to place the present condition in even greater relief. In the body of these reflective poems, the present is used somewhat more frequently than other tenses, but not nearly as often as in the lyric poems, for instance, which are temporally more static.

As we have noted, past tenses are used with particular effectiveness in this group.²¹ The most frequently used past tense in this group of poems is, not surprisingly, the past indefinite. The past indefinite expresses the monologue type of discourse as well as

¹⁹ Le Hir, op. cit., p. 61.

²⁰ See above, Chapter II, pp. 62-63.

²¹ See above, Chapter II, p. 66.

referring to single past events in a generally non-narrative setting. The imperfect and past definite also appear, but not nearly as frequently, and the compound past tenses occur when it is necessary to make clear the temporal relationship between various past occurrences. There are infrequent deviations into narrative and it is generally in such récits that we find the past definite. The "Complainte", combining as it does reflective and narrative elements, gives more examples of this tense than does any other of the poems:

Sçais tu pourquoy il te tira de France,
 Ou tu viuois en repos sans souffrance?
 Sçais tu pourquoy icy il t'enuoya,²²
 Quand poureté sy loing te cõnuoya?

Here the prisoner, meditating on his sufferings, calls to mind a specific event in the past: his exile from France to "icy", apparently the site of the prison. Other examples are to be found occasionally where, because of their rarity, they call attention to the detached and once only nature of the action:

Ton seruiteur, qui des fois iusqu'à trois
 Te renya, ô puissant Roy des Roys,
 L'as tu chassé hors de toy, par main forte?²³

The reference here to St. Peter's denial of Christ "renya" is just such a series of detached past events. The extremely generous forgiveness of God is emphasized both by the use of the tense and

²² Marguerites, I, 455-456.

²³ Ibid., "OAF", p. 121.

by its emphatic position at the beginning of the line. Similarly, the imperfect tense occasionally occurs emphatically to underline the obstinacy of the soul in wrong-doing,²⁴ although the present tense is much more commonly used for this purpose. The imperfect also appears when a descriptive element breaks into the meditation. The "Mort", in which the accent on description is particularly appropriate, contemplates the physical disfigurement brought on by age and here the imperfect conveys an additional nuance of regret and nostalgia:²⁵

I'ay veu les petis pieds, beaux, legers et penibles,
Faisans pour leur Seigneur choses tant impossibles,
Que roues de son char tant triomphant estoient,
Qui en danses, tournois, et plaisirs le portoient.²⁶

Such relatively rare usages are all the more striking for their infrequency.

While the future tense does not occur often in a true sense, still we find it more frequently in the reflective poems than in any other group except the epistolary poems. When Marguerite allows her mind to wander into the hypothetical future, she sometimes avoids the conditional (although her projections are dependent on conditions) and expresses the future event in the future indicative. The effect is vivid and unusual:

Lors ie suis seur que chacun larmoyra
Sur mon malheur, puis apres s'esmoyna
Comment a peu ainsi m'estre contraire
Celle envers qui le Seigneur m'a fait faire

²⁴See above, Chapter II, pp. 64-65.

²⁵Le Hir, op. cit., p. 58.

²⁶Marguerites, II, "Mort", p. 329.

De son salut l'amyable message.
 Comment aussi m'a fermé son cbûrage
 Celle chez qui ie feuz le laboureur
 De l'Eternel, Dira l'un, Quel erreur²⁷
 A jamais peu ce poure homme commettre?

In this passage the future, combined with the antithesis in the first two lines, the repetition of "comment", the images of messenger and worker, and the sermocinatio of the last line draw the attention of the reader to the impossibility of an unfavourable outcome. The reader must look to the future and choose, all the while guided by Marguerite's rhetoric in the way that he should go.

The reflective poems are interspersed with short ejaculatory prayers as well as longer, organized exhortations and it is at these junctures that the subjunctive and imperative moods occur most often. It is interesting to note that those meditative poems entitled "Oraison" actually do present a slightly greater frequency of subjunctives. That this is slight can be attributed to the fact that the fundamental meditation and prayer structure is common to all, despite surface variations. The subjunctive is used to maintain a correct, non-presumptuous attitude of respect towards the deity, although most prayers, as well as invocations addressed to Amour for example are phrased in the less hesitant imperative:

Mourez donques Amour, puis que ne pouez vivre,
 En celle qui de vous par Amour est deliure,
 Donnez lieu à l'Amour de saine affection,
 Qui prend de vostre mort sa generation:

²⁷ Ibid., I, "Complainte", pp. 459-460.

Et lors Amour, d'Amour vainqueur de telle sorte,
Fera vivre d'Amour l'amee en Amour morte.²⁸

The imperative is, in fact, much more common, reflecting perhaps the Queen's accustomed public posture. Each of the seven poems dealt with in this chapter ends on an imperative note, giving added proof of the persuasive didacticism underlying these poems.

In the reflective poems Marguerite uses the infinitive regularly, according to her normal usage. It is used particularly effectively in the two shorter secular poems in the group to immobilize images. In the "Mort" a comparison is made between the youthful and aged lover. Here the infinitives serve to fix as general images the unactualized actions, creating a repeated shifting effect from the picture of the young lover to that of the impotent old man. A similar effect occurs in "l'Umbre" where clusters of infinitives remove the action from time and tend to create a static picture:

Suyure le veux comme sa chambriere:
Mais si derriere il vouloit regarder
Deuant me tiens, à fin de le garder.²⁹
De se heurter à muraille ou à boys.

In this way the naturally flickering and unstable shadow is forced to be still. In both poems, the image produced is the object of the meditation, compelling the reader to focus on a situation and then by the use of rhetoric, to come to a certain conclusion.

As we have already noted in Chapter II,³⁰ sentence structure

²⁸ Ibid., II, "Mort", p. 331.

²⁹ Ibid., "Umbre", p. 324.

³⁰ See above, p. 76.

tended to be a constant from poet to poet, and this is also the case within the Marguerites. In the reflective poems, the sentences are on the average four lines long, assertive and end most often at the rime. In the "Mort", "Umbre", "Complainte", and "Miroir" the end of the sentence almost always corresponds to the end of the couplet while in the stanzaic "Discord", "OAF", and "OJC" the sentence ends either with the stanza or at the end of the line. The "OJC" is the most irregular in this regard, using as it does a very long eighteen-line stanza, interspersed with occasional seventeen-line stanzas. Understandably none of the sentences in this poem correspond to a stanza. In the "Discord", a poem composed of seven-line, decasyllabic stanzas, there are more seven-line sentences than any other type. While the ten-line sentence is too long to be predominant, still it occurs more frequently in the "OAF", a poem consisting of ten-line decasyllabic stanzas, than in any other of the poems in this group. Clearly, rime and stanza were important in the defining of the sentence in these poems as elsewhere. In the "Complainte" we found some evidence of disregard for these limitations. Here the poet uses a variety of sentence lengths for rythmical diversity, rather than in her more characteristic rhetorical, emphatic manner where interruptions of the line are used to underscore the effect of an assertion, question or exclamation, by causing the reader to pause briefly and reflect on what has been said.³¹

Passing from syntactical to lexical matters, we find that the

³¹ See above p. 73, footnote 261.

lexical content of these poems is largely that of Marguerite's norm. Pseudo-words or syntactical particles represent here, as elsewhere the most significant group. Comparison with similar themes treated in other types reveals that the incidence of such words is significantly greater here, a feature which would certainly be consonant with the more analytic nature of these poems as already evidenced by such other devices as use of verb tenses, for instance. The 51% syntactical particles in this group contrasts with the overall average of 49% in the poems studied, and the 47% of the narrative and epistolary poems. The incidence of these particles is noticeably lower at the beginning of all the reflective poems except the "Complainte" where the reader is placed immediately in the centre of the subject without any preliminary exhortation. The first line of the "Complainte" initially seems, in fact, to refer to previous unprinted lines, although this misconception is clarified in the succeeding lines: "S'il est ainsi, comme trèsbien ie croy/Que sans le sceu et bon vouloir de toy".³² Elsewhere, the more striking the introduction, the lower the percentage. Thus the interrogatio which opens the "Miroir": "Ou est l'Enfer remply entierement/De tout malheur, travail, peine, et tourment"³³ or the paradox beginning the "Discord": "Noble esprit, et serf suis de nature/Extrait du ciel et vile geniture"³⁴ are more colourful than the lines quoted above from the "Complainte", where the effect is watered down by the pseudo-words whose conceptual as

³² Marguerites, I, "Complainte", p. 444, 59% syntactical particles.

³³ Ibid., "Miroir", p. 15, 23%.

³⁴ Ibid., "Discord", p. 71, 36%.

opposed to relational values are minimal. In these examples we have a propositio or indication of the further development of the poem: in the "Miroir" Marguerite asks herself a series of questions (tantamount to looking in a mirror), while in the "discord" we see immediately the cause for the disparity between the spirit and the flesh. The introductory lines of the other poems all show lower than average proportion of grammatical words.³⁵

Conceptual words, as contrasted with grammatical particles account for the balance, that is to say, about 49% of the words in the reflective poems. A sampling of the middle fifty words of each poem reveals an approximately equal number of concrete and abstract terms, although owing to the very wide semantic field offered by many of these words, the meanings, both abstract and concrete, of such terms as "coeur",³⁶ or "homme"³⁷ are much more varied and diffuse than that of "vers"³⁸ or "nud".³⁹ The reader must refer to the context in the first two cases to establish whether these words are used to indicate a physical entity or an abstract idea. "Homme" in both cases refers not to a specific man nor even a male human but to humanity in general, and thus has become abstract in its sense. Similarly "coeur" in all three examples means the thoughts and feelings of the poet and not the physical organ. Both words

³⁵"OAF", 47%; "OJC", 46%; "Umbre", 40%; "Mort", 33%.

³⁶Marguerites, I, "OAF", p. 101; "OJC", p. 140; "Complainte", p. 453.

³⁷Ibid., "Discord", p. 73; "OAF", p. 100.

³⁸Ibid., "OAF", p. 100.

³⁹Ibid.

are used metaphorically, but with such consistency that the concrete reference has been completely absorbed by the metaphorical meaning.

"Vers . . . nud" on the other hand retains its concrete reference and the comparison with the "Eternel" is more striking as a result.

Those words generally considered to be abstract in their significance: "amour"⁴⁰ or "beauté"⁴¹ on the other hand retain their abstract meaning. Of the approximately sixty abstract words in the passages referred to, only one has its sense altered so as to give it an unusual concrete sense: "charité"⁴² where it means the physical union brought about by love. The general tendency is towards abstraction of concrete names and the retention of abstraction in those words which are normally such. Against this background, the figures which stand out are precisely those which move in a contrary direction. That this group of poems should exhibit a high degree of abstract meaning should not be surprising, in view of their inward looking nature. In the other groups we find a greater tendency toward concretisation.⁴³

Such different lexical emphases as do occur in the present group of poems do so for reasons of length and type rather than differences in subject matter. Love of God and the desire for union with him, despite the sinfulness of the soul and dismay over the paradoxes of

⁴⁰ Ibid., p. 101; also II, "Mort", p. 330.

⁴¹ Ibid., I, "Miroir", p. 43; II, "Mort", p. 330.

⁴² Ibid., II, "Umbre", p. 325. See Huguot, L'Evolution du sens des mots, p. 198 for 16th century meaning.

⁴³ See R. Marichal, "La Coche de Marguerite de Navarre", p. 289 for a comment on the use of abstract words. This author tends to treat them as abstract whether or not they appear in a concrete sense.

human love, remain the central themes of these poems. While Marguerite uses repetitive rhetorical devices such as we have seen to be characteristic of her work as a whole⁴⁴ usually for the purpose of emphasis, there is additionally in these longer, more analytical poems, evidence of a wider vocabulary resource upon which she draws to express nuances of thought and sentiment. Articulus combined with commoratio and congeries are figures which, while reinforcing and underlining one point, tend to require near-synonymous words. These devices are particularly common in the reflective poems, and serve the multiple purposes of expressing the wanderings of the mind, aiding in precision of meaning and drawing the reader's attention by emphatic statement. In the "Miroir", for example, while there are numerous examples of the repetitive figures anaphora, tractio, polyptoton and copulatio, there are also other figures in which structures and grammatical elements repeat themselves such as these two commoratio: "En vous croyant mary si gracieux/Bon, doux, piteux, misericordieux"⁴⁵ or "Car je n'ay corps, ny os, ny nerfz; ny veine/Voix ne propos . . ."⁴⁶ In these the meanings of the words are not identical, and the near synonyms have the effect of stressing one common characteristic, the point of overlap in the semantic field. At the same time, the overlap can be progressive and the effect of the enumeration is, rather than simply to amplify in a general way, to make precise as well as force-

⁴⁴ See above, Chapter II, pp. 33-34.

⁴⁵ Marguerites, I, "Miroir", p. 46.

⁴⁶ Ibid., II, "Umbre", p. 325.

ful the specific meaning intended. In the first case the particular virtue 'mercy' of the good husband is defined; in the other the absence of separate physical identity is emphasized by the progressive reduction of the meaning of the first word "corps" 'physical body' to the last "propos" 'spoken thoughts'. Such amplification is a common device in all these poems.

These poems show too an overall greater vocabulary range than do the shorter ones. While elsewhere, particularly in the lyrical poems, there is a dearth of synonyms for a word such as "amour" for instance, in these poems there is evidence that this is not because synonymous expressions were unknown to the Queen. The "Miroir" for instance gives at least four words whose meanings overlap "amour": "estimé",⁴⁷ "charité",⁴⁸ "affection"⁴⁹ and "Passion".⁵⁰ The words are not used interchangeably; in each case their particular meaning is made clear by the context. Where Marguerite contents herself with "dire" for instance for the most part in the shorter poems, these longer reflective poems show an effort at making more precise the exact manner of saying: "nommer", "déclarer", "asseurer", "annoncer", "prononcer", "appeller" as well as "dire" are all used in the "Miroir".⁵¹ The "Complainte" is among the richest in such variations: the feeling of the speaker is called: "affliction", "gref", "douleur", "malheur",

⁴⁷ Ibid., I, "Miroir", p. 40.

⁴⁸ Ibid., p. 41.

⁴⁹ Ibid., p. 56.

⁵⁰ Ibid.

⁵¹ Compare ibid., I, "Chansons spirituelles", pp. 481-483.

"peine", "infortune", "soucy" and "ennuy". These variations are not used to avoid monotony—they occur quite separately for the most part and would not be conspicuous if there were more repetition and less variety. It is clear that the longer reflective poems, far from being endless reiterations of the same thing, are rather attempts to make precise a variety of subtly different ideas. The shorter reflective poems, like the lyrical poems, show less use of synonymous words: the "Discord", "Umbre" and "Mort" all tend to repeat words with broad semantic fields: "amour", "mort" and "chair", making up in impact what they may lack in precision.

Vocabulary choice does seem, however, to vary according to type and the stylistic level used. The reflective poems contain more latinate words than do any other type, although not to an exaggerated degree. Such words as "crudelité",⁵² "scintille",⁵³ "salvation",⁵⁴ sixteenth century latinisms, or "contempteur",⁵⁵ "regnateur",⁵⁶ "importable",⁵⁷ "impotens",⁵⁸ and others, latinisms of earlier derivation appear frequently in these poems. Both the subject matter and the form of these poems are ponderous; the vocabulary and stylistic level are correspondingly heightened.

⁵² Ibid., I, "Miroir", p. 61.

⁵³ Ibid., p. 67.

⁵⁴ Ibid., p. 30.

⁵⁵ Ibid., I, "Discord", p. 76.

⁵⁶ Ibid., p. 74.

⁵⁷ Ibid., I, "Miroir", p. 28.

⁵⁸ Ibid., II, "Mort", p. 329.

The stylistic level of the reflective poems is mediocre or middle style, although in this group we find a number of passages in which the enthusiasm of the poet for the subject on which she is meditating causes a temporary raising of the stylistic level through several consecutive lines.⁵⁹ The movement from middle to high style is not an indication of the poet's inability to maintain a consistent stylistic level, but rather a choice of style consonant with reflective meditations and at the same time attractive to the reader, through the avoidance of monotony.

It is in the metaphor that the word as concept is most strikingly used. The most common metaphors of the reflective poems are those we have already seen as normative in Marguerite's poetry. The religious meditations, especially the "Miroir" and the "Discord", are particularly rich in biblical imagery, much of it translated almost word for word from biblical texts, to which specific references are made in the margins:⁶⁰

Iean 6. Mon Pere, à vous, par vous, suis retourne.
 Luc 15. Las, i'ay peché au Ciel; et devant vous:
 Digne ne suis (ie le dy devant tous)
 Me dire enfant . . .⁶¹

The "OAF" and the "OJC" too are filled with biblical references, although they do not have the accompanying marginal indications and

⁵⁹ See above, Chapter II, p. 44.

⁶⁰ In one edition the biblical text was actually printed in the margin: see Marguerite d'Angoulême, Le Miroir de l'âme pécheresse, ed. Joseph L. Allaire, p. 21.

⁶¹ Marguerites, I, "Miroir", p. 30. See Luke XV:18-19, the reference to John to obscure; it may be John VI:65.

are not so literal:

Ceste voix la, va criant n'avoir Estre
Sinon toy seul, son seigneur et son maistre;
Par les desertz se fait tresbien ouyr,
Disant⁶²

Among the most frequently repeated biblical images are the comparison of the sinner to dirt (Job II:9 e.g.)⁶³ and Christ to a husband (Song of Solomon IV:8),⁶⁴ and God to a father (Luke XI:2 e.g.).⁶⁵ There are also references to heaven as a port,⁶⁶ life as a path,⁶⁷ Christ as the way,⁶⁸ and the Christian as involved in war against the forces of Hell.⁶⁹ In the long meditations the effect is not only the pleasure felt by the reader encountering an attractive and familiar image, but also persuasive, linking the authority of the poem to that of the Bible. In the evangelical context such an authority could scarcely be challenged.

The two 'secular' reflections draw additionally on the authority

⁶² Ibid., I, "OAF", p. 82. See Isaiah XL:3, John I:23, Matthew III:3, Mark I:3, Luke III:4.

⁶³ Ibid., I, "Miroir", pp. 17, 22, 29, 70; "OJC" pp. 136, 138; "OAF", pp. 79, 87, 94, 97, 99, 112, etc.

⁶⁴ Ibid., I, "Miroir", pp. 23, 24, 28, 39, 40, 41, etc.; "Discord", p. 74; "OAF", pp. 108, 133.

⁶⁵ This comparison was (and is) so common as to have lost most of its vitality as metaphor.

⁶⁶ Marguerites, I, "Miroir", p. 50; "Discord", p. 75; "OAF", p. 78; "OJC", p. 146.

⁶⁷ Ibid., I, "Miroir", pp. 45, 56; "OAF", p. 109.

⁶⁸ Ibid., I, "OAF", pp. 97, 98, 125.

⁶⁹ Ibid., I, "Miroir", pp. 30, 47, 54, 62, 63; "Discord", p. 72; "OAF", p. 105.

of the Petrarchan and neo-Platonic traditions, using images that belong to those traditions. Both the "Umbre" and the "Mort" are metaphorical presentations of aspects of Ficino's neo-Platonic love theory. The image of the shadow reflects not only the oneness of the lover and beloved, but also reminds the reader that such love is merely the 'shadow' of true love which is love of God:

Quoy que ce soit confessez n'avoir leu
En livre aucun, ne en ce monde veu ⁷⁰
Amour qui soit semblable à cestuy cy.

The biblical echo heard here ⁷¹ is sounded again at the end of the "Mort" where that which overcomes the decay of old age is once again love of God, the Amour:

Qui fera voir l'aveugle, et le muet parler,
Le sourd ouyr trescler, le boiteux droit aller,
L'imbecile des mains, user du touchement,
Et la beauté perie embellir doublement. ⁷²

Here again, the Bible lends its authority to the neo-Platonic love doctrine which the Queen is tacitly advocating.

Unlike the metaphor of the shadow, few are extended through a whole poem, or even for a continuous extent within one poem, with the possible exception of the image of the shepherd and his flock in the "Complainte". In the reflective poems the images appear in isolation in company with an abstract passage which benefits from the concrete

⁷⁰ Ibid., II, "Umbre", pp. 327-328.

⁷¹ See I Corinthians 2:9 and Isaiah 64:4.

⁷² Marguerites, II, "Mort", p. 331. See Matthew 11:5.

reinforcement of the image:

Car sa prière au salut il applique
Des ses Esleuz, tîrez de la perrière
De l'ignorance, et obscure carrière, ⁷³
Dedens son corps trescler et lumineux.

The image serves in these cases the purposes of strengthening and clarification; in the shorter poems, particularly the lyrical poems it fulfils, as we shall see,⁷⁴ a structural, unifying function.

The structural role of the metaphor is reduced in the reflective poems; as compared with the very important role it plays in the lyrical poems, where whole poems are centred on the development of one image,⁷⁵ or even in the narrative poems where key images point to the real meaning of the story.⁷⁶ Still, the continuing thread of images of union, the husband, marriage, family, all the variety of expressions of love give an underlying similarity to the sense of the reflective poems. Alliterative repetition of sounds, on the other hand, is frequently used structurally to draw together parts of the longer poems. Consonance occurs most frequently, in fact in the longest of the poems studied in this group, the "Miroir", the two "Oraisons" and the "Complainte". Usually extended alliteration in these longer poems involves the interweaving of two or more prominent sounds:

L'Obscurité des tenebres repréns
Et nostre esprit de nostre chair despréns
Le tirant hors de ceste cheminée

⁷³ Ibid., I, "OAF", p. 106.

⁷⁴ See below, Chapter VI, p. 211.

⁷⁵ See below, Chapter VI, p. 203.

⁷⁶ See below, Chapter IV, p. 147.

Noircie au feu dont elle est sy minée,
 Qué si l'esprit y faisoit son sejour,
 Luy infiny en ceste chair finée
 Seroit en nuict eternelle sans sejour.⁷⁷

The overlapping technique used here provides a unifying effect which successfully compensates for the loose structure of the longer reflective poems. Similarly there is greater use of one-line and paired-word alliterations, the latter sometimes in combination with other rhetorical figures such as the oxymoron "doux dard"⁷⁸ although more often as noun and epithet: "passion penible",⁷⁹ or "amour active".⁸⁰ The structural effect of alliteration is made particularly clear when we examine the "Discord", "Mort" and "Umbre", all of which present noticeably fewer examples of purely alliterative riming. These are not only the shortest of the reflective poems, but they also include other organizing and unifying elements, as the antithetical elements of the "Discord", the regular alternating images of the "Mort" or the central unifying image of the shadow in the "Umbre".

Anaphora is another favoured device in the reflective poems.⁸¹ In addition to attracting the reader's attention, the effect of this device is to draw together parts of longer otherwise structurally

⁷⁷ Ibid., "OAF", p. 86.

⁷⁸ Ibid., "Miroir", p. 46.

⁷⁹ Ibid., "OJC", p. 139.

⁸⁰ Ibid., "OAF", p. 81.

⁸¹ See *ibid.*, "Miroir", p. 31. See also pp. 37, 40, 51, 52, 53, etc.; "Discord", p. 72: "La Loy . . .", p. 73: "L'homme est . . .", etc.; "OAF", p. 77: "Plus que . . ." "Qui . . .", and also pp. 93, 108, etc.; "Complainte", p. 446: "Supporte . . .", p. 449: "Qu'as-tu gagné . . .", p. 450: "Si l'ay . . .", and also pp. 453, 455, 457, etc.; II, "Mort", p. 330: "Quand . . .".

loose poems. Similar to this is the effect of traductio, another favoured device in the reflective poems.⁸² Where much of the alliteration discussed above does little more than emphasize, smooth the reading and draw the poem together, this sort of repetition of whole words and phrases serves to reinforce the idea being presented. In this type of rhetorical device the interdependence of phonological and semantic factors is illustrated.

Other repetitive devices, such as polyptoton for example are used emphatically rather than structurally. Being more compact, they do not have the structuring possibilities of more extended repetitive devices.⁸³ Epizeuxis is yet another repetitive device

⁸² See e.g. *ibid.*, "Miroir", pp. 49-50, 65; also "Discord", p. 74: "donation", "Donne", "dons"; "OAF", pp. 79-80: "donneur", "don", "donne" and "tons", "tout"; p. 84: "oeuvre", "ouvrage"; p. 87: "amy", "aymions", "amour", "ayme"; "OJC", p. 137: "nom", "nommer", "innominable"; II, "Umbre", p. 327; "amans", "amour", "amys", "ayme". For shorter, one-line examples of the same figure see *ibid.*, I, "Miroir", pp. 19, 25: "Il vous aime d'une amour filiale", p. 32: "O iuge vray Salomon, veritable", p. 34: "Me gardera mieux, que ne l'ay gardé", p. 49: "Mon Createur, moy vostre creature", p. 51: "Et en repos j'attendray mieux l'attente", etc.; "Discord", p. 71: "En DIEV me fie, et ia n'ay point de Foy", "En ne m'aymant, ie n'ayme autre que moy", p. 72: "Natif peché, d'où vient nature telle", etc.; "OAF", p. 78: "Qui apprendra sçavoir à la science", p. 80: "L'Aveugle voit, mais non pas de sa veue" etc.; "OJC", p. 141: "Rien qui ne vaux, ny ne puis rien valoir", p. 146: "Le vouloir voir, c'est volonté trop fiere"; "Complainte", p. 447: "Qui sçais que c'est, si onc homme l'a sceu", p. 459: "Le laboureur pour reposer labeure", etc.; II, "Umbre", p. 323: "Tant qu'il sera congnu ie le seray", "Vmbre du grand par lequel ie suis grande", etc.; "Mort", p. 329: "Sans estre plus touchees ne pouvoir plus toucher", "Sans plus estre marchez, ne marchas pour leur Dieu", etc.

⁸³ See e.g. I, "Miroir", p. 28: "navrant navrée", p. 39: "noblement anoblie", p. 43: "tournez, retournez", p. 47: "dons donnez", "parfaite refaire", and others.

often used for the effect of amplification.⁸⁴ Marguerite uses the other repetitive devices mentioned in Chapter II but with less frequency. Repetitions, both structural and emphatic, are extensively used in the reflective poems, indicating a definite concern with structure as well as a desire to underline and stress certain passages. All of the poems studied in this group show the use of phonological devices; the longer poems contain not only absolutely more examples of such procedures, but also relatively; it would seem that Marguerite was aware that more effort would be needed to retain the interest of the reader in a long poem and exploits those auditory and semantic features which have the effect of carrying the reader along with the inevitability of an echo. Rhetorical repetition, far from being a hindrance in the effectiveness of Marguerite's reflective poems, enhances them both from the phonological and structural points of view. The repetitious structure thus created is completely appropriate to the type: as Jourda says: "ce sont là répétitions naturelles à l'esprit qui médite, et tourne et retourne une idée sous toutes ses faces."⁸⁵ Rhetorical repetition, in the context of sixteenth century poetics, would seem to be the most natural choice to express the reflections of the mind. At the same time, the persuasiveness of rhetoric was one of its chief features and the didactic quality of the poems cannot

⁸⁴ See e.g. I, "Miroir", p. 36: "C'est trop . . .", p. 49: "Amour, Amour . . .", p. 58: "O mort . . .", p. 74: "Qui suit . . ." and others; "Discord", p. 75: "Selon . . .", p. 71: "le vy . . .", and others; "OAF", p. 82: "Seigneur . . ."; p. 89: "O forte . . ."; "OJC", p. 135: "Quel est . . .", p. 143: "O doux Pere . . ."; "Complainte", p. 444: "Laissez . . .", p. 446: "Un seul . . .", p. 449: "En toy . . .", "Chef de . . ."; "Umbre", p. 323: "C'est le puissant . . .".

⁸⁵ Jourda, Marguerite d'Angoulême, p. 385.

be overlooked. In addition to repetitive and emphatic rhetorical devices, the rhetorical question in its various forms is used with particular effectiveness by Marguerite in the reflective poems. Frequently they occur in groups:

Que puis' ie, hélas, ô mon Pere penser?
 Osera bien mon esprit s'auancer
 De vous nommer Pere⁸⁶ ouy, et nostre:
 Ainsi l'avez dit en là Patenostre.
 Or Pere donc, mais vostre fille, quoy?
 L'avez vous dit?⁸⁶

Here we are carried by the dialectical method of question and answer from one part of the meditation to the next. They are leading questions requiring an answer which then calls for another question. This is similar in principle to the two questions asked in the "Discord": "Qu'appellez vous viure charnellement?/Qu'appellez vous spirituellement?"⁸⁷ which are subsequently answered in the four stanzas following. Here too the questions form an integral part of the logical development of the meditation;⁸⁸ Single, isolated questions are used in the same way: "Que diray ie de mes maux et pechés?"⁸⁹ The affective effect is perhaps not as strong as that of a series of interrogations, but the switch from assertive to interrogative forms does act as an element of surprise, while the dialectical method is a persuasive one. The first two pages of the "OAF" show a remarkably effective use of a carefully graduated series

⁸⁶ Marguerites, I, "Miroir", pp. 24-25.

⁸⁷ Ibid., p. 75.

⁸⁸ See also ibid., "Complainte", p. 456; "OAF", p. 83, etc.

⁸⁹ Ibid., "OJC", p. 140. See also pp. 20, 22, 64, etc.

of rhetorical questions having the effect of overwhelming the reader with his own impotence, through the repeated hammering of questions without any introductory warning. If the reader is not in a sufficiently humble state of mind initially, he can scarcely fail to be so after such unremitting comparison between power and implied impotence. A similar, although less imposing use is this one, in the "Miroir":

Doy'ie penser, ny oserois'ie dire,
 Que c'est de vous? le puis'ie bien escrire?
 Vostre bonté, vostre amour se peult elle
 Bien concevoir de personne mortelle?
 Et s'il vous plait vn petit l'imprimer
 Dedans vn coeur, le peult il exprimer?
 Certes nenny:⁹⁰

In this the answer is supplied, but the fact that there is little if any doubt as to what it is, is indicated also, "certes". Similar too is the series of rhetorical questions asked of Love: "Que ferez vous (Amour) quand plus ne pourrez voir", etc.,⁹¹ where the relentlessness forces the reader to reflect on the inevitable passing of physical beauty and love. Once again, the effect is to stress certain points in such a way that the reader is lead to think as the Queen wishes.

Like the rhetorical questions, exclamatory sentences are used to interrupt the flow of assertive sentences in these longer reflective poems. Most frequently, the exclamation expresses wonder and admira-

⁹⁰ Ibid., "Miroir", p. 66.

⁹¹ Ibid., II, "Mort", p. 330.

tion for a great goodness; it is a kind of act of praise as in the rhetorical device admiratio: "O la vertu, qui rend puissant, sçauant, / Cil qui estoit foible et sot par auant!"⁹² The exclamation, divorced as it is from logical development, both cuts into the smooth flow of the poem and is an emotional rather than logical element. The reader is encouraged to rest from his thought in the meditations and offer an ejaculatory prayer; in the secular poems, he is drawn into the sufferings of the prisoner or lover and shares the feeling with him.

Thus, the reflective poems show emphasized use of these linguistic and stylistic devices. As seen separately in isolation, they fall into three broad categories: those which teach, those which unify and those which clarify relationships. All these devices work together to create the style we found to be characteristic of the reflective poems. The following passage, chosen from among many possible ones, illustrates in an integrated way the convergence of language and rhetorical elements characteristic of the most striking parts of the reflective poems:

Qu'as tu donné au larron en la Croix,
 A Magdeleine, estant en tous endroitz
 Pleins de pechès, as tu fermé ta porte?
 Ton seruiteur, qui des fois iusqu'à trois
 5 Te renya, ô puissant Roy des Roys,
 L'as tu chassé hors de toy, par main forte?
 Helàs nenny: mais bien d'une autre sorte
 En as vsé, comme d'amour ardent,
 Par ton oeil doux, qui chacun reconforte,

⁹² Ibid., "OAF", p. 102. See also pp. 20, 22, 69, 102, 105, 107, 132, etc.

- 10 Leur as donné grace en les regardant.
 O doux regard jusques au coeur percant
 L'ame et le corps, et l'esprit traversant,
 Vien moy naurer, fais ton pouoir sentir
 A mon dur coeur, en péché malversant;
- 15 Que désespoir va de sy pres pressant,
 Qu'il fait quasi l'esper de moy sortir.
 O forte Amour, vien moy aneantir
 Par ce regard tant doux et amyable;
 Oste peché, qui ne fait que mentir
- 20 En se disant estre irremediable.
 Si ta bonté, Seigneur, me veult sauuer
 Pourra Sathan sur moy peché trouuer,
 Qui soit vainqueur de ta dilection?
 Si ton sçavoir, qui tout sçait esproüuer,
- 25 Me prend pour filz, qui me peult reproüuer
 En allegant mon imperfection?
 Si ton potoir donne remission
 A mes pechés, qui s'y peult opposer?
 Helàs nully: car ton Election
- 30 L'indigne fait digne, de t'espouser. ⁹³

This passage illustrates what we have tried to show in this chapter: that the success of Marguerite's poems results from the appropriate and pleasing choice and arrangement of certain conventional poetic devices. The reflective poems we have characterized as open-structured meditations, centred on a subject or subjects around which the ideas develop. We also stated that they bear certain relational characteristics and show evidence of a desire for clarity of expression and analysis. Finally, we stated that we believe that they are good poems. Each of these assertions is born out by the passage above, as we shall attempt to show in the following analysis.

Analysis. The "OAF" deals with the justification of man and God. In this selection, the subject matter is the forgiveness of sin, and

⁹³ Ibid., "OAF", pp. 120-122.

more particularly, the fact that it is freely given, not earned. It is neither a recounting of the redemptive act, nor a treatise on evangelical doctrine; it approaches the subject initially objectively (lines 1-10) then subjectively (lines 11-30), and historically (lines 1-10), affectively (lines 11-20) and logically (lines 21-30). The shifting points of view correspond to the vagaries of the mind in meditation. The interest in relationships which we found to be typical of the reflective poems is seen in the above average frequency of the possessive adjective, underscoring the private relationship between the soul and God in meditation. The intimacy of this relationship is evident in the choice of such characterizers as "pleins", "doux", and "dur" although the dignity of the relationship is maintained linguistically by a few latinate characterizers, "ardent", "amiable" and "irremediable" as well as a generally mediocre stylistic level. An interest in relationships is also evidenced by a variety of verb tenses, with the present predominating and expressing the eternal nature of the situation. Temporal layers and hence nuances of likelihood are expressed by the progression from the present "veult" to the future "pourra" to the subjunctive "soit" indicating the increasing improbability of a positive answer to the rhetorical question Marguerite is posing. Also indicative of an interest in analysing relationship is the dialectical method evidenced in the first two sentences, which are true questions. They serve to advance the development of the question of God's freely given grace as well as the fact that it is given even to the worst sinners who repent. This dialectical progression is interrupted by

the prayer and then picked up again in the last ten line group in a series of three questions, this time rhetorical ones supplying their own answer. There is limited use of sound effects, too, to underline the inter-relationship of ideas. In lines 21-30 there is an interweaving of [s] and [p] sounds, commencing with a predominance of [s]; "Si ta bonté, Seigneur, me veult sauuer", and developing into a predominance of [p]: "A mes pechés, qui s'y peult opposer?"

This passage is also characterized by a convergence of persuasive devices. Prime among them are the rhetorical figures used. The three interrogatio in lines 21-30 are used to emphasize the point that nothing and no one can stand against God's will, and the answer merely adds a fourth reinforcement to the notion. In addition, there is the reinforcement of the biblical echo (Psalms 31:3). Each of these five expressions of reinforcement can be reduced or transformed into the one fundamental statement 'no one can stand against God'. Thus in addition to the repeated structure (interrogatio), the repeated words (anaphora), we have repetition of a concept; a very fundamental pedagogic device. Yet another persuasive, teaching device is the commoratio: "L'ame et le corps, et l'esprit", a series of words with a common reference point brought together to clarify and emphasize the point that the whole man is redeemed.

The pleasing aspect of Marguerite's poetry is that which above all gives it continuing life. The intellectual and aesthetic resonances resulting from the interplay of sounds, words and concepts are basic features of the artist's touch. Thus we find the Queen's attention arrested by the synecdoche "ton oeil doux" which then gives rise to the ten line prayer beginning "O doux regard iusques au coeur

percent/L'ame et le corps, et l'esprit traversant". Here the image of the arrow, conveyed in the two present participles as well as in its conventional association with looking and the eyes, gives a concrete quality to the "ame", "coeur" and "esprit", thus effectively preventing a too great abstraction from predominating in what is otherwise a passage with almost total abstract reference. The image is further enriched by the contradiction implied between "doux" and "percent". The oxymoronic effect creates an agreeable resonance between two opposed sensual effects. The smoothness with which the arrow pierces is underlined by the repeated [r] sounds in lines 11 and 12.

Another centre of pleasing resonance is the variety of biblical references, taking the form of reference to personages: "larron en la Croix", "Magdeleine"; specifically biblical imagery: "porte", "dur coeur", and "espouser"; the hebraic genitive "Roy des Roys" and "qui s'y peult opposer" which both call to mind familiar biblical selections, the first directly as translation, the second in an interesting reversal of meaning of the verse in Psalm 130: "If thou Lord shouldst mark iniquities, O Lord, who shall stand?" and finally the image underlying the final 20 lines which is reminiscent of the soul as beloved in the Song of Solomon 4:9: "Thou has ravished my heart, my sister, my spouse; thou hast ravished my heart with one of thine eyes . . ."

This passage occurs at a key point in the development of the "OAF". Without wishing to postulate a rigid structure in the ideas of the poem, there is a thread of natural meditative development which one can follow through the poem. Initially there is a prise de contact, followed by the calling of the Spirit of God. The soul

is overwhelmed with a sense of its own sinfulness and insignificance. At about the mid point in the poem the soul grasps, intellectually, that it is through Jesus Christ that it is cleansed and saved. This causes an initial feeling of confidence, followed almost immediately by a conflicting sense of still being sinful. The soul questions this and then, intuitively received an answer: it is through Faith that it is truly saved:

Sauvé ie suis, ie n'en puis plus douter,
 Nul ne me peult separer ny oster
 De ceste Amour, que par ton Filz me portes,
 Puis que i'ay peu par Foy ce don gouster.⁹⁴

The passage just quoted follows almost immediately on the passage we have studied in detail. From this point, the soul revels in its knowledge of its own salvation and in the company of the elect. Thus stylistically impressive and characteristic elements meet in a thematically significant passage. The importance of salvation through faith is quite likely a central belief which Marguerite would have wanted her reader to accept.

The group of poems we have examined in this chapter have certain characteristics in common. Most noticeable is an evident desire to persuade, illustrated in Marguerite's choice and arrangement of imperative verbs, inclusion of authoritative biblical stylistic, imagistic and thematic matter, the use of a broad and well assimilated body of poetic rhetoric and the choice of emphatic sentence forms, as well as in the occasional direct statement. While the desire to teach

⁹⁴ Ibid., p. 122.

is found elsewhere in Marguerite's poetry, she does not always choose the same persuasive devices. Another group of frequently recurring procedures indicates a preoccupation with analysis and relationship. We have noted the frequent use of the possessive pronouns and the variety of verb tenses and relative paucity of participles (showing an increased desire to define exactly the relationships reflected upon), the more frequent use of the passive voice than in any other single type, particularly more than the narrative and epistolary poems and only slightly more than the lyrical poems. The tendency towards analysis and relationship is also evidence in the high proportion of syntactical particles.

The reflective poems are structured differently from the other types. Lacking a linear structure they rely on unifying rhetorical elements and the continual return to the central subject of reflection to hold them together. Despite an undercurrent of imagery related to 'oneness' the metaphorical aspects of the poems are for the most part disparate, serving to underline certain isolated points rather than to give structural unity to the poems. Phonological repetition is also used to draw together the otherwise loosely related parts of the meditations.

This group of poems moves in a generally abstract context. We have observed that even concrete words and images are deconcretized either by the choice of a particular device or by making clear in the context that it is the abstract meaning of the word that is to be emphasized. This lack of solid, sensible content is underlined in the significantly lower percentage of characterizers found in this group, and by the frequent use of the unrealized, projecting future tense.

Thus, the desire to teach is coupled with an appeal to the mind, as unencumbered as possible by sensual reference. Not only are the reflective poems about the mind (or soul as Marguerite would probably have preferred) but by the choice of stylistic and linguistic devices, they are abstracted 'souls' in meditation. The form is so closely associated with the content as to be inseparable. The appeal of such poems is clearly quite different from that of the narrative, lyrical or epistolary types, each of which selects a different path to the reader's mind.

This is not to claim that there are no similarities between the reflective poems and the other groups. As we have repeatedly pointed out, in many respects Marguerite's usage in these poems corresponds completely to her normal usage, found in the poems studied elsewhere. Choosing from the variety of means of expression available to her within the conventions of poetry which she accepts, she develops in relatively long, informally organized poems her own reflections on the relationships between the soul and God, and between lover and beloved.

CHAPTER IV

THE NARRATIVE POEMS

The four poems which we will study in this chapter, "La Cocfie", "L'Histoire des satyres, et nymphes de Dyane", "Les Quatre Dames, et les quatre gentilzhommes" and "Le Triomphe de l'Agneau", are all, in the manner of the sixteenth century, narrative poems. Nowhere more than in these narrative poems is the meeting of Renaissance and Medieval notions of literature more evident. Georges Poulet has noted the change in man's idea of time which took place in this period. Alongside a conception of creation as a series of temporally isolated units:

Pour l'homme du moyen âge il n'y avait donc pas une durée unique. Il y avait des durées en quelque sorte étagées les unes au-dessus des autres et cela non seulement dans l'universalité de la nature extérieure, mais à l'intérieur de lui-même, en sa nature et en son existence d'être humain.

developed an idea of a sequential, continuous lineal creation:

Plus de permanences créées, plus de durées étagées, mais du haut jusqu'en bas de l'échelle la présence continue d'une même vertu transformatrice et vivificatrice, qui soutenait l'univers . . . une force . . . qui s'appelait pour ainsi dire indifféremment Dieu, Nature, Ame du monde, ou Amour.

In the Marguerites, the notion of a linear story in the novelistic sense of the word had not yet entirely replaced the idea of a story

¹ Georges Poulet, Etudes sur le temps humain (Paris: Plon, 1950), I, vi.

² Ibid., pp. viii-ix.

as being a set of events happening at consecutive intervals and yet often depicted as simultaneously occurring. The woodcut illustrating the "Histoire"³ shows three different parts of the story: the dancing nymphs, and the chase, with the resulting transformation of the nymphs into willow trees. In the "Coche" on the other hand, each illustration depicts one passing moment in the development of the story. Marguerite is thus exemplary of two different but coexisting conceptions of time, one basically allied to the Middle Ages and the other a new, 'renaissance' perspective. We must be careful, therefore, to understand 'narrative' or apologia as much as possible in the light of the sixteenth century sense of the word. Apologia is "the generic term for any extended narrative structure. There are eight kinds: fable, myth, drama, history, rhetorical narrative, moral narrative, allegory and exegetic commentary."⁴ Each of the poems studied in this chapter belongs in this genre, although because of its loosely defined nature we should not be surprized to discover that they contain certain elements in common with the reflective, epistolary and lyrical modes.

These poems are difficult to date. Jourda asserts that the "Histoire", the "Coche" and the "Quatre Dames" were written about 1540 or slightly thereafter, with a definite end date of 1543 for the "Histoire".⁵ The "Triomphe" he believes to have been written before 1540.⁶

³ Marguerites, II, 5.

⁴ Sonnino, op. cit., p. 225.

⁵ Marguerite d'Angoulême, pp. 1115, 1117, 1123.

⁶ Ibid., pp. 1122-1125.

Marichal, the only other modern critic to have examined the question in detail, sets the date for the "Coche" at 1541⁷ and contends that the argument used by Jourda to support his dates is not sufficient.⁸ As the dating of the manuscript containing three of the four poems is unclear,⁹ we shall treat these Marguerites like the others as part of a synchronous poetic group.

Marguerite was evidently very interested in the problem of narration, as well as in its didactic potential. This is clearly the case in the Heptaméron where she resolves the question for the most part by dividing the narrative from the didactic elements. While we are evidently hampered by our inability accurately to determine the date of composition of either the poems or the prose,¹⁰ circumstantial evidence points to these poems as anterior to the prose. In the poetry, as we shall see in this chapter, she is still trying to unite the two functions of pleasing and instructing into one integrated unit. The four poems we study in this group are less alike than any other type yet examined, both in terms of the verse structure and superficially in terms of the varying approaches to the narration of a story. The "Triomphe" and the "Histoire" are written in continuous riming couplets, with no semblance of stanzas. The "Quatre Dames" is composed of

⁷ La Coche, p. 38.

⁸ "La Coche", pp. 50-52.

⁹ See Jourda, Marguerite d'Angoulême, p. 1115 and Marichal "La Coche", p. 54.

¹⁰ For the problems involved in dating the Heptaméron see Jourda, Marguerite d'Angoulême, Chapter II, part II, pp. 664-675.

eight monologues all rimed the same way in the deux et ar linked rime. The "Coche" combines passages of riming couplets, rime embrassée, tercets, and deux et ar, each rime indicating a different speaker, but printed in the 1547 edition as a continuous whole, unbroken except by the illustrations. None of the four is stanzaic as printed, the visual effect being one of continuous flow.

The presence of the narrator is felt in a variety of ways. Marguerite refers to herself as "Ie" as well as including herself in the story in the "Coche". In the "Histoire", she begins with a kind of prologue set off typographically from the body of the poem, outlining the moral purpose of the story, again referring to herself as "Ie". In the "Triomphe", integrated into the second page of the poem is a brief appearance by the narrator "Ie" who explains why she is undertaking to write the poem in a phrase reminiscent of Virgil: "Ie veux icy tes triomphes chanter."¹¹ Ie=Marguerite disappears in the "Quatre Dames" where the eight protagonists tell their own stories and draw their own morals from them. The quotation of discourse in all four poems is almost always direct, linking the narrative poem not only to the spoken poem but indeed to the play, another genre Marguerite practiced. The setting is described in varying detail: in the "Coche" it progresses with the unfolding of the story, while in the "Histoire" it exists as described initially, changing neither with the time nor the action. The allegory of the "Triomphe" calls up a variety of vignette-type scenes but there is no overall picture as is the

¹¹ Marguerites, I, 282.

case in the "Histoire" nor a progressive one as in the "Coche". The "Quatre Dames" lacks any real setting at all, and is closest to the play of any of the four. The people of the narratives are both described by "Ie" and reveal themselves, again depending on the poem. In the "Quatre Dames" they alone reveal their characteristics, while in the "Coche" there is both description by the narrator and self-revelation by the four ladies who speak. In the "Histoire", the narrator describes the satyrs and nymphs but allows Diane to reveal her personality in a long monologue. The "Triomphe" is peopled by personified abstractions who are characterized by the narrator according to their qualities rather than as individual personalities.

Marguerite makes interesting and effective use of sound figures in the narrative poems, but does not use these devices prodigally. They are in fact less frequently recurring in this group than in any other of the groups studied, particularly in the secular, less didactic "Coche" and "Quatre Dames". Alliteration is not common in the narrative poems. Although the four poems are all relatively long, none show the interwoven or overlapping consonances noticeable in the reflective poems. Here ideas are not involved; in fact, there is little development of ideas, the immediate function of the poems being to recount a story. The cohesion which results from a chronological development reduces the need for such a unifying device. Where alliteration does occur it is normally limited to pairs of words such as "bas boubier"¹² or "dur diamant"¹³ or at most to one or two

¹² Ibid., p. 404.

¹³ Ibid., p. 401.

consecutive lines. Marguerite uses the symmetrical, crossed and paired alliterations we saw to be characteristic of her style, but not frequently and apparently solely for the effect of the reiterated sound: "Finer la fault, ou prens une poulie"¹⁴ or "Contre le Ciel, que le Soleil nous cache".¹⁵ There is little in the line or in the context to suggest that these figures have significance above the appeal to the ear. They do add a certain degree of insistence to the lines containing them and are found more frequently in the "Triomphe", a poem in which didactic and reflective 'lapses' are common. Interestingly, the word soupirs is often accompanied by a cluster of sibilants: "Je te voy triste, et souvent soupirer."¹⁶ or "Sans soupirer, sans parler, ne sans plaindre."¹⁷ The onomatopœic effect adds another almost dramatic dimension to the story narrated; it is as though the narrator were providing appropriate sound effects for the background.

Repetitive rhetorical devices are restricted to the clearly didactic portions of the poems and to those parts of directly quoted discourse where the speaker is expressing strong individual feeling. The truductio (repetition of variants of aimer) in the following passage taken from the story of the third dame effectively conveys her woeful indignation, amounting to disbelief, that her lover could be so suspicious:

¹⁴ Ibid., II, "Quatre Dames", p. 93.

¹⁵ Ibid., I, "Triomphe", p. 385.

¹⁶ Ibid., "Coche", p. 276.

¹⁷ Ibid., "Quatres Dames", p. 111.

Vous auez dit, ce festu est aymé
 Aymé? helàs,
 Aymé de moy, qui à moy ne suis pas!
 I'ay mis mon coeur et vouloir en vos laçz,
 Tant que ne puis sans vous faire un seul pas,
 Ny riens vouloir.
 Aymer! Iàs, non, ie n'ay pas le pouoir.¹⁸
 Non de l'aymer, mais de l'ouyr, et voir.

Elsewhere, anaphora is used to reinforce a lesson through repetition:

Cuyder avoir leur donner grand repos,
 Cuyder n'avoir leur fait changer propos
 Cuyder tenir les faisoit hault chanter,
 Cuyder laisser les fait mal contentes
 Cuyder en fin acquerir leur amye
 Leur fait sonner Flageolz et Chalemye
 Cuyder avoir leurs amyes perduës
 O fol Cuyder, on voit bien vostre effect.¹⁹

"Cuyder" or false, presumptuous belief (as opposed in Marguerite's theology to Foy) is the source of all the evil in this poem. The repetition of "Cuyder" here is didactic in purpose; it sums up the misadventures brought on by following "cuyder" and thus warns against similar behaviour. The poem is, in fact, an allegorical moral story written by Marguerite for her niece and namesake, Marguerite, daughter of François I, and originally called "La Fable du faux cuyder". The "Triomphe" exhibits more examples of repetitive and emphatic rhetorical devices than any of the other narrative poems. Marguerite's tendency to be caught up in the inspiring story she is telling leads her, on occasion, to pass from the narrative to a reflective mode, stylistically resembling the poems studied in the previous chapter with their

¹⁸ Ibid., p. 104.

¹⁹ Ibid., "Histoire", pp. 31-32.

emphasis on rhetoric. Such repetitive and emphatic procedures as truductio, anaphora, polyptoton, copulatio, and epizeuxis. aid in the amplification of the subject. Marguerite is aware of the ambitiousness of her attempt to describe the second coming of Christ and bolsters the description with these devices. Thus, for example, the overwhelming beauty and brilliance of the lamb can only be expressed through a series of negative comparisons; the insufficiency of the description in matching the glory of the lamb is admitted in the adynaton of the last line of the following selection, which is also highly rhetorical:

Iamais Soleil en plein iour esclarcy
 Tant bel ne feut que sa face argentine
 Iamais ne feut l'estoille matutine
 Tant clere à voir en sa riche estincelle;
 Iamais Ruby qui luist et estincelle
 Ne feut, qu'on seust iustement comparer.²⁰

The repetition of "Iamais" and "Tant" as well as the comparisons with light and the image of precious metal, followed by the reference to a jewel, reinforce the splendour of Christ in his second coming. Sometimes whole phrases and groups of words are similarly repeated in the initial position in the line, creating an even stronger rhetorical effect:

Voicy le temps qu'il fault que vous espouse;
 Voicy le temps, gratieuse Colombe,
 Ou tout florist, quand le froid hyuer tombe;
 Voicy le temps que iouyray de vous.²¹

²⁰ Ibid., I, "Triomphe", p. 419.

²¹ Ibid., op. 409.

This is drawn from a longer passage in which the central image of Christ as husband and lover is evoked. The moment of union between Christ and his church is clearly one with great emotional as well as theological impact for Marguerite, as we have already seen in Chapter II²² and will see again in our chapter dealing with the lyrical poems.

The interweaving of rhetorical and descriptive elements with the fundamental structure of the narrative is typified in the following passage. Near the end of the "Triomphe", time and fate are subjected to Christ. An intermingling of at least five different repetitive and emphatic devices and the choice of striking characterizers combine to mark this as a sensory as well as thematic climactic point in the narrative:

Le Temps chanu, qui tousiours enueillit,
 Qui tant de faitz soubz soy enseuillit,
 Plus hault que n'est ce hault regne demeure,
 Plus bas il court se changeant d'heure en heure:
 Parquoy l'Agneau tousiours triomphera,
 Tousiours regnant sur son throne sera.
 Ne dites plus, ô hommes insensez,
 Ne dites plus, ny en voz coeurs pensez,
 Que sur les cieux Necessité fatale,
 Tient par sur tout la dignité Royale;
 Ne pensez plus l'immuable Atropos
 Avec ses sœurs sans seiour ne repos,
 Faire et fournir la fatale filasse,
 Ny obtenir sur les Astres la place.²³

In this passage the repetition of "tousiours", "Ne dites plus", the [s] and [f] sibilants, the structure "Plus hault", "Plus bas" in combination with other stylistic devices to be studied later in this chapter have the effect of overwhelming the reader and reducing him

²² See above, p. 40.

²³ Marguerites, I, 437.

to the whisper (in fact in reading the poem he is almost forced to "ne dites plus") suggested in the sibilant sounds of the last three lines. Carried along by the rhetoric of the "Triomphe", the reader acquiesces in the appropriate actions and beliefs taught in it.

Thus, while the three secular narratives use repetitive and emphatic rhetorical and alliterative devices with greater restraint than was the case in the reflective poems, the "Triomphe" is in this respect deviant, showing considerable use of the devices. The meditative elements of these poems are ultimately secondary to the recounting of the triumph of the Lamb, although the didacticism seen in this poem is common to all the narratives.

The syntax of the narrative poems, while adhering fundamentally to the norm of the Marguerites as a whole, shows certain distinctive traits. Syntactical particles form here about 47% of the words used. This is lower than the overall average and reflects the less analytic nature of this group of poems. Of these, the articles and possessive adjectives are used according to Marguerite's normal practice. The demonstrative adjective does occur more frequently in this group, however. To a large extent, this is a function of the narration itself;²⁴ the adjective operates as a link in the chain of the story. Thus we find at the beginning of a 'paragraph' in the "Triomphe": "Or est venu ce beau Filz de Iessé."²⁵ Here the "ce" carries the reader back to the part of the narrative just passed. Additionally, it has dual possibilities of both distancing and drawing close stemming

²⁴ See Grevisse, op. cit., p. 361, section 436, part 1.

²⁵ Marguerites, I, 400.

from the sense of the adjective, which is that of a gesture, one which can indicate both nearness and distance.²⁶ The effect of motioning or gesture, coupled with the frequent quotation of direct discourse, gives dramatic vitality to the narrative:

Les coeur saisiz de si plaisans accords
 Sans y penser approcherent les corps
 De celles qui parauant eussent craint
 De regarder vn de ces Cornus paint:
 Mais le plaisir vsant de sa puissance,
 De leur danger leur osta congnoissance.
 L'une disoit à l'autre, "retournez
 Ou fuyez vous?"²⁷

Occasionally the gesture will be so immediate as to include the reader, as when Marguerite offers "ce liyre", referring to the book the reader is actually holding in his hand, to the Duchesse d'Etampes. Demonstrative adjectives used as indications of gesture in the narrative poems, as well as in some passages of the epistolary poems, give evidence of a well developed sense of the dramatic, particularly of the effectiveness of a dramatic scene in otherwise non-dramatic poems.

A study of the characterizers: adjectives, adverbs and such, reveals both characteristics common to all of Marguerite's poetry we examined and certain traits peculiar to the type. As we have already mentioned,²⁸ the Queen does not rely heavily on such words to make her poems effective. There is, however, evidence of a greater variety of

²⁶ See Cressot, op. cit., p. 95.

²⁷ Marguerites, II, "Histoire", p. 11, my quotation marks.

²⁸ See above, Chapter II, pp. 53-54.

adjectives in the narrative poems than elsewhere, although not a greater number. Such favoured and colourless adjectives as grand, seul, doux and others do recur, but are not as conspicuously predominant as in the epistolary poems for example. In these narrative poems there are more descriptive and proportionately fewer intensifying characterizers. This relative infrequency of adjectives and adverbs prefixed by tres we attribute to a general tendency in this group away from emphasis. Although the "Triomphe" is exceptional and does use rhetoric for stressing certain points, the adjectives in this poem are not merely ordinary qualities intensified.

Although rich in adjectival variety, it would be a mistake to claim originality or innovativeness on the part of Marguerite in her choice of adjectives. They are, in the very great majority of cases, exactly those conventionally used to describe the scene in question. Originality was not one of Marguerite's artistic objectives. Rather it is in her combination of these conventional adjectives (the device appositum) along with the occasional écart into an arresting one where we find her descriptive passages most attractive. Often she will use a series of ordinary epithets in concentrated groupings:

L'amour loyal,
 Ferme, et parfait dedens son coeur royal
 Ha fait son throne et son hault tribunal,
 Pour iuger tous
 Les vrays amants, sages, hardis, et doux;
 Et se moquer des glorieux et foulz.²⁹

Here we have eleven adjectives combined to describe the nature of Love

²⁹ Marguërites, II, "Coche", pp. 312-313.

and of the good and bad lover; each one of which is unremarkable, calling upon the conventional epithets of the courtly love tradition. Equally detailed and conventional is the description of Death:

Après Peché, la Mort espouventable
 D'un noir enfer, horrible, redoutable,
 D'un gouffre ouvert de soulfre tout bruslant,
 Troublé d'horreur, et de fureur bouillant,
 Sailloit, courant de tyrannique sorte,
 D'un dur regard, et de ride distorté.³⁰

The words used to describe death and hell are not unusual, but are effectively piled up to encourage the revulsion of the observer.

Similarly, the following description of the scene in which the "Histoire" takes place is conventional and, at the same time, clearly designed to create an attractive and precise picture, according to the tradition:

Sur le lict mol, d'herbette, espesse et verte,
 Se sont couchez, ayans pour leur couuerte,
 Une espesseur de branchettes, yssues
 Des arbres verds, iointes comme tyssues
 Et auprès d'eux (pour leur soif estancher)
 Sailloit dehors d'un cristallin rocher,³¹
 Douce et claire eau, tresagreable à voir.

Once again we find an accumulation of adjectives. In addition certain inherent characterizing elements, particularly the diminutives "herbette" and "branchettes" combined with the image "tyssues", the singular "vn . . . rocher" and the nearness ("aupres") combine to miniaturize the setting, making it into a conventional pastoral miniature with no regard for what we might call realism.

³⁰ Ibid., I, "Triomphe", pp. 394-395.

³¹ Ibid., II, "Histoire", p. 5.

While the religious "Triomphe" shows more examples than do the secular narratives of the biblical calque we found to be characteristic of Marguerite's poetry generally and of the reflective poems especially, there are not a great number of examples in any of these poems. The concrete-abstract ambiguity of this form, so effectively exploited in the reflective and lyrical poems, was apparently not desired by Marguerite and thus is largely absent in this group. On the other hand, it is in the narrative poems that we find the most common and arresting examples of such descriptive rhetorical devices as antonomasia: "un Vrie",³² or "un Alain Charretier"³³ for example, or the devices we saw above: appositum, tractatio, tempus and topothesia.³⁴ Marguerite's aim seems to be to express specific facts rather than general ideas. The characterizing devices chosen are those which make precise, or at least specific. Particular nouns too, such as "bransle" instead of danse, "flageolz" instead of instruments for example, suggest that in these poems the author chose her words to tell the story accurately rather than to accommodate the story to the exigencies of rime, facility, musicality and such forces at work in the lyrical and also in the reflective poems.

Most of the verbs in the narrative poems are in the active voice. This is not an affective usage except in cases where Marguerite wishes to emphasize the active role of the subject on an object, as for example

³² Ibid., I, "Triomphe", p. 392.

³³ Ibid., II, "Coche", p. 267.

³⁴ See above, Chapter II, pp. 39-40.

when Christ, addressing his father, tells him that he understands the temptations humans must face because he has passed through them himself. Here the thrust is clearly on the redeeming act of Christ:

Je sçay que c'est; l'ay les destroitiz passé,
 L'ay de la mort le dur pas trespasé;
 Don ie ne puy en leur tentation³⁵
 Les contempler sans miseration.

The passive voice, while not occurring as frequently as the active voice, does recur, usually in clusters, with what would appear to be unusual frequency for narrative. In the "Triomphe", it expresses the weakness of those who are not God: sin is the 'victim' of God's wrath, the faithful are the passive receptacles of God's grace. Similarly, in the secular narratives, groups of passive verbs underscore the difference between the guileless nymphs, the wily satyrs and the powerful goddess Diane, or that between the helpless lover and the tyranny of love or the beloved:

Pour mon malfait ie ne suis pas bany.
 Mais ie suis plus qu'un malfaiteur puny,
 Qui de tous maux et vices est garny.
 Tous mes bienfaitz,
 Tous mes labours, dont i'ay porté grand faix,
 (Bien que souffrir pour vous plainte n'en fais)
 Il sont punis, comme cruelz forfaitz.³⁶

The unfortunate lover is presented as the hapless victim of his heartless mistress. We are reminded that each of the narratives deals with a conflict between unequal forces, hence the assured

³⁵ Ibid., I, "Triomphe", p. 441.

³⁶ Ibid., II, "Quatre Dames", p. 166.

humiliation of the weaker side. This aspect of the narratives is also expressed in the metaphoric language as we shall see further in this chapter.³⁷ Causative faire and the verb rende are similarly used in the narrative poems. The powerful figure, be it God, Love or cuyder can make the subservient being act in a certain way. It is of cuyder that Marguerite writes:

Qui fait les folz, en qui tu es, faillir,
 Cuyder avoir leur donner grand repos,
 Cuyder n'avoir leur fait changer propos,
 Cuyder tenir les faisoit hault chanter.³⁸

The frequency of this form in the "Histoire" reinforces the monitory nature of the poem, which is not so much an exhortation against sin as a warning to the Christian that he must always be on his guard against his tendency to be misled by cuyder. Again we find implied an unequal, victim-oppressor relationship.

The reflexive verbs continue this vein: Either they express the self-assertiveness of the strong or the self-defeating qualities of the weak: "Je me contrains, et ris, et fais la saipe;/Et ie me meurs."³⁹ contrasts with the arrogant

Ne de l'eau pure ilz ne se contenterent,
 Mais de fort vin, du far de Silenus,
 Lors se sont painis ces Satyres cornus.⁴⁰

In common with all the poems we are studying in this dissertation,

³⁷ See below, pp. 146-148.

³⁸ Marguerites, II, "Histoire", p. 31.

³⁹ Ibid., "Coche", p. 285.

⁴⁰ Ibid., "Histoire", p. 6.

the present tense predominates. In the narrative poems this is due largely to the extensive quotation of direct discourse which gives rise to this tense. In this context it is similar in function to the historical present, making more vivid and immediate what would otherwise necessarily be in a past tense. The effect of the present tense cannot be separated from the dramatic effect of the spoken as contrasted with quoted word. The time of the stories is, however, past; they are being told as if they had already happened. Thus the passages in which the narrator describes the events herself are predominantly in the past tense.

As we would expect, the most frequent past tense is the past definite, being the tense particularly suited to narrative. This group of poems is the only one in which this past tense stands out, underlining the specificity of the events described. So too, while occurring only slightly more frequently than the past indefinite, the imperfect recurs more often in these poems than in any other group. Events, places and things are not only included in the unfolding of the action, but also described. Behind the progressing series of individual events lies a continuous background of lasting actions and states:

Me desrobay (comme femme non lasse)
 Hastivement, pour n'estre point auuie;
 Car de parler à nul n'auoye envie.
 En mon chemin ie trouuay vn bon homme. ⁴¹

Surprisingly we find groups of future tense verbs in the narrative poems. While the general perspective is of the past viewed from the present, the inclusion of direct discourse again upsets this perspective.

⁴¹ Ibid., "Coche", p. 266.

We are placed not in the present of the narrator but in that of one of the characters who speaks directly. Thus in the "Triomphe", Christ uses the future tense to refer to the imminent final destruction of sin and death, and happiness of the elect. The effect is not only to make the events more vivid, but from a didactic standpoint, to remind the reader that the second coming, although being recounted as already having happened, is an event in fact in the future, for which the reader ought to prepare himself. The future also occurs, exceptionally, when one of the characters, again speaking directly, vows to act in a certain way in the future as a result of his experience. Thus the second lady, renouncing all hope of a happy relationship with her lover, swears to conceal her love until death:

Ma clere Foy ne sera iamais trouble,
 Plustot mourray
 Par ferme amour; laquelle porteray
 Iusques à ce, qu'en la terre seray.
 A luy iamais ma douleur ne diray.⁴²

While the future tense on the average does not occur frequently; such groupings have the effect of projecting the reader into the future.

The imperative occurs in clusters, like the future, in direct speech. It does not have the striking effect on the reader that it had in the reflective poems, as it is rarely directed to him. In the course of sermocinatio it is normally addressed to another of the characters in the narrative. Thus the reader feels commanded only if he is sympathetic with the object of the command. It is unlikely that

⁴² Ibid., "Quatre Dames", p. 96.

the same reader could share the interests of Mort, Peché, Loy, a rejected lover and a rejecting lover among others. Outside direct speech this device almost never appears.

None of the poems discussed in this chapter is, strictly speaking, stanzaic, and so the sentences are relatively free of such limitations. Nevertheless, as we have found generally to be the case, sentence length is adjusted to exigencies of rime. Thus, in the "Coche" for example, the sentences of the lady who uses rime embrassée are most frequently four full lines long, those of the lady who speaks in deux et ar, two and a half lines long. Marguerite does not adhere rigidly to this scheme but does follow it sufficiently to be noticeable. Rhetorical questions and exclamations are the most commonly used devices to break into the usual sentence pattern. These occur in emphatic groups, and are used rather more to express strong feeling than to advance the narration in any way in contrast with the reflective poems where, we saw, the rhetorical question was often used to develop the argument. They are like emotional interjections altering the relative monotony of the narrator's even tone:

. . . O mon Dieu! quelle honte
Il doit avoir, et peur que le raconte
A vous, amye,
Et vous à moy le discours de sa vie!⁴³

The resulting variation in tone is used at regular intervals through these long narrative poems and gives us good evidence of a desire to vary the structure of the poem not only for didactic but also for

⁴³ Ibid., "Coche", p. 298.

esthetic purposes. The syntactical discriminants discussed above revolve around the basic narrative structure with a strong tendency to dramatize. The effect of many of the écarts we observed is to remove the story temporarily from the flat plane of written narrative and to place it on a metaphorical stage where the characters can tell and act out their stories.

Semantic or lexical distinguishing features also underscore the differences between this type and the others examined in this dissertation. As we have already noted,⁴⁴ the proportion of relationship words, or syntactical particles is lower than that of the Marguerites as a whole. The highly conceptualized introductory lines we found in the reflective poems do not, however, occur in this group. With the possible exception of the "Triomphe" (39% syntactical particles), the introductory lines of the poems contain about the same proportion of conceptual and relational words as do the rest of the poems. The necessity for capturing the reader's attention is less strong in the narratives than in the other types, the curiosity of the reader to finish the story being considered sufficient to catch his interest and to keep him reading to the end. We will find a similar effect in the epistolary poems where too, in the normal course of events, the reader will finish reading the letter. The narrative poems have thematic beginnings (the introduction of the story) and Marguerite apparently felt they did not need the strong rhetorical initial passages we found in the reflective poems.

The narrative poems contain significantly more words with con-

⁴⁴ See above, p. 132.

crete or perceptible reference than does any other group, with the exception of a few of the individual "Chansons". This is particularly true of the "Triomphe" and the "Histoire" where the allegorical nature of both require that intangible concepts be couched in concrete terms. Even in the "Quatre Dames" and the "Coche", where there are fewer concrete nouns owing to the lengthy passages in which the characters reflect on their various love affairs, the narrative portions, recounting events involving specific people, places and things, necessitate the choice of particular concrete terms. The vocabulary reflects the same general choice as does Marguerite's vocabulary norm. Additionally, there is a certain amount of specialization in the areas surrounding the subject of the narrative: the panoply of a Roman triumph in the "Triomphe", music and dancing in the "Histoire", description of places: pastoral settings in the "Coche" and "Histoire" and fanciful settings in the "Triomphe". One theme-group which is significant in all four poems is that of words related to war. Used as images, for the most part, this group implies an attitude towards the subject already noted in the aspects of the verb.⁴⁵ Although the subject matter of the four poems varies from pastoral myth to apocalyptic triumph and melodramatic romance, the subject areas of nature, the senses, deception, love, and war are common to all. With the single exception of musical terms,⁴⁶ there is no evidence of technical vocabulary in these poems.

⁴⁵ See above, p. 138.

⁴⁶ See above, Chapter II, p. 45.

In this group too, the stylistic level is mediocre, including words and phrases ranging from colloquial to high style. With the exception of the "Triomphe" which, in common with the longer reflective poems, contains more latinized words, none of the poems has pretensions to high style even in brief passages. The language is contemporary, with the occasional return to older forms and even rarer use of such 'modern' words as "cabinets"⁴⁷ for instance which is first used in the sense of "endroit couvert de verdure" in 1540.⁴⁸

In these long narrative poems Marguerite uses synonymous words and expressions more often than in any other group we have studied. This is particularly true of the secular narratives, but also of the "Triomphe". Where, in the shorter lyrical and epistolary poems, she limits herself to variants of the key concept word, mourir for example, in these poems even more than in the reflective poems she finds an extensive variety of synonyms, near synonyms and circumlocutions expressing the idea. Thus we find the variants "crever",⁴⁹ "anéantir",⁵⁰ "perir",⁵¹ "trespasser",⁵² "transir",⁵³ "assommer",⁵⁴ "martyrer",⁵⁵

⁴⁷ Marguerites, II, "Histoire", p. 9.

⁴⁸ Bloch and Wartburg, op. cit., p. 95.

⁴⁹ Marguerites, II, 87.

⁵⁰ Ibid., p. 113.

⁵¹ Ibid., p. 279.

⁵² Ibid., p. 94.

⁵³ Ibid., p. 102.

⁵⁴ Ibid., p. 97.

⁵⁵ Ibid., p. 276.

as well as such euphemisms as "enfouir . . . en noire sepulture",⁵⁶ "reprins ses aelles immortelles",⁵⁷ "otez . . . la vie",⁵⁸ "abreger mes iours",⁵⁹ "deliurer . . . du corps",⁶⁰ "mettre en bière",⁶¹ and a host of others. This sort of synonym usually has the effect of enriching the language rather than making clearer the precise meaning, although this is not always the case. When grouped together, as we have already seen, the near synonyms can have both a clarifying and an emphatic function. This latter usage, typical of the Queen's normal style is used to advantage in these poems, and frequently entails an enrichment of the vocabulary, and of the image. Listing the torments to be suffered by those elect of Christ who will be tried, Marguerite proceeds from relatively mild tortures to death on the wheel:

Cordes, liens, chaines, seps et couteaux,
Escorchement, desrompement, posteaux,
Roues, tourmens . . .⁶²

This gradated series of words (ordo) lacking intervening particles (articulus) has in addition to the effect of rhetorical emphasis, that of concretizing the concept of punishment.

⁵⁶ Ibid., p. 286.

⁵⁷ Ibid., p. 287.

⁵⁸ Ibid., p. 289.

⁵⁹ Ibid., p. 92.

⁶⁰ Ibid., p. 95.

⁶¹ Ibid., p. 106.

⁶² Ibid., I, "Triomphe", p. 412.

The metaphoric language of the narrative poems is rich, particularly that of the "Triomphe", which is by far the poem in which Marguerite uses more images than any other studied in this dissertation. In itself it is an allegory or extended and, as we have seen, dramatic, image, and contains a great deal of figurative material, often in the form of shorter sustained metaphors. These are rare in Marguerite's poetry; normally metaphors appear singly, unless they are structurally significant as in the "Umbre", the "Triomphe" and some of the "Chansons". In the narrative poems we find passages such as the following:

Et s'il aduient qu'on vueille supposer,
 Bastir, ietter quelque autre fondement,
 Soit hault ou bas, vous direz promptement
 Que sur moy seul peult durer l'edifice
 Du temple saint; et que d'autre artifice
 Point ne voulez⁶³

Here the metaphor of building (a fundamentally biblical one) is extended to underline the point already made above on the same page where the poet asserts that salvation comes through Faith and that any other "foundation" is inadequate.

Marguerite's metaphorical world is consistent throughout her poetry, although different poems give rise to different emphases. Metaphors based on war occur most frequently in both the religious and secular narrative poems. Indeed, themes and especially images based on conflict are fundamental to the narratives. Not only do they express a particular relationship between lover and loved one, God and the enemies over whom he triumphs, the forces of good and evil,

⁶³ Ibid., pp. 411-412.

but even more significantly, suggest a conception of the narrative mode which includes conflict. This visible tension reinforces what we have already discovered to be the case: namely that Marguerite's stories are highly dramatic in content and structure. War-based metaphors are used in all four poems. Within a few lines of the beginning of each of these poems we find this theme introduced: "Tous les Eslus et Souldars du Vainqueur",⁶⁴ "Entrepreneurs les fait de grands batailles",⁶⁵ "Et lon droit que la Mort vous combat",⁶⁶ and "Ayant perdu de l'aveugle vainqueur".⁶⁷ The metaphor of conflict and victory is, as Marcel Tetel points out in his Heptaméron: Themes, Language and Structure "brought down to a very earthy level". To Marguerite, as he says, "war means the conquest of woman by man and the incessant confrontations between the two in order to effectuate this conquest."⁶⁸ It is thus an image woven into the fabric of the narration itself.

Images of hunting and fire function in a similar way and are frequently recurring ones in the narratives; the hunter requires a prey, and the fire must consume. Fire of course has other significances and must be seen in a much broader context as image--it recurs in fact throughout the poems we have studied. Along with war, a fre-

⁶⁴ Ibid., p. 381.

⁶⁵ Ibid., II, "Histoire", p. 6.

⁶⁶ Ibid., "Quatre Dames", p. 78.

⁶⁷ Ibid., "Coche", p. 265.

⁶⁸ (Durham: Duke University Press, 1973), p. 28. The statement is made with particular reference to the Heptaméron.

quently recurring as well as interesting metaphor group is that based on reward, particularly monetary reward. In the secular poems this sort of image returns so often as to cast an ironic light on any mention of love. Coupled with the preponderance of war images, one has the impression that intersexual relationships were conceived of by Marguerite as consisting largely in strife and gain. This concept combined with the extensive use of rhetoric we find generally in Marguerite's poetry leave the reader with a feeling that effort can result in gained ground. This sense underlies not only the narratives, but the Queen's poetry as a whole and one may be permitted to wonder if the function of the Marguerites in this positivistic structure becomes one of propaganda. Such considerations, while interesting, are out of place here.

As we have already examined passages of the "Triomphe" in some detail,⁶⁹ we shall choose a passage elsewhere (despite a personal predilection for this poem) in order to exemplify in an integrated selection what is at once best and most typical of Marguerite's narratives. The following is a passage from the "Coche", one which--largely because of the word "bucouble"--has received close attention.⁷⁰

⁶⁹See above, pp. 130, 131, 135, 137, 145, 146.

⁷⁰Marguerites, II, "Coche", p. 292. Marichal, La Coche, has discussed this word extensively in the section entitled "De l'inexistence de "bucouble", pp. 126-133. While we respect his opinion, we cannot accept the categorical statement: "Bucouble est donc à expulser des Dictionnaires" (p. 132). Rather than neologism, we see in this word the possibility of a unique recorded example of a regionalism or a familiar word, which fortuitously has found its way into only one example of French literature. See Huguet, Dictionnaire, I, 331.

By choosing a fairly lengthy but continuous selection we shall attempt to draw together many of the observations made in this chapter. The disintegration which inevitably results from extensive linguistic analysis will be in some measure balanced by the following commentated passage.

1 Eàs, qu'il est dur ce mot à prononcer
 Lâssez ainsi mon bien, mon heur, ma vie!
 Helàs, Amy, à la mort te conuie,
 Lors qu'on t'ira cest Adieu prononcer.
 5 Que diras tu, Amy, de ton Amye?
 Où que l'Amour luy ha trop cher cousté;
 Ou tu pourras iuger d'autre costé,
 Qu'elle te hayt, la nommant ennemye,
 Amour me met en vn merueilleux trouble;
 10 Qui d'un costé loue ma fermeté
 Et d'autre part, defait de seureté
 Le vray lyen, qui rendoit un bucouble.
 O que la mort viendrait bien à propos!
 Car luy ne moy en ce departement,
 15 N'aurons iamais qu'à son aduenement
 Contentement, bien, plaisir, ne repos.
 Or venez donc: et par compassion
 Mettez noz corps uniz, en terre obscure,
 Auant souffrir qu'au departir i'endure
 20 Si tres extreme et dure passion.
 (Illustration)

 Ainsi parlant, s'appuyant contre un arbre
 En la façon d'une femme de marbre,
 Qui n'ha chaleur, vie, ne mouuement;
 25 { Les yeux fermez, les dentz pareillement,
 A ses souspirs defailloit son haleine.
 Moy, qui la veis en si cruelle peine,
 Je prins ses mains à frotter et tenir,
 Tant qu'un petit ie la feis reuenir:
 Et en tournant son oeil triste vers nous,
 30 Nous dit: "helàs, que vostre ennuy est doux
 Au prys du mien, qui ne péult plus durer:"
 Ce que ne peut la première endurer.
 "Vous n'avez mal (dit elle) qu'un tout seul,
 C'est de laisser pour nous vostre plaisir,⁷¹
 35 Mais i'en ay deux, qui agraent mon dueil.

⁷¹ Marguerites, II, "Coche", pp. 291-293. The quotation marks are mine.

Analysis. This passage illustrates many of the characteristics we have discovered to be peculiar to the narrative poems, as well as many common to Marguerite's poetry as a whole. Dramatic and narrative effects are combined by the use of directly quoted speech and conventional narrative passages. The first twenty lines consist of the last part of a fairly lengthy speech by the third lady who feels obliged to give up her lover in order to share her friends' unhappiness. This is followed by nine lines of uninterrupted narrative, followed by an additional comment of two lines by the third lady. The narrator again intervenes to tell us that the first lady cannot accept what she has just heard, at which point this lady speaks, reiterating how much more she is suffering than her friend. Although the source of the conflict is the unfaithfulness of two of the lovers, the conflict in the narrative is in fact between the three suffering ladies, each trying to convince the others of the extremity of her suffering. In addition to the narrative element, there is an illustration between lines 20 and 21 showing the exact moment of action described in line 21. The selection involves three types of rhyme, embrassée, tercet and couplets, representing the three characters involved.

The convergence of dramatic effects is one feature which strikes us in reading the passage. The most obvious one is the extensive quotation of direct discourse in lines 1-20, 31-32 and 34-36. That the dialogue involves two characters who are in conflict further underlines this characteristic. Thus the first lady picks up the

oxymoron "votre ennuy est doux" spoken by the third lady and retorts indignantly that the first speaker's only misfortune is to leave a happy situation, and that her own grief is twice as heavy. It is, in fact, the intervening lines, which are clearly couched in third-person narrative form, indicated by the choice of past definite verb tenses: "veis", "prins", "feis", which remind us that we are reading a narrative poem. The oral or spoken quality of the sounds is also reflected in the sibilant sounds of the last line of the first spoken section (line 20) where we have three [s] sounds, representing the failure of her voice, or, as we are told five lines later: "A ses souspirs defailloit son haleine." Additionally, the note of conflict, heard above, is reinforced by the choice of metaphors. Reward and war are present figuratively in this selection. The third lady refers to her lover as her "bien" and asks whether love has "trop cher cousté", or alternatively whether he feels she is his "ennemye". The two lovers are bound by a "lien" and death seems to be the only desirable outcome. The notion of conflict is expressed figuratively too by the dilemma posed by the impossibility of extricating oneself from the two opposite but equal pulls of loyalty to lover and friends. Consonant with the dramatic or stagy character of these narratives is the presence of demonstrative adjectives, verbal equivalent of gesture, and the predominance of the present tense. Nevertheless, we cannot neglect entirely the fact that we are dealing with the narration of stories. The dramatic aspect coupled with the directly narrative intervening passages produce a shifting perspective in which the reader is sometimes the immediate observer and sometimes the receiver at second hand of the information being recounted.

The rhetoric which we found played an important rôle in the reflective poems continues to be found although, in this group, it is used selectively, where, instead of filling a primarily didactic rôle, it supports the dramatic tone of the conversation of the two ladies. The two apostrophes to death give a theatrical quality to the desire of the third lady for the release of dying, as does the rhetorical question addressed to "Amy". The hurt and indignation of the third lady expresses itself in rhetoric which is completely absent in the narrative passages linking the speeches. The selection begins with an exclamation which includes the amplifying figure ordo (the progression "mon bien, mon heur, ma vie!") reinforced by the linguistically exceptional repetition of the personal pronoun to stress how near to the quick this farewell cuts. Conventional hyperbole is used to express the effect on the gentleman ("à la mort te conuie"). The figure traductio appears in lines 5 and 6 where there is a concentration of variants on the root aimer. Finally the speech ends with the expression of a paradoxical situation: the two duties between which she is torn. Except by implied example, this passage is not didactic and lacks the anaphora so frequently found in portions which have clear teaching intent. The selection of rhetorical devices is designed generally to emphasize rather than to teach.

The descriptive rather than analytic character of this passage is seen in the choice of characterizers which add quality rather than degree ("merveilleux", "obscur", "cruelle"), and in the selection of a relatively large number of nouns with concrete reference, in conjunction with a corresponding absence of the abstracting plurals, genitive biblical calque, and abstract nouns we found in the reflective

poems. The conventional setting, reinforced by the existence of an illustration which must be treated as a part of the narrative, is very concrete. Such words as "arbre" and "terre" in a conventional context are actually more evocative than in a free floating situation where they have no generally accepted reference. This convergence of descriptive and dramatic devices, accompanied by selective use of rhetoric, is characteristic not only of this selection but of the narrative poems as a whole.

While existing (as do the reflective poems) within the larger contexts of Marguerite's own poetic norm and that of the period, the narrative poems display certain characteristics which distinguish them from the other types we study in this dissertation. Additionally, we have noted in this chapter that, not only do the narrative poems differ from other groups, they are less homogeneous within the type than are the other types. We observed that Marguerite had a very varied set of concepts of the narrative as well as of its means of serving a didactic purpose. Generally we found the quantity of persuasive rhetoric to have been reduced although the "Triomphe" did show more use of such rhetorical procedures than any other group. There was less alliterative use of sound, and an avoidance of other devices except in portions specifically set apart where the immediate effect is to teach. Although the stories do, in many cases, imply a moral or suggest a course of action, the Queen does not succeed entirely in integrating the lesson and the narrative, an experience which perhaps lead to the definitive separation of the plaire and instruire aspects of the prose narratives of the Heptaméron.

The language of the narratives is particularly rich and varied.

We found a high proportion of characterizing elements, as well as greater variety within these, including the most varied synonymous or semantically related paradigms in all of the types studied. The narrative poems showed a reduced interest in intensifying characterizers and a corresponding increase in the use of descriptive characterizers, as well as such other descriptive elements as verbs in the imperfect tense. These poems, including the "Triomphe", we found to tend toward the concrete. Restricted use of abstract structures and the emphasizing of the specific, sensible aspects of words in contrast with the opposite effect in the reflective poems was found to be typical.

Also characteristic of the narrative poems is the inclusion of stylistic devices creating a vivid dramatic effect. We found a greater proportion of demonstrative adjectives, which gave the effect of gesture, as well as extensive use of sermocinatio and the present tense. Allied with this dramatic effect we found a consistent current of conflict, expressed metaphorically in the predominance of figures based on war. Syntactical elements were also found underlining a 'strong-weak' relationship between the characters of the narratives: extensive use of the passive tense to emphasize this state of affairs, and the similarly used reflexive form, as well as the factive aspect of the verb. Conflict in many cases was either directed to or actually resulted in gain and we were particularly aware of metaphors underlining this notion. The structure of the narratives, with its peculiar dramatic-conflict vein leading to gain gives to the poems an almost dialectic didacticism, although the dialogue is rarely between equals; a super powerful figure is required to settle the conflict.

Thus the narrative poems, while in many respects similar to the reflective poems, invite a different reaction from the reader. Rather than allowing the reader to share the meanderings of her mind on the subjects important to her, Marguerite places him before a situation, acted out with broad indications of what position he ought to adopt.

Like the reflective poems, this group aims at influencing the reader, but as we have seen in a different manner and by different means.

CHAPTER V
THE EPISTOLARY POEMS

The five épîtres which we propose to study in this chapter, four of which were addressed to François I and one to Henri d'Albret, Marguerite's husband, were probably composed between 1542 and 1547. Jourda proposes definite dates for "Epistre I": January 1544, "Epistre II": December 1542-January 1543, "Epistre III": November 1543.¹ He admits that "Epistre IV" and "Epistre V" are more difficult to date, but proposes 1546 and 1547 for the latter² and a date either earlier than 1544 or later than 1547 for the former.³ Although the period of time covered by the composition of these poems is probably not as great as that covered by the other types discussed in this dissertation with the possible exception of the narrative poems, we do know that Marguerite had been writing letters in verse since 1527 at least.⁴ Marguerite wrote letters in both poetry and prose: her épîtres are not, however, merely rimed prose. They exhibit in their style a sense of the genre as it was understood and are clearly literary in their procedures. We cannot, having compared the style

¹ Marguerite d'Angoulême, pp. 1113-1114.

² Ibid., p. 1119.

³ Ibid., pp. 1117-1118.

⁴ Ibid., p. 1106.

of the letters published by Génin⁵ and Jourda,⁶ agree with the latter's judgment that "ce sont des causeries où la prose se revêt de la parure de la rime, sans qu'aucune recherche de l'effet vienne gêner la spontanéité de la confidence".⁷ Jourda has allowed his position (that spontaneity is inconsistent with the use of rhetoric and that a spontaneous effect is not the result of deliberate stylistic choice) to blind himself to the existence of rhetoric and stylistic choice along with an effect of spontaneity.

Marguerite's épîtres are among her most popular works with those critics who have studied her work in depth. Both Jourda and Frank speak highly of them as examples of the genre.⁸ Sebillet, virtually the first to define the form says that "l'Epître Française n'est autre chose qu'une lettre missive en vers."⁹ Peletier has a more detailed notion, corresponding in fact more closely with the epistolary poems as we find them in Marguerite's works. For him, they are, not merely rimed prose:

Mes il i à téz discours que la prose ne receuroet pas
de si bonne grace, comme fera le vers: Comme
quand on à anuie de parler alegoriquement e
souz ficcion: e qu'on à fantesie de s'ebatre

⁵ Marguerite d'Angoulême, Lettres, ed. F. Génin (Paris: Renouard, 1841) and Nouvelles lettres (Paris: Renouard, 1942).

⁶ Répertoire analytique et chronologique de la correspondance de Marguerite d'Angoulême, Duchesse d'Alençon, Reine de Navarre (Paris: Champion, 1930).

⁷ Jourda, Marguerite d'Angoulême, p. 504.

⁸ Jourda, *ibid.*, p. 504 and Felix Frank (ed.), *op. cit.*, I, lxxix.

⁹ Sebillet, *op. cit.*, p. 154 and note 3, p. 153.

par comparaisons, raconter songes, e autres
guyetes . . . Horace a écrit des Epitres de
grande estime. Car il n'i an a pas une¹⁰ qui
ne soet d'enseignant, e filosofique.

Marguerite does in fact proceed by comparison. In "Epistre I" the fecundity promised to Abraham by God in Genesis 22:18 and the valour of David are compared to these qualities in François I. A further, more general comparison is made between the character of these two Old Testament figures as chosen by God, and François as the similarly divinely elect king. The comparison occupies the first half of the épître and is thus a lengthy one. Old Testament comparisons predominate in the first three épîtres, the fourth compares Christ to a matured Cupid. Only the fifth is a direct statement of the feelings of the letter writer. Similarly, the épîtres include didactic and philosophical material. The power of faith is the central theme of the first three, while that of true love is the substance of the last two. That the reader is intended to learn from this is indicated in the use of rhetorical devices, particularly repetitive ones which are also didactic. Marguerite's conception of the épître is founded on that of Sebillet, but in detail resembles more that of the classical model put forward by Peletier. They are beyond the level of dealing with "menues choses",¹¹ have a central and unifying subject and generally tend to be elevated in tone.

Fabri, in describing the prose épître, says that the language

¹⁰ Peletier, op. cit., p. 181.

¹¹ See Sebillet, op. cit., p. 154.

must be suitable to the social level of the recipient;¹² as in all cases the addressees were kings, it is not surprising that the stylistic level of the epistolary poems is at all times consistently dignified without being pompous or inflated. They do not use slang or improper expressions, although at times do include familiar turns of phrase. While the effect is one of spontaneity, it would seem that this is a consciously chosen effect, existing within the wider definition of the genre as requiring language appropriate to the writer and addressee. Although Marguerite is writing to her closest relatives, she maintains a dignified language level throughout, and a more consistent style than found in any other group of poems studied, indicating the degree to which the poetic requirements of the épître norm were significant to the Queen.

Like the narrative poems, the epistolary poems show a reduced percentage of syntactical particles (47%) indicating an overall relative disinterest in logical analysis. However, in the introductory lines of the first two, for instance--the only ones in which the reader is placed immediately before the comparison--the percentage of particles is low, while the last three are more rationalistic in their introductions, explaining in each case why the Queen is writing, and show a higher incidence of particles. Thus, while the general tendency of the epistolary poems is towards non-relational poetry, in specific passages in these poems we find the same correspondence between analysis and increased numbers of syntactical particles that we found in the reflective poems.

¹²See Fabri, op. cit., "Rhétorique", p. 194.

Most of the concept words in these poems are apparently abstract. Our sampling revealed very few nouns with any concrete reference at all. In fact, in "Epistre II", "Epistre III", and "Epistre IV", there were, in our sample, no-concrete words at all, with the possible exceptions of "Dieu", "Christ", and "couronne",¹³ and it is only the very wide semantic field offered by the word "Dieu" which permits it to stand in this category. The greatest number of abstract words are those describing human feelings, and long passages made up of such words are interspersed with shorter narrative pieces. The letters, unlike the reflective poems move from short but very concrete and specific scenes to longer intangible and abstract expressions of emotion. They combine the concrete character of the narratives with the abstract nature of the reflective poems. Thus in "Epistre I" we have the brief recounting of events: the biblical story of Abraham and the three strangers,¹⁴ God showing the stars to Abraham,¹⁵ Marguerite reading in her hermitage,¹⁶ the arrival of the messenger,¹⁷ the good news¹⁸ (including a detail concerning the child's nose!), and the projection in the future of additional children.¹⁹ In between the

¹³ Marguerites, II, "Epistre II", p. 49; "Epistre III", p. 61.

¹⁴ Ibid., p. 38.

¹⁵ Ibid., pp. 38-39.

¹⁶ Ibid., p. 40.

¹⁷ Ibid., p. 41.

¹⁸ Ibid., p. 41.

¹⁹ Ibid., p. 45.

short narrative portions are longer passages devoted to expression of thought and feeling either occasioned by or illustrative of them. Thus there are series both of concrete and of abstract words:

Je m'arrestay contemplant ce passage:
 Mais tout soudain viz venir un message,
 Qui confirma ma contemplation,
 Me declarant la consolation
 De vous, de nous, du Royaume, et de tous,
 Par nouveau fruit tant désiré de nous.²⁰

Here the concrete meaning of such words as "arrestay", "passage", "venir", "message" gives way to an abstract circumlocution which means essentially 'the birth of a child'. The abstractions "contemplation", "consolation", are concretized as "fruit", an image of the child. Similarly in "Epistre III", the poet tells of the king's assistance at the battle of Landrecy:

Que l'Andrecy de l'Empereur n'est prise,
 Que vous avez en despit de ses dents,
 Devant ses yeux tiré hors de dedans
 Vos bons Souldatz, leur faisant tant de biens
 Que tous maux il n'estimoient plus riens.²¹

Here, because the details of the particular skirmish are clear to the writer, the addressee and the sixteenth century reader, the concrete context gives specific meaning to "biens" and "maux" the former being material reward and the latter the fatigue and injuries of war. In contrast with the reflective poems, where the general tendency is for the abstraction to overpower the concrete, in the epistolary

²⁰ Ibid., p. 41.

²¹ Ibid., p. 64.

poems the concrete, being attached to a contemporary historical context such as the birth of the king's son, or an important battle, tends to make more limited the semantic field of usually abstract words.

The lexical choice shown in these poems is consonant with their secular nature and the fact that they were written to mark significant occasions in Marguerite's life and the life of François I. Unlike the other poems studied in this dissertation, the largest group of concept words do not centre on love of God and man. The most significant single lexical area is that of the minor human feelings: "honte", "ingratitude", "chagrin", "plaisir" and others. Other lexical groups we have already met occur here: of these, religion, war and kingship are the most predominant. Particular to this type is a minor lexical group of which the central themes are time and distance. There is very little lexical evidence of preoccupation with death, particularly in comparison with the reflective and, as we shall see, the lyrical poems. The only vocabulary area displaying any kind of technical specialization in these poems is that related to war. Such words as "espee",²² "espieu",²³ "arbaleste",²⁴ "armure",²⁵ "fonde",²⁶ "escarmouche",²⁷ "harnois"²⁸ and others indicate a knowledge of the proce-

²² Ibid., "Epistre II", p. 46.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid., p. 49.

²⁶ Ibid., p. 46.

²⁷ Ibid., "Epistre III", p. 59.

²⁸ Ibid., p. 60.

dures and engines of war on the part of Marguerite as well as evoking the battles referred to in a very specific way. Intensity of feeling is also expressed through Marguerite's choice of words which reveals a tendency to choose ones with stronger connotations than the context, on the level of information alone, demands. Thus we find the more intense "avaller" where recevoir or consumer would convey the meaning, "creuer" where mourir would be a possible choice, or "transportez" instead of ému.

The epistolary poems are not primarily characterized by images, although the sources of figurative language are those we have already seen to be common to all of Marguerite's poetry.²⁹ Almost entirely absent are the Petrarchan metaphors of fire and consuming love, as well as metaphors based on water and light. Such elemental imagery, appropriate to the themes of the other three types studied is very rare here. The single most frequently recurring image is that of the heart which recurs at least twenty-three times and in every poem. In all cases it stands not for the physical organ, but for the thoughts and emotions. It is an image found frequently throughout Marguerite's poetry but here, where it predominates, it is particularly interesting. Although a conventional image at the time and even then having lost much of its concrete impact, it underlines the common characteristic shown in all these poems in the expression of feeling in an established, conventional way. Adherence to convention along with acceptance of the genre is typical of Marguerite's epistolary poems, probably the most 'public' of any of the four types studied in this dissertation.

²⁹ See above, Chapter II, pp. 39-41.

Musicality of sound was not of prime importance in the epistolary poems. Although there are occasional alliterations, they are rare and there are none of the overlapping consonances we found in the longer, reflective poems, where the interwoven effect was structural, underlining the weaving of ideas. Neither the simply related ideas nor the relative brevity of the letters require the phonological unifying devices typical of the poems discussed in Chapter III.

Repetition which is rhetorical is, however, frequent, particularly when the subject indicates didactic intent. There are rimes which are clearly arranged to set certain words, or groups of words, in relief. The repetition of the basic concept is coupled with that of sound to form an emphatic group. It can occur in one line or in a series of lines, most frequently in the stressed first position in the line. Polyptoton, repetitio, heratio, anaphora, copulatio, and traductio are repetitive rhetorical devices especially characteristic of this group. They occur in all five épîtres, and are particularly common in "Epistre IV",³⁰ where the effect is reminiscent of the repetitions of a pattern drill. The insistence suggests that the Queen was most anxious that her brother learn his lesson and so puts even more rhetorical power behind her words than elsewhere. The repetition of maintenant five times in this épître similarly reinforces the sense that an irreversible change has occurred. Rhetorical repetition gives a paradoxically spontaneous effect in "Epistre I":

³⁰ See pp. 68 "notre", "c'est luy", 69 "amour", "plus", 70 "luy", "sans", 71 "comme" as examples of repetitive structures.

Vn Filz, vn Filz! Ô nom dont sur tous noms
 Tresobligez à Dieu nous nous tenons.
 Le Filz du Filz du Pere tresheureux,
 Enfant qui rend les ennemys paoureux,
 Filz qui apporte en France vn double coeur,
 Pour estre Filz du Filz du grand Vainqueur,
 Filz beaucoup plus désiré qu'esperé,
 Le reconfort du coeur deseperé:
 Félicité du grand Pere qui voit
 Filz de son Filz, que desire auoit;
 Filz apportant au grand Pere ieunesse.³¹

Both her enthusiasm and amazement at this birth are conveyed in the repetition of the word "filz". The effect created is one of extreme joy that insists on expressing itself repeatedly, of almost uncontrolled spontaneity, and also one of astonishment which demands repetition in order to be sure that it is true. Both these effects, while created through sound, reinforce the sense of the passage: "The child was the first in a marriage that had lasted for ten years already without fruition and thus was still greatly desired but perhaps no longer expected: "Filz beaucoup plus désiré qu'esperé." Articulus, com-
moratio and congeries are also emphatic rhetorical devices found in the epistolary poems. Not only do they draw attention to the matter in question, they serve as economical units, drawing much information together in relatively little space. The rise and fall of "compte Guillaume" is thus summarized and at the same time the vagaries of fortune emphasized:

Ce que lon voit par le compte Guillaume,
 Lequel servant le Roy et son Royaume
 S'estoit fait riche, craint et fort estimé:

³¹ Ibid., p. 42.

Mais maintenant fuit^{II}, poure, et blasmé,
Peult bien penser dont son honneur venoit,
Qui riche, heureux, et craint le maintenoit.³²

The enumerations in the third, fourth and final lines are both economical and striking. Rhetorical questions and exclamations also occur, although not as frequently as the other rhetorical devices mentioned. When they do occur, it is in emphatic groups rather than as isolated questions.³³ Sermocinatio, or the quotation of direct discourse, is used, on the other hand, to considerable effect in the epistolary poems. Not only does it give relief to certain thoughts expressed, it reinforces the notion of the letter as a good substitute for speech, when necessary. The Queen's sense of the dramatic is, as we have seen in the previous chapter particularly, very good and called on effectively in these poems. In "Epistre II" she puts her words of praise for François into the mouth of David, who is, in turn, speaking to her. Similarly in "Epistre V" she creates a little scene involving two people gossiping:

Et si lon dit, " qui est ce,
Qui au besoing ainsi son amy laisse?"
Vn ignorant respondroit sus ce point,
"C'est celle là, qui l'ayme peu, ou point.
Quand il est sain, ilz font grand chère ensemble;
Quand il a mal, elle s'en va."³⁴

The rhetorical language of the epistolary poems reflects on the one hand the persuasiveness of the reflective poems and on the other the dramatic quality of the narrative poems. The didactic function

³² Ibid., "Epistre I", p. 40.

³³ See *ibid.*, "Epistre II", pp. 49-50; "Epistre IV", pp. 69-70, 71.

³⁴ *Ibid.*, p. 72-73. The quotation marks are mine.

is greater, however, where the number and frequency of classical rhetorical devices used is greatest.

Along with syntactical characteristics shared by the whole body of the works we are studying, the epistolary poems exhibit certain grammatical variants. The articles are generally used according to Marguerite's norm, which is also that of the period. Most enumerations of nouns, for instance, follow the general tendency of the poetry of the period to omit articles after the initial one. Thus the inclusion of the article is an effective écart in the line: "Les iours, les nuictz, les heures et le temps",³⁵ where the accumulation of time concepts is emphasized and at the same time the pace is slowed by the device. We are made conscious of the length of time as well as of its existence. The possessive adjective is employed normally, while the demonstrative adjective, while used according to the norm, occurs more frequently than in any other group except the narrative poems. As a device which can bring nearer as well as distance it serves to underline both the separation between Marguerite and the person to whom she is writing, and her desire to bring herself closer to him: "Ce triste escrit pour parole presente".³⁶ Here the effect is to suggest that she is actually handing the letter to her husband, thus creating a bond between them. The frequency of this element of syntax is also allied to the existence of narrative-type passages, mentioned above,³⁷ and has the same effect of dramatic gesture we

³⁵ Ibid., "Epistre IV", p. 69.

³⁶ Ibid., "Epistre V", p. 72.

³⁷ See above, Chapter IV, pp. 132-133.

found in the narratives. "Ce Goliatz"³⁸ indicates a gesture which points out the dreadful giant of the Old Testament, Goliath, in a distancing way.

Of all the groups thusfar studied, the epistolary poems are poorest in characterizers. Quantitatively these poems contain the same number as the narrative poems and more than either of the other types,³⁹ but the words chosen are never striking or colourful. Intensity is clearly more important to the poet than descriptiveness. Grand is by far the most frequently used adjective, followed by seul, tout, and vray which also function emphatically, while bien is the most commonly occurring adverb, followed by tant, fort and tres, the latter usually prefixed to an adverb or adjective. Biblical calque found in all three types, particularly in the reflective and, as we shall see, lyrical poems, is absent in these, despite the religious interest of the subject matter.

The majority of the verbs in the epistolary poems are in the active voice and used according to Marguerite's normal manner. Where the passive occurs, it usually serves to cast emphasis on the subject and away from a relatively insignificant agent. The anonymity of war is remarkably caught by this device coupled with the nondescript tel: "Vn tel est pris, tel blessé, et tel mort".⁴⁰ In contrast with the reflective poems, which these resemble in numerous ways, the passive

³⁸ Marguerites, II, "Epistre II", p. 46.

³⁹ Epistolary: 14% characterizers; reflective and lyrical: 10%; narrative: 14%.

⁴⁰ Ibid., "Epistre III", p. 60.

is rarely used to underscore the ineffectualness of the subject. The emphasis is rather on the strength of the agent, sometimes an emotion. When Marguerite describes the effect of the good news of the king's victory at Eandrecy it is the emotions of joy and thankfulness that carry the rejoicing subject to Church:

Tous deux courans à l'Eglise soudain
Fusmes portez. Avecques nous tout plein
De monde vint, plus portez de plaisir
Que de leurs pieds . . .

Si Te Deum feut dit ioyusement.
Si mercié feut Diéu devotement,
Si frere et soeur de tous maux confortez
N'estoient pas de ioye transportez.⁴¹

Here the Queen and her husband are happy to give themselves up to the universal feeling of happiness, underlined by the words "plaisir", "ioyusement", and "ioye".

Once again, the verb tenses are a significant distinguishing factor between the genres studied. The epistolary poems consist of a combination different from those found in the reflective and narrative poems thus far studied. While none of these are 'pure' and totally consistent, as they do contain elements found in other genres (the reflective poems, for example, contain lyrical and descriptive passages, and the narrative poems are in part meditative and sometimes descriptive), each one displays certain general verbal tendencies. The epistolary poems are remarkable for the wide choice of tenses used, particularly in the first three letters.

With the exception of "Epistre IV" the present is not the pre-

⁴¹ Ibid., "Epistre III", p. 63.

dominant tense' in the epistolary poems. It does occur about as frequently as the past tenses and usually more often than the future, although there are interesting exceptions to this. "Epistre I", for instance, beginning with a recollection of the story of Abraham and his seed based on meditation of the Book of Genesis, uses a number of past tenses, as well as present tenses with atemporal or universal time reference. The middle pages deal with the arrival of the news of a grandson for François, and Marguerite's account of the present advantages of the event. Finally the last pages deal with the future happiness of François and the eventual good deeds of François II expressed in the future tense. The sense of development, as opposed to the static analysis typical of the reflective works, is characteristic of the letters which, like the narrative poems, have a distinct beginning, middle and end. Generally speaking, however, the Queen is recounting in her letters, thoughts and events which have happened; so that the past tense inevitably is more common. Most of these are simple past tenses: past definite, indefinite and less often, the imperfect with very few double compound tenses.⁴² This indicates a disinterest in analysis as compared with the reflective poems which show a somewhat greater proportion of compound past tenses. The exact temporal and hence causal relationship between one event and the next is not particularly important in these poems and there is considerable use of less precise temporal relationship indicators such as the

⁴²In the sampling, involving a count of the verbs in the first and final quarters of each poem, of 125 past tense verbs only 7 were pluperfect and there were no past anterior verbs, past indefinite 56, past definite 34, imperfect 28.

participles. Marguerite is, however, concerned to differentiate between the types of simple past actions and states and is characteristically precise in her use of the three simple past tenses. The past definite and the imperfect are used with almost equal frequency, whereas the past indefinite is used approximately twice as often as either. It indicates an uncertain past time and is as well the tense of conversation, thereby lending an oral quality to the style of the épîtres. The past definite is used to indicate events in the past accompanied by specific time or place, and the imperfect for expressing the continuing feelings of the Queen in the face of these events. The durative rather than descriptive aspect of this verb is emphasized in this group of poems: "je pensais",⁴³ "je craignois",⁴⁴

The only poem among the épîtres to use a predominance of present tense verbs is "Epistre IV". In this letter the Queen shifts the emphasis from the past and sinful state of the king to his present converted state, and it is thus similar to the reflective poems in that it deals with a state. There is evidence, here and in the rhetorical focus of the style already seen in repetition, for instance, that the queen ardently hopes that this present conversion will not be merely temporary, but permanent. The state described in the series of "maintenant" is one which is both present and irreversible: "il fut enfant petit . . . Mais maintenant qu'il est devenu homme".⁴⁵ The present thus subtly but perforce extends itself into the future,

⁴³ Marguerites, II, "Epistre I", p. 40.

⁴⁴ Ibid., "Epistre III", p. 59.

⁴⁵ Ibid., "Epistre IV", p. 67.

thus encouraging the king to continue in his new ways. In this poem, in contrast to "Epistre I" and "Epistre V", the Queen does not explicitly project the future, either out of tact or from lack of faith in François' continuing resolve. Normally, Marguerite uses the future tense to project hypothetical future events in a context which indicates that, while they may be desirable, they are more longed for than actually expected. Hyperbole, too, is often the vehicle for expressing the unreality of the dream.⁴⁶ Such is the projection of the exploits of the future François II in "Epistre I":

En peu de temps sy fort vostre semence,
 Que seulement le Royaume de France
 N'en sera plain, comme j'ay esperance,
 Mais en sera toute terre couverte,
 Et par leur mains la Sainte recouverte.
 Alors sera la Foy par tout plantée.⁴⁶

The exaggeration of "toute terre" serves to underline the unlikelihood of these events occurring.

The imperative mood occurs less frequently in this group than in any other and is thus used with the restraint one expects in letters from one person to another. It is only used extensively in fact in one, "Epistre II", where the imperatives are spoken by God and addressed to David. The fiction allows the Queen to speak forcefully without being rude:

... allez
 Servir ce Roy: ie scay que vous valez
 Prenez pour vous la fonde de la Foy,
 Faites que soit le Geant abbatu,

⁴⁶ Ibid., "Epistre I", p. 44

Or secourez le Roy et le Royaume

Or allez tost sans repos, ne sans torse.⁴⁷

Elsewhere, Marguerite uses the imperative rarely, and then in such innocuous ways as "croyez"⁴⁸ and "parlons".⁴⁹ Again it is significant to note that this form is virtually absent from the fourth épître, once again underlining her tact and reticence in pushing the king too hard in her zeal to encourage his conversion.

The participles, and particularly the present participle, are frequently used in the epistolary poems. The sense of general concomitancy with the main verbs which this participle expresses is useful to convey the loose temporal relationships of the épîtres in an economical way. The action or state described continues in time roughly equivalent to that of the principle verbs, although it may in fact be slightly before or after. Such is the case in the following quotation where the two present participles "monstrant" and "commandant" express a time very close to "tira" but actually sometime afterwards and thus with a future reference. The precise sequence of events is not important:

Bieu le tira à luy et hors de soy
En luy monstrant du Ciel les choses belles⁵⁰
Luy commandant de nombrer les estoilles.

⁴⁷ Ibid., "Epistre II", p. 52.

⁴⁸ Ibid., p. 53.

⁴⁹ Ibid., "Epistre IV", p. 66.

⁵⁰ Ibid., "Epistre I"; p. 38.

Our representative sampling of participles in the more analytic reflective poems was correspondingly lower than in these letters.

The sentence structure of the epistolary poems is similar to that found in such other groups of longer poems as the reflective and narrative poems. There is a mixture of a few very long, a few very short and a large number of sentences which do not strike us because of their length.⁵¹ Most of the sentences in this group are assertive; a relatively subdued use of rhetoric is indicated in the infrequency of exclamatory and interrogatory sentences.⁵² As we have seen already, the tendency in the Marguerites studied is for the sentence to end at the rime, and usually, but not always, at the end of the couplet. The absence however, of any stanzaic mold, allows for wide variation in length for purely affective purposes rather than to meet the demands of the stanza. Thus, at the beginning of "Epistre IV", there is a twenty-four line sentence, which, by its length and the repetition of the logical connective "puisque", suggests that the poem to follow will be one of uninterrupted logical cause and effect. As we have noticed elsewhere in this chapter the structuring of this épître is one which will tend to lead the Queen's brother to a conviction that his conversion is irreversible. The lengthy initial sentence gives a false but effective impression that the irreversibility is due to logical cause, and is balanced by a long sentence

⁵¹ The average sentence length is 4 lines.

⁵² There are in all only 4 exclamations and 12 questions. This compares with 4 exclamatory and 39 questions in a random sampling of the same length in the reflective poems.

at the end of the letter, which reinforces the illusion. Finally the épître is capped with two very short exclamations which in the context have the effect of ejaculations of wonder at the marvelous logic of God's ways: "O quelle paix! O quel contentement/Doit recevoir coeur, corps, entendement!"⁵³ The introductory sentence of "Epistre II" is similarly long, beginning with a lengthy explanation of the reasons for the Queen's uneasiness due to the dangers surrounding her brother. This sentence is looser in structure, however, and in fact breaks down abruptly, Marguerite confessing her inability to express all the causes for the fear she has felt in the past ten days:

. . . mais ie ne vous puis dire,
Que ie devins depuis ceste nouvelle
Qui par dix iours nous continua telle.⁵⁴

Elsewhere, the longer sentences are loosely joined by coordinating conjunctions, presenting rather the effect of one, carried away by the news, who writes a letter without much attention to form. Thus, in a twelve-line sentence the Queen imagines the wonderful possibilities which may ensue from the resemblance of the king's new grandson to François I.⁵⁵ Here the development is not logical but rambling, the three main parts of the sentence linked by the conjunction "et". Marguerite also effectively exploits the affective possibilities of the short sentence. Unlike some of the short sentences encountered in stanzaic poems, here, owing nothing to the exigencies of stanzaic

⁵³ Marguerites, II, "Epistre IV", p. 71.

⁵⁴ Ibid., "Epistre-III", p. 58. This is the figure adynaton.

⁵⁵ Ibid., "Epistre I", p. 43: "Si de beauté . . . François nommeriez volontiers".

form, they are usually brief for stylistic reasons. The brief one-line sentence: "Or allez tost sans repos, ne sans torse" conveys in its brevity the importance of leaving immediately, without hesitation.

Free from the limitations of stanza, the sentence is an expressive unit in the epistolary poems. Thus, for example, the enjambement "Que son vouloir"⁵⁶ which ends a long nine and one half line sentence effectively draws attention to the simplicity of the king's pretensions, a theme developed at length in the body of the sentence.

The epistolary poems are made up of a series of affirmative sentences, interspersed as we have seen with a number of variations such as the rhetorical question, exclamation, and direct discourse which give relief and avoid monotony. The structure of the background assertive sentences is rambling, and rarely antithetical or periodic, producing the effect of speech or speech substitute. The following example, beginning with a coordinating conjunction, moves from one subject to another in such a way as to recall the style of Montaigne:

Puis d'autrepart, en mon Esprit voyant
 De mon Seigneur et mon Roy la Foy viue,
 Envers son Dieu sa charité naïue,
 Me sembla voir le second Abraam,
 Qui vray David s'estoit monstré l'autre an;
 Executant les batailles de Dieu,
 Et dieu pour luy bataillant en tout lieu:
 En maudissant par rumeur et par honte
 Ses ennemies, tant que nul n'en tient compte:
 Ce que lon voit par le compte Guillaume,
 Le quel seruant le Roy et son Royaume
 S'estoit fait riche, craint et fort estimé:

⁵⁶ Ibid., "Epistre II", p. 48.

Mais maintenant fuitif, poure et blasmé,
Peult bien penser dont son honneur venoit
Qui riche, heureux, et craint le maintenoit.⁵⁷

Analysis. The movement of ideas is from "Foy" to "Abraam" to "David" to "bataillant" to "Guillaume" to "estimé" to "blasmé". These ideas are linked either by the coordinating conjunctions "et" and "mais", by opposition: "ce que", or as relative units: "qui vray David s'estoit monstre" or "lequel seruant". The subordinate effect of the relative clause beginning with "Qui vray" is reduced by the manner in which it is thematically linked to "Abraam" and "bataillant". It appears an equal and not a subordinate unit in the subject development of the sentence. In this letter, "Epistre I", Marguerite gives the impression of a musing monologue, one idea merely added on to the next, rather like the flow of her consciousness.

The above passage also illustrates a number of the distinguishing features we have seen to be typical of the epistolary poems. In addition to the compressing effect of the epithets used to describe the "compte Guillaume" on which we have already commented,⁵⁸ there are four present participles conveying the same effect, and as well a disinterest in precise temporal relationships. The comparison in this case made between the fate of the count and that of others who might oppose the king is also characteristic of these poems, which use

⁵⁷ Ibid., "Epistre I", p. 40.

⁵⁸ See above, pp. 164-165.

comparisons commonly. Additionally, while the language is largely abstract, the reference to specific individuals well known generally (Abraam and "David") and in Renaissance France (Guillaume) would have evoked particular concrete images in the mind of the sixteenth century reader, reinforced by the words *me sembla voir*, *voit* and *voyant*. An underlying message is conveyed in the example of *compte Guillaume* who prospered only as long as he was loyal. Thus in this passage we find a conversational tone united with the conventional notion of the *épître* as a didactic letter using comparisons as illustration.

The epistolary poems are, as we have noted above,⁵⁹ a genre rather than a type. Further, they are a relatively new poetic genre, defined by Sebillet and Peletier, and practised by Marot and his school. Marguerite's *épîtres* have, however, certain qualities of their own, which distinguish them both from the other groups studied in this dissertation and from the *épître* of Marot which is normally elegiac or supplicatory in nature. The Queen's epistolary poems contain, as we have seen, passages which praise the king but very few which request a favour, and are in the main a poetic substitute for verbal communication. We have noted nevertheless that they are not merely rimed prose: they contain repeated and effectively used devices such as metaphor, as well as such rhetorical figures as hyperbole, the rhetorical exclamation and a few others. Generally speaking, however, we found the role of rhetoric to be considerably reduced. There were proportionately fewer rhetorical questions and exclamations than in any

⁵⁹ See above, Chapter II, p. 84.

group except the lyrical poems. Repetitive rhetorical devices are confined to specifically didactic portions of the épîtres and there is almost no evidence of alliteration, or other rhetorical, or even musical, use of sound. This is not to say, however, that the epistolary poems were not meant to persuade. All but the last contain religious or political material in which the Queen would probably have wanted her reader to acquiesce. Thus the persuasive element is covertly present, particularly in the "Epistre IV", but elsewhere as well. We observed that Marguerite uses the present tense, for instance, to emphasize the actual presence of conversion in François I where the conversion might in fact have been merely temporary, projected or even illusory. We also noted that despite the possibility of using the épître as a direct instrument of propaganda, the Queen almost never addresses the kings in the imperative mood. Rather, it is by projecting a future in which her wishes are carried out that the persuasive message is conveyed. The uniquely political message of the épîtres, the public praise of the king and attendant example of what the true subject's attitude towards him should be is also subtly conveyed by Marguerite's own example.

In studying the language of these poems we discovered that the lexical choice was very limited and highly abstract, having as its central theme the minor human emotions. However, the strong contemporary reference of many of the words served to add concrete qualities to normally abstract concepts and the overall effect is more concrete and specific than one would believe from studying the words out of their historical context. Unlike any other group, the past tense was the most frequently used, a natural consequence of the letter format which suggests the

recounting of past events. The lack of precision in the exact time sequence of these events was indicated in the high proportion of participles observed.

While, as we have mentioned, the poems are not rimed prose, they are clearly conceived of as a poetic substitute for speech. The oral effect is conveyed through devices we have seen before in the narratives where the effect was dramatic. Sermocinatio and a larger than normal proportion of demonstrative adjectives were observed. The present and past indefinite verb tenses are both the most common tenses of speech and predominate here. Finally we found that a particularly loose sentence structure, leading to some of the longest articulated sentences in the poetry, expressed the rambling quality of speech in contrast with the more analytically organized sentences of the reflective poems. Once again, the appropriate choice of language and stylistic devices serves to create a pleasing vehicle for a message. The effect of spontaneous speech, created through a variety of devices, is not an easy one to attain. The art of the épître as one where the writer treads a fine line between his desire to express and the limitations of the form are admirably exemplified in Marguerite's epistolary poems.

CHAPTER VI
THE LYRICAL POEMS

In this final chapter we will study the "Chansons spirituelles", the "Chanson faite à une Dame, sur laquelle la Royne ha fait la response suyante", the "Reponse", the "Adieu des Dames de chez la Róyne de Navarre, allant en Gascogne, à ma dame la Princess de Navarre", and the two "Enigmes", the last admittedly not really lyrics but difficult to place elsewhere. They are, with the exception of the "Enigmes", short expressions of feeling, and songs both secular and religious, and thus fall into a different group from those poems which reflect at length, narrate a story or exist in the form of a letter.

These poems are extremely difficult to date.¹ Both Brantôme and Charles de Sainte-Marthe mention her fondness for songs, particularly religious,² and there is no reason to believe that she composed all of those to be studied at any one time in her life.

With the exceptions of the rondeau,³ the sonnet⁴ and the two

¹ Jourda, Marguerite d'Angoulême, pp. 1116, 1118, 1122, 1120, attempts to suggest dates: "Adieu" 1546, the first two "Chansons" 1547 and the secular poems as having been written after 1540. Dottin, op. cit., pp. vii-viii; proposes that some of the militant religious songs are probably earlier than those expressing a desire to leave the world. Both authors admit the difficulty of assigning dates of composition to all but the first two "Chansons".

² See Dottin, op. cit., p. ix.

³ Marguerites, I, 477.

⁴ Ibid., p. 542.

enigmas,⁵ all of the poems studied in this group fall into the loosely defined category chanson, spoken of by Sebillet and Fabri.⁶ For Fabri, the chanson is characterized by a strophic arrangement of lines and the reintroduction of the first stanza as a refrain. Sebillet, typically sees it as a very flexible form allowing all kinds of rime and line combinations, noting only that it tends to be shorter than the chant lyrique or ode. The chanson and chanson spirituelle were already recognized genres at the time the Marguerites were published.⁷ So too was the practice of adapting secular, popular tunes to religious subjects.⁸ The purpose was clearly polemical giving new words to popular, well known tunes in the hope that the singer would both leave aside the old words (often rather vulgar) and appropriate the new ideas expressed in the new words.

The lyrical poems, apart from the four exceptions all of which belong to clearly defined specific genre, are of four types. There is the chanson in Fabri's sense of the word,⁹ the lyrical poem which repeats all or part of an initial line in the manner of the rondeau and seems to be an adaptation of this form,¹⁰ that which has a one-line refrain in the manner of the ballade,¹¹ and finally the chanson in

⁵ Ibid., II, 342.

⁶ See above, Chapter I, pp. 18, 19.

⁷ Dottin, op. cit., p. ix.

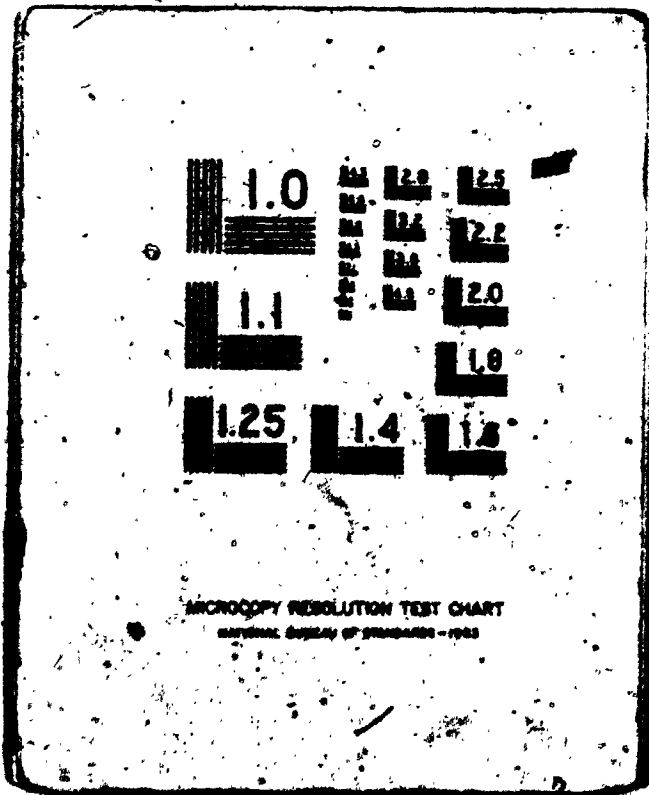
⁸ Ibid., pp. xi, xiii.

⁹ Marguerites, I, "Chansons 13, 15, 17, 19".

¹⁰ Ibid., "Chansons 8, 9, 14, 16, 18, 20, 21, 22, 28".

¹¹ Ibid., "Chansons 4, 5, 6, 12, 27, 29".

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Sebillet's sense, which lacks any sort of repeated stanza, line or word.¹² In this respect Marguerite's usage can be said to correspond to that of her contemporaries; while continuing to use older forms as defined by Fabri she does not allow herself to be confined by the strict limitations set by him, and in fact turns away from the repetitive devices of the old chanson in fifteen of her lyrical poems. We believe that it is the freedom practised by poets such as Marguerite which lead to the introduction of the ode as practiced by the poets of the Pleiade. These odes we see pragmatically as the continuation of the form of the French poetic tradition merged with the classical example rather than as the denial and rejection of the French formal tradition.¹³

This group of poems exhibits the greatest variety of any in line and stanza length. The exigencies of the tunes for which Marguerite wrote her poems as well as the author's conception of the chanson demanded lines from four to twelve syllables in length and stanzas from three to thirty-six lines long. While there is no evidence that she exploited short and long lines with deliberate consistency, she does compose with ease within the limitations she set for herself; we have neither a sense of over compression in short lines nor one of verse-filling in the longer ones.

The four poems in this group belonging to a formal tradition other than the chanson are all quite regular in terms of contemporary

¹² Ibid., "Chansons 1, 2, 7, 10, 11, 23, 24, 25, 26, 30, 31, 32"; "Chanson a une dame", "Response", "Adieux".

¹³ See Henri Chamard, Histoire de la Pleiade (Paris: Didier, 1939-1941), I, 282; II, 104.

definition and practice. The sonnet at the end of the first volume follows the style of the school of Lyon insofar as versification is concerned; it is essentially a flattering epigram probably intended to compliment the Queen and in all likelihood not by her.¹⁴ The rondeau which is the third poem printed in the "Chansons", but unlike the remaining poems, not headed by the running title "Chansons spirituelles", belongs to a type defined both by Fabri and Sebillet.¹⁵ It is what Sebillet calls a "rondeau double", characterized by first and last stanzas of five lines each, with an intervening three line stanza. The rime and metre are exactly as Sebillet describes them, and the rondeau is used, as he advises, for a serious subject.¹⁶ The two anigmes similarly follow Sebillet's dictates insofar as length is concerned. They are both short although only the first one has the quality of obscurity, which Sebillet recommends,¹⁷ while the second poses a difficult but not obscure question. Neither are outstanding examples of the genre.

Thus, from the point of view of genre form, the lyrical poems are quite different from either the reflective or narrative poems. Like the epistolary poems they belong to more clearly defined genres than do either the reflective or narrative types, and exhibit in their physical characteristics (length of line, rime and stanzaic divisions)

¹⁴ See M. Jasinski, Histoire du sonnet en France, (Geneva: Slatkine reprints, 1970), p. 44.

¹⁵ See above Chapter I, p. 18-19.

¹⁶ Sebillet, op. cit., pp. 126-127.

¹⁷ Ibid., pp. 175-176.

differences of a fundamental nature as compared with these types.

However, while formally quite different; thematically they bear profound similarities to the reflective and narrative poems. Problems of love, and questions of devotion and Christian behaviour are the most frequently recurring themes. Of those we study in this chapter, the "Chansons spirituelles" are by far the most interesting and are significantly those of Marguerite's poems most often chosen for inclusion in modern anthologies of sixteenth century poetry.

While, as we have seen, from the formal point of view they differ strikingly from the other poetic types, from both the standpoints of subject matter and approach, and style they have characteristics which are similar to the reflective and narrative groups.

Several of the "Chansons" are structurally similar to the long narratives.¹⁸ Within the frame of a story of event recounted we find secondary reflective, descriptive and oral elements. The examples of pure narrative are rare. Only in "Chansons 6" are the other elements completely secondary to the recounting of the event. They are all lyrical in the sense of the word that suggests the spontaneous outburst of feeling. Each story told, whether it be that of the young huntsman's conversion, the pelican's (Christ) account of his passion, the prodigal son's wanderings or the shepherd's description of his care for his flock, occasions the appropriate expression of joy, wonder, or thankfulness attendant on the event. The narrative is, in fact, an object of meditation and the sentiments expressed those to which

¹⁸ Marguerite, I, "Chansons 6, 7, 8, 10, 11, 13, 18, 26", for instance.

the meditation gives rise.

Another group of "Chansons" resembles, in the overall structuring of the contents, the longer, reflective poems.¹⁹ Instead of a series of events, an ever present truth is used as the springboard for a short, lyrical meditation, involving not so much analysis as immediate expression of feeling. The subject for meditation is usually introduced in the first few lines, sometimes as an image, sometimes as direct statement: "Descendons bas en nostre ame/Pour monter plus hautement".²⁰ The subject of this meditation, that it is only by lowering ourselves that we can rise (the Tout-Rien theme found throughout Marguerite's poetry),²¹ is stated in these two lines. The rest of "Chansons 21" is a development of this idea. Frequently the meditation will give rise to an expression of joy, wonder or resolve as well. These poems do not have the narrative frame (the beginning, middle and end) of those discussed above. They tend rather to move from one aspect of the subject to another, frequently culminating in a prayer or statement of desire for union with God, using the image of the époux or death, as in the poem just cited:

L'espouse se perd et pasme
En son Tout loyeusement²²
Descendons.

¹⁹ Ibid., "Chansons 2a, 3, 9, 11, 15, 16, 17, 21, 24, 27, 28, 30, 31, 32".

²⁰ Ibid., "Chansons 21", p. 519.

²¹ See Dottin, op. cit., p. xix.

²² Ibid., p. 520.

In addition to the narrative- and reflective-type chanson, there is another group which resembles the epistolary poems. In this group the author either adopts the humble posture of a supplicant in prayer, or exhorts herself, the reader or a third party to virtuous action. While bearing some similarity to the reflective-type chanson, these monologues create an effect of spoken or outwardly directed discourse not felt in the reflective chansons. The emphasis, too, is changed: While the prayer cannot be separated entirely from the meditation, in the prayer, meditation occupies a smaller place than the appeal to God. Thus "Chansons I"²³ is a prayer: although entitled "Pensées" which suggests reflection, it becomes a prayer after only three stanzas. The exhortations also create a spoken effect. It is in these exhortations that Marguerite includes the most obvious moral lessons, either in the form of a second: "Or courez viste, pecheurs"²⁴ or first person imperative: "Et courons sans esmoy".²⁵ These last two groups, structurally monologues expressive of the wishes of the writer, and thus resembling the epistolary poems, are the most considerable group in the lyrical poems. The secular songs all belong to this group as well.

Thus we find two modes, the reflective and narrative, which are important groups already studied in Marguerite's poetry, as well as a third group, similar to the epistolary poems, in which the appeal is direct. While there are passages in the longer reflective and

²³ Ibid., p. 467.

²⁴ Ibid., "Chansons 14", p. 508.

²⁵ Ibid., "Chansons 22", p. 520.

narrative poems giving counsel, the emphasis is not on these. Whatever desire there may be to convince or convert is conveyed indirectly largely by the use of argument, example and rhetoric. In the lyrical religious poems, this evangelistic bent becomes the unabashed raison d'être of many of the poems, although as we shall see the message is made more palatable through the use of properly poetic devices such as imagery, as well as the form, which is that of well known songs of the time. Even then, Marguerite does not tell the reader what he must do, merely exhorting him to do what she feels he ought to do. We have already noted²⁶ the absence of the impersonal il faut in Marguerite's poetry, and it is extremely rarely used in this group; in fact, when used it expresses an inner rather than external directive. In the lyrical poems we again find the persuasive vein already noted in the other groups we have studied.

A fundamental difference between these poems and the reflective poems comes to light when we study the use of phonological devices for affective purpose. As in the epistolary and narrative poems, we find alliteration used with restraint. In the lyrical poems it serves both the cohesive and purely esthetic purposes discussed above,²⁷ but rarely extends through several lines as it does in the longer reflective poems. Because need for organization of the poetry into coherent units is largely served by the stanza, one-line and word-pair alliterations are the most common. Alliteration is used most effectively for

²⁶ See above, Chapter II, p. 60.

²⁷ See above, Chapter II, p. 31.

emphasis. The simple echo of "Venez Veneurs, venez, venez"²⁸ at the beginning of the final stanza of "Chansons 6" calls attention to the urgency of the message, giving it a persuasiveness and relief it would not otherwise have; and we cannot pass by Marguerite's obvious fascination with the alliterative "Verité, Vie, et Voye"²⁹ the form of which emphasizes the all encompassing nature of God who can draw the disparate into One. In these lyrical poems the consonances do not serve the same organizing structural purpose they do in the reflective poems, where they underline the coherence of the thought.

Although we lack most of the music intended to accompany the "Chansons", we cannot overlook this dimension in the phonological effectiveness of the poems.³⁰ The repetition of the tune is paralleled by the use of repeated refrains, either in the form of a complete stanza, one line or a single word. The musical background which would have been familiar to the sixteenth century reader must have had a reinforcing function very much like that of rhetorical repetition in addition to its pleasing quality. A particularly striking example of music and rhetoric working together occurs in "Chansons 20"³¹ where the repetition of "A Dieu" both as a refrain and in the body of the stanza gives a sense of finality to the farewell that a single use of the words would not. Here not only would the music have been

²⁸ Marguerites, I, "Chansons", p. 487.

²⁹ Ibid., p. 493. See also pp. 534, 536.

³⁰ G. Dottin, op. cit., pp. 181-182 reproduces four melodies. The music was that of popular songs of the day.

³¹ Marguerites, I, 518-519.

repeated but also the words sung, making them very difficult to forget. Even without the accompanying music, brevity of line and stanza are combined to create an effortless effect intended to insinuate the message conveyed in the most pleasant way possible. Where Marguerite chooses a long, alexandrine line, she allies it with a very short two-line verse, as in "Chansons 7"³² for which we have the music. "Chansons 4"³³ on the other hand, although composed of eight-line stanzas, uses four- and five-syllable lines. Even the reader with no idea of the appropriate music can appreciate the informal effect of the use of a variety of line lengths within one poem. "Chansons 12"³⁴ and "Chansons 23"³⁵ exhibit this trait, while the secular "Adieu"³⁶ uses a series of stanzas in which the number of lines varies. Marguerite's sensibility to the effect of varying metres, already seen in the "Coche", is illustrated most strikingly in the lyrical poems where variety in every poem replaces the phonological monotony of pages of ten-syllable lines, unbroken by stanzas. In this group, especially in the "Chansons spirituelles", she attracts and holds the reader's attention not by an appeal to his mind, as in the analytic reflective poems, nor by his interest in the story or event as in the narrative and epistolary poems, but through phonological devices which underly and reinforce all the other stylistic characteristics we will examine.

³² Ibid., pp. 488-491.

³³ Ibid., pp. 479-481.

³⁴ Ibid., p. 500.

³⁵ Ibid., p. 521.

³⁶ Ibid., II, pp. 338-341.

As we saw above, the lyrical poems overlap the three types already studied. When we examine the syntactical features of the lyrical poems, this becomes even clearer. Those lyrical poems which we grouped in the narrative category show a significantly lower percentage of syntactical particles than do the other groups, with the meditative and prayer types displaying the highest percentages of relational words. The inseparability of form and content is illustrated in this figure. Our sampling revealed, for instance, that where 56% of the words in "Chansons 1" were grammatical particles, only 45% of those in "Chansons 6" fell into this category. On the whole, and despite the neutralizing effect of the narrative type of lyrical poems, the percentage of syntactical particles was higher in this group than in any other.³⁷ While this evidently bears some relationship to the mode of the lyrical poems, this alone fails to explain the difference. Leaving aside thematic and type differences, such factors as the lyrical form and the relationship between word and subject matter implied in the choice of this form, we must conclude that the oral effect of the poems was a significant factor in the choice of words. The poems were meant not only to be accompanied by popular tunes, but are expressed in a poetic approximation of voiced speech. This is not to suggest that they are colloquial, merely that the syntax is more conversational than any thusfar studied, a higher percentage of particles being typical of conversational language.³⁸ G. Dottin has

³⁷ 52% syntactical particles.

³⁸ Marouzeau, op. cit., p. 90.

remarked on this characteristic of Marguerite's poetic style.³⁹

In contrast with his views in the matter, however, we are inclined to attribute this to a choice of appropriate language rather than to a failure to settle on one particular style.⁴⁰

Syntactical discriminants shared by all the lyrical poems are not numerous, a fact largely to be attributed to the overlapping of modes, but which also may be due to the fact that in this group we are dealing with more, if shorter, poems than in any other group. It is more difficult and hazardous to come to general conclusions about thirty-seven poems than about the seven reflective, five epistolary or four narrative poems. Still, apart from the abundance of syntactical particles we have mentioned, there are certain consistent linguistic characteristics distinguishing the lyrical poems.

The present indicative tense occurs more frequently than any other tense, and proportionately more frequently in the lyrical poems than in any other group. Not only because it makes more immediate and vivid the reaction or state described and because it is the tense most apt to express eternal and general truths and facts, but also and most particularly because it is the normal tense of simple speech. It can be atemporal and most useful, therefore, in lyric poetry dealing with God and human love, and at the same time maintain the treatment of these subjects on a simple, non-analytical plane. Thus the self-descriptive monologue in "Chansons 26"⁴¹ contains thirty verbs

³⁹Op. cit., pp. lix-lxvi.

⁴⁰Ibid., p. lxv.

⁴¹Marguerites, I, 527-529.

in the present tense, only two in the past, and no others. God's actions, like his being, are ever present and although the scene is presented in the context of a powerful landowner speaking to his shepherds, the tone, imagery and vocabulary are simple, not overbearing or imperious. God is not only personified, he is humanized. We are far from the impressive divinity of the "Triomphe"; far from the abstracted "Tout" or even from the mystical lover of the "OAF". Similarly, in "Chansons 5",⁴² a poem giving moral advice on the proper behaviour under certain trying circumstances, only one of the twenty verbs is in the past tense while all the others are in the present or in a mood other than the indicative. The thematic and verbal structure of the poem--"if this happens, do this"--is straightforward, and does not attempt to convince by logically developed argument requiring the use of a variety of time levels.

Corresponding to the use of the present is the much less frequent but predominant past tense, the past indefinite. Like the present, it is a tense typical of oral speech. In Marguerite's prose letters, for example, the past indefinite is the tense of conversational bavardage, while the past definite is reserved for the recounting of specific events.⁴³ Similarly, in the lyrical poems, the pelican, a traditional symbol and in this poem an interestingly characterized image of Christ, sings of his redeeming actions in the past indefinite.

⁴² Ibid., pp. 481-483.

⁴³ See for example, letter 7, "survint" in Marguerite d'Angoulême, Lettres, ed. F. Génin, pp. 153-154.

Here again, the simple conversational effect of the series of past indefinites is reinforced by other stylistic devices, such as the introduction of popular metaphor ("l'ay gagné la partie")⁴⁴ and the protective, tender, hominess of the pelican, expressed in the lexical choice: "ma tresaymée Mere",⁴⁵ "mes enfans"⁴⁶ and others.

The future and imperfect tenses both occur in the lyrical poems in ways consonant with Marguerite's normal usage and that of the period. Normally neither are used with any sense of recherché effect. This simple directness and stylistically negative effect is in itself an effect, that of simplicity, in accord with what we have called the conversational tone of these poems. The past definite is used very rarely indeed, functioning as an écart in particular poems, as we shall see. The remaining compound past and future verb tenses occur very seldom. Extensive use of these tenses would indicate a more analytic, less immediately expressive, type of poetry. Even when Marguerite chooses to use her lyrical poems as argumentative dialogues she couches them in directly quoted speech, avoiding thereby the need for compound tenses. This is the case in the "Chanson à une Dame" and the "Response" as well as in "Chansons 6" and "Chansons 23" where the question and answer, and statements are written as direct speech.

On the level of the sentence as an integrated unit, once again we discover that sentence length depends largely on line and stanza

⁴⁴ Marguerites, I, 490.

⁴⁵ Ibid.

⁴⁶ Ibid., p. 488.

length. Occasionally, in the least stanzaic poems, such as "Chansons 7" for example, Marguerite gives the sentence an effectiveness of its own. It is remarkable how the rhythm understores and even adds to the effect of the following sentence:⁴⁷

Venez, venez
trestous chargez outre mesure De labeurs et travaux,
voyez ma peine dure

Voyez ma croix
mes cloux
mes douleurs non petites,
Mon coeur d'amour ouvert et trestous mes merites.⁴⁸

The two imperative elements, in their brevity as well as repetition, translate the urgency of the appeal, while the contrastingly long vocative successfully suggests the burdens born by those called and is followed by a symmetrically brief general appeal to the sinner to look at the suffering of Christ. In the second charge, the focus is initially narrow, centred on the cross and the nails, and then broadens to the final long unit of the sentence suitably expressing the vast love and merit of Christ.

While most of the lyrical poems are composed of organized sentences, this group shows a number of one- or two-word interjections, such as "Hélas",⁴⁹ or "A Dieu",⁵⁰ which are frequently repeated and

⁴⁷ I have deliberately modified the stanzaic form of these sentences so as to bring out the rhythm created by their syntactical elements.

⁴⁸ Marguerites, I, "Chansons", p. 491.

⁴⁹ Ibid., p. 530.

⁵⁰ Ibid., p. 518.

can be classified as inarticulated sentences, as well as longer but still inarticulated sentences such as "O heureuse et digne iournee!"⁵¹ This occurs most often in the refrain and creates the effect of a spontaneous expression of feeling. Some passages are only very loosely articulated, as in the following refrain:

Le n'ay plus ny Pere ny Mere,
Ny Seur, ny Frere,
Sinon Dieu seul, auquel i'espere;
Qui sus le Ciel et Terre impere;
La hault, la bas,
Tout par compas;
Compere, Commere. 52
Voicy vie prospere.

While the punctuation (an unreliable indicator) indicates that this is all one sentence, the syntactical relationship linking the last five lines is not clear. They seem to be linked more by contiguity than by coordination or subordination. The effect created by this choice of sentence structure is one of spontaneous immediate expression of feeling rather than of organized thought and is typical of oral rather than written speech.

Most of the sentences of the "Chanson" are affirmative. While we find the occasional question and exclamation, these devices, used as we have seen in the reflective poems for rhetorical emphasis, are not present in these lyrical poems. More particularly, we do not have the grouping of these devices into emphatic clusters that we found in the reflective, and, to a lesser extent, in the narrative

⁵¹ Ibid., p. 525.

⁵² Ibid., p. 502.

poems. The effect of contrived formality created by this device was apparently deemed for the most part inappropriate to the lyrical poems.

Sermocinatio is used effectively in these poems to reinforce the direct voiced effect conveyed by other devices and underlined by the musical accompaniment. The immediacy is evident, there being no intervention on the part of a third person, to interpret. The poem is rendered more dramatic, too, by this device which places the reader before a scene rather than before the description of that scene. In the lyrical poems this procedure is used very effectively. "Chansons 6"⁵³ uses it to enable the reader to hear and actually witness the conversion of the huntsman, thus to facilitate his being carried along by the argument to a similar conclusion. Similarly in "Chansons 10", the moment of conversion of the prodigal son is dramatized by the actual citing of his words: "combien de serviteurs/Sont saoulez de pain chez mon Pere".⁵⁴ The appeal of the pelican, couched in direct discourse, is made more immediate to the reader: "Je suis le Pelican etc. . . ."⁵⁵ Again, the words "A l'assault, a l'assault . . .",⁵⁶ reflecting as they do the battle cry of the soldier at the moment of attack, very successfully bring to life the image of the Christian as soldier by placing the 'present' of the poem at the moment of most intense action and commitment. The fact that the words are repeated contributes further to the strength of the impression of actual speech

⁵³ Ibid., pp. 483-487.

⁵⁴ Ibid., p. 496.

⁵⁵ Ibid., p. 488.

⁵⁶ Ibid., p. 521.

on the reader. In the "Adieu"⁵⁷ there is an interesting mixture of direct speech and reflective narrative, occasioned, as is explained in the poem, by the inability of the Queen to say good-bye to her daughter at the moment of parting. The poem is literally speaking for the Queen and her ladies; it is not a literary treatment of the subject but an actual substitute for the speech that proved impossible because of the emotional strain of the event: "Nous escrivons donc à fin de te dire/L'Adieu, lequel prononcer n'avons peu".⁵⁸ In this poem, all the stanzas but the first are quotations of speech, emphasized by the repeated use of the verb "dire".

On the other hand, Marguerite sometimes uses indirect quotation effectively to weaken rather than fortify the impression left with the reader. "Chansons 6" begins with the question of the hunter phrased indirectly: "Un ieune Veneur demandoit . . . Si la chasse etc".⁵⁹ We are thus hastened over the initial pleasantries, and the posing of the question to be brought the sooner to the main and most important part of the poem, the debate and ensuing conversion of the young man. One cannot fail to see the persuasive intent of the poem, in view of this effort to guide the reader's attention from the pretext of the hunt to the debate with its obvious allegorical meaning. Suitable too is the indirect discourse of "Chansons 28".⁶⁰ Here the suppli-

⁵⁷ Ibid., II, pp. 337-341.

⁵⁸ Ibid., p. 338. My italics.

⁵⁹ Ibid., I, p. 483.

⁶⁰ Ibid., pp. 532-533.

cant addresses the daughters of Jerusalem, asking them to recommend her to Christ: "Dites à l'Amy de mon ame, / Que . . . etc."⁶¹ The indirect speech underlines the fact that the poet does not feel herself in the immediate presence of God; an effect reinforced by such words as "longue absence".⁶² This suggestion of spiritual dryness despite great longing explains in part the unusual (for Marguerite) appeal to the intercession of saints.

The stylistic level of this group of poems is the least elevated of all the groups, although it is still, according to the norm of the day mediocre. The proportion of long latinate words is comparatively low, while there are a good number of such unpretentious words as "mestier",⁶³ "blanchir"⁶⁴ and expressions as "Pour travailler le vin vault mieux"⁶⁵ and "cours la poste à bien grand pas".⁶⁶ It is not low style, however. The lyrical poems are rich in imagery, at least twenty being built around extended metaphors or allegorical situations. Rather, the thrust is in the direction of simplicity of language, consonant with the purpose of the poems and also with the formal limitations, such as length of line which occasionally precludes the longer latinate words. Because of the large number of poems studied, it is hazardous

⁶¹ Ibid., p. 532.

⁶² Ibid., p. 533.

⁶³ Ibid., p. 471.

⁶⁴ Ibid., p. 479.

⁶⁵ Ibid., p. 485.

⁶⁶ Ibid., p. 476.

to generalize too much on the matter of composition of vocabulary. A few of the poems are completely abstract in meaning, containing very little concrete reference, even in the form of imagery. Such for instance is "Chansons 19".⁶⁷ The entire poem contains only five concrete nouns, of which four are used metaphorically in such a way as to lay emphasis on the abstract corner of their semantic field: "voix du cœur" means essentially pensées, "bois", pouvoir, "noix", dur extérieur. Only "croix" retains any of its concrete associations although any reference to the cross of Christ is filled with abstract associations. There is an underlying image of lord and vassal, conveyed in the words "defens", "empire", "enfant", "secours" and "sire" but it refers largely to the relationship between the two and not the physical attributes of either. Still, in the context of the fading but still extant feudal society of the sixteenth century, we must not ignore the concretely evocative power of such words.

Most of the lyrical poems contain a greater number of words with specific concrete reference. This is particularly true of those "Chansons" which centre on the development of one specific central image and of the "Adieu" which is centred on a particular event. As was the case in the epistolary poems, the general tendency is for the abstract words of the poem to be coloured by the concrete quality of the central image, a procedure reversed from what we saw in the reflective poems⁶⁸ where the direction was towards deconcretization. The interplay between abstract and concrete words is especially sensi-

⁶⁷ Ibid., p. 516.

⁶⁸ See above, Chapter III, p. 84.

tive in the lyrical poems. The evocative power of conventional images, which require allusion rather than extensive development, is used by Marguerite in the lyrical poems in a process which might be called miniaturization. Economically, using a combination of relational particles with concrete and abstract words, she builds an interacting whole which expresses more than the words in isolation could possibly do. Thus in the first stanza of "Chansons 6"⁶⁹ we find a mixture of essential relational particles, such as "a", "si", "et", and "de", concrete words conveying a sensible impression such as "ieune", "veneur", "demandoit", "femme", "chasse" and abstract words such as "heureuse", "courage", "douleur" and "merite". These last two groups of concept words (concrete and abstract) introduce us to the double or symbolic nature of the poem from the outset. The poem is an allegory and the hunt requires not only a hunter and a prey but also moral and intellectual qualities on the part of both. The allegorical nature of the poem is expressed in the first stanza only by this stylistic device, an adroit and sophisticated procedure by the poet. Similarly, the first stanza of "Chansons 26" sets the tone for the whole poem. All the words are either particles or concrete concept words; there is no abstraction and we are prepared for a poem which will explain God in concrete terms, emphasizing the humanistic aspects of his nature. "Chansons 18"⁷⁰ in like fashion prepares us in the refrain and first stanza for a concrete evocation of the horrors of hell, through the

⁶⁹ Marguerites, I, 483.

⁷⁰ Ibid., p. 515.

choice of concrete nouns. On the other hand "Chansons 12"⁷¹ sets the stage admirably for a soul asleep and thus 'abstracted' from its body through the use of particles and abstract words such as "grace", "plaisir", "amour", "pure", "a", "soy" and others in the first stanza. Here we have an intermingling of the abstract and concrete planes. The sensible image of the person asleep is, as it were, veiled in intangible abstractions.

While Marguerite shows considerable sensitivity to the effective use of abstract and concrete words in the lyrical poems, her choice of words frequently does not exploit the expressive power of synonyms. Although her favoured themes of love (both of God and man) and death both provide a good selection of synonyms which might have lent variety to the "Chansons", in fact, she virtually never uses any other words than mourir and aimer. The two poems written shortly after the death of François I give support to this affirmation. "Mort" is referred to four times in the first⁷² and seven times in the second⁷³ while there are no synonyms. Concern for precision is slightly more evident in poems dealing with love. While the last stanza of the religious "Chansons 23"⁷⁴ uses a variant of "aimer" four times with no other synonymous expression, the "Chanson à une Dame"⁷⁵ and the

⁷¹ Ibid., p. 500.

⁷² Ibid., "Chansons 2", pp. 473-476.

⁷³ Ibid., "Chansons 2a", p. 477.

⁷⁴ Ibid., p. 523.

⁷⁵ Ibid., II, 332-333.

"Response"⁷⁶ although using fifteen words, all variants of "aimer", also use "affection" and "passion" once each to lend specific nuance to the type of love meant. One cannot deny that this lack of variety in the lexical choice made is one of the chief weaknesses of Marguerite's style in the lyrical poems, but it was shared by many other poets of the period.⁷⁷

The choice of words in the lyrical poems largely reflects the subject areas of the poems: love, family, religion and death. The vocabulary is within Marguerite's norm as seen in the Marguerites as a whole. The only use of technical terms are the words "veneur", "curee", "coubles", "laisse" and "piqueur",⁷⁸ all terms related to hunting. This group also gives several examples of such words as "predestinee",⁷⁹ "dateur",⁸⁰ and "servateur"⁸¹ which remind us of her evangelical religious leanings, being words used chiefly by that group in France at the time.⁸² Their presence reinforces our contention that the "Chansons" were to be used for the purposes of religious propaganda.

It is in the lyrical poems, and particularly the "Chansons", that Marguerite exploits tropes; synecdoche and metonymy are occasionally

⁷⁶ Ibid., 334-336.

⁷⁷ See Du Bellay, op. cit., pp. 22-23.

⁷⁸ Marguerites, I, pp. 483-487.

⁷⁹ Ibid., p. 524.

⁸⁰ Ibid., p. 525.

⁸¹ Ibid.

⁸² See Rabelais, op. cit., pp. 156, 294, 950.

used, but it is the metaphor that is particularly used to best advantage. Fundamentally she is using the same metaphors we find in all four groups.⁸³ Once more we find that the mystical notion of Christ as spouse plays a very predominant role, being by far the most popular metaphor developed in the "Chansons". "Chansons 17"⁸⁴ gives the effect of complete spontaneity and is at the same time one of the most admirably unified and well structured in the series. Beginning with the question "when will the day of our 'wedding' be?", the poet allows herself to imagine the bliss of that day, culminating in the moment of union with her heavenly lover. The final stanza is a withdrawal from the fantasy back to the reality of waiting, but cleverly associated with the imagined sequence through the references to real sleep and consequent contentment. This very popular image also occurs in "Chansons" 3, 7, 13, 20, 24, 28 and 31.

Better than any other type the lyrical poems lend themselves, because of their limited length, to the use of one central metaphor, which can be developed through the poem without necessarily extending it to allegorical proportions. Thus the image of the pelican is central to "Chansons 7", the fountain to "Chansons 14", battle to "Chansons 22", a road to "Chansons 23", a shepherd to "Chansons 26", and the lover to "Chansons 28". The prodigal son, the devil as a dog, meditation as descending into oneself, the renewal of faith as spring and a worthless object as the equivalent of cuyder are also used as

⁸³ See above, Chapter II, pp. 39-41.

⁸⁴ Marguerites, I, 513-514.

central images or allegories in the lyrical poems.

While metaphor is the most common of the rhetorical devices in the lyrical poems, it is not the only one. Although, on the one hand, Marguerite uses with restraint such emphatic rhetorical devices as anaphora, interrogatio, rogatio and percontatio, polyptoton, trductio and epizeuxis for instance, we do, on the other hand, find effective use of devices such as synecdoche, metonymy, allegory, zeugma and particularly oxymoron. The contradiction inherent in the union of opposites, particularly that of God and the sinner, is emphasized by figures, often conventional in origin, which resolve the conflict: "de sang de l'Agneau occis, / Qui blanchist tous les noircis"⁸⁵ or "L'ame estant Rien, sera dame / De Tout . . ."⁸⁶ Antithetical constructions are also used, although less conspicuously than in the more formal and emphatic longer poems seen in previous chapters. Hebraic style is evident in figures of the fontaine de charité type, perhaps reminiscent of the original songs of David. To illustrate the convergence of stylistic, figurative and linguistic elements characteristic of the lyrical poems, we have chosen "Chanson 8", a relatively well-known choice from anthologies.

1

Voicy nouvelle loye,
La nuit pleine d'obscurité
Est passée; et voicy le iour,
Auquel marchons en seureté,
Chassans toute peur par amour,

⁸⁵ Ibid., p. 506.

⁸⁶ Ibid., p. 520.

Sans que nul se desuoie.
Voicy nouvelle ioye.

2

L'hyuer plein de froid et de pleurs
Est passé tramblant et glacé;
L'aesté plein de verdure et fleurs
Nous vient plus beau que l'an passé;
Or chacun le voye,
Voicy nouvelle ioyé.

3

L'arbre sec et facheux à voir,
Raboteux, et dur à toucher,
Que nul ne desiroit avoir,
Maintenant pouons le toucher:
Il fleurit et verdoye,
Voicy nouvelle ioye.

4

Le rossignol qui s'est fâché
Pour la rigueur de l'hyver froid,
Maintenant il n'est plus caché:
Mais sur la branche se tient droit:
Il gergonne et verdoye,
Voicy nouvelle ioye.

5

Le Fidele dedens la Loy
Tout caché, tremblant, et peureux
Par la lumiere de la Foy
Voit cler; et devient amoureux
De Dieu, qui le conuoie:
Voicy nouvelle ioye.

6

Il se congnoit tout deliuré
De péché et damnation,
Il se sent de ioye enyuré
Par la divine Election
Qui tout bien luy ottroye,
Voicy nouvelle ioye.

7

L'Arbre de Croix, de peine, et mort,
Que tant auoit eu en horreur,

Maintenant c'est le reconfort
 Qu'il a attaché son cœur
 A fin qu'il ne desuoie;
 Voicy nouvelle ioye.

8

Luy qui craignoit les gens hanter
 Et cachoit par crainte sa voix,
 Maintenant ne fait que hanter
 Dessus lespine de la Croix;
 Il fault que lon le croye:
 Voicy nouvelle ioye.

9

Il est dehors d'hyuer et nuict,
 Il n'est plus sec, mais florissant;
 Mort et Peché plus ne tuy nuist
 Il est content dens le Puissant,
 Verité, Vie, et Voye,
 Voicy nouvelle ioye.⁸⁷

Analysis. The structure of this chanson is that of mirror symmetry, the first and second halves creating resonances, both auditive and thematic, one with the other. This structure, with the numbers representing stanzas, might be expressed schematically as follows:

1	5
2	6
3	7
4	8

9

The stanzas are linked one with the next, both conceptually, phonetically and rythmically. As each stanza expresses anew the good effects

⁸⁷ Marguerites, I, 491-493.

of the change from before to after, the refrain "Voicy nouvelle ioye" remains pertinent throughout, never becoming tiresome. Each repetition, buttressed by its stanza which gives new cause for joy, is a renewal and an expression of even greater happiness.

The first stanza introduces this resonant structure as well as the basic image upon which the poem is built and the stanza format which will be reproduced. It opens with a line which will become the refrain, "Voicy nouvelle ioye", recurring at the end of each stanza in the manner of the rondeau. The next three lines explain the reason for the joy: a change has taken place; night has been replaced by day. The choice of "obscurité", bearing as it does both the abstract sense of doubt and the sensible sense of darkness, and placed after "pleine de" where we would expect a thoroughly concrete noun such as étoiles, already gives us an intimation of the abstract-concrete ambiguity characteristic of this poem. The "jour" is the cause for the joy, underlined by the repetition of the "voicy" construction. In lines 4 to 6 this joy is further characterized; it consists of security, love and positive action, represented by the words "auquel marchons", as opposed to negative action "se desuoye". Thus the first stanza introduces us not only to the concrete picture of renewal in nature and the allegorical implications of this image but also to the didactic function of the poem. The night is not simply dark, but insecure and loveless. Day is opposed to this, and not only does it come to supercede night, but also it can be approached.

The six-line stanza, less the extra first-line which introduced the refrain, is repeated in all the subsequent stanzas, reinforcing

the sense of unity typical of the chanson, as well as reminding the reader of the unfortunately lacking music meant to accompany the words. This music would have added reinforcement of key words, particularly the refrain. Each stanza has a unity in itself, as well as links which relate it to others with the poem. Thus, the fifth stanza which marks an abrupt transition in the development of the chanson is in fact thematically and phonetically related to the four preceding stanzas. "Caché", "tremblant", "peureux" and "amoureux" have their antecedents in "peur", "tremblant", "caché" and "amour", while "lumiere" and "jour" call to mind their opposites in "nuict pleine d'obscurité", and "conuoye" its morphological cousin "desuoye". The truly new elements, "Fidele", "Loy", "Foy" and "Dieu" are thus placed in an already established verbal context, reinforced by the repeated stanzaic form. Additionally the stanzas of the poem are made to reinforce one another by the repetition of the refrain and the word "maintenant", dividing each into two parts: 'then' and 'now'. The resonant quality is expressed in the structure of the stanza as well as in that of the poem as a whole.

The resonances of the poem are thematic as well as formal and verbal. Each of the concrete images evoked in the first four stanzas are picked up and their allegorical implications expressed in stanzas 5 to 8. Thus "nuict", "jour", "hyuer", "aesté", "arbre" and "rossignol" are paralleled by "lumière", "Foy", "peché", "Election", "Croix" and "Luy" (the "Fidele"). In addition, a variety of tropes express the ambiguity of meaning. In contrast to the fundamental arrival-of-spring metaphor which is developed into allegorical pro-

portions, we find the compressing figure synecdoche in the images "lespine de la Croix", which encompasses the whole passion by the notion of the thorn, and "L'arbre" and "Le rossignol" which represent all of summer in one bird and one tree. These move in the opposite direction, making the scene smaller and more immediate. The tension created between the generalizing force of the allegory and the particularizing force of the singular elements in the picture is very effectively exploited by Marguerite. Zeugma ("plein de froid et de pleurs") and metonymy ("tremblant") are also used to underline the dual meaning of the chanson.

Thematic resonances are created not only through the above figures of speech but also by a constant concrete-abstract tension in the meaning of words. This procedure, introduced in the first stanza, is maintained throughout the poem. Thus all the concrete, tangible aspects of the first "arbre" are shaded with metaphorical meaning in the light of the second "arbre" which is the cross, the instrument and symbol of redemption. The word "desuoye" has its double meaning intensified in its repetition in the seventh stanza where its meaning is clearly moral. The va et vient tension between abstraction and its opposite, prevents the abstract words of the fifth stanza from causing a too great dislocation of the reader's sensibility after four very concrete stanzas. Despite the almost complete abstraction of the words in this stanza, the concreteness of the preceding lines tends to carry over and the reader continues to 'see' the poor shaking sinner emerge into the warmth of God's love. Such words as "dedans", "cache", "tremblant", "voit" and the biblical calque "lumiere de la Foy" help to support this impression.

The didactic-rhetorical current, found in varying intensity in all of Marquerite's poetry studied in this dissertation, is evident here. The repeated theme of the poem (misery-change-happiness), based on religious conversion and reinforced by the repeated refrain, is a powerful rhetorical and teaching device. The desirability of conversion is clearly emphasized in these structures of which the antithetical 'then-now' one is the most predominant. Also, although we have been alerted to the possibility of a second meaning to the pastoral description of the first four stanzas, and despite the fact that rhythmic and linguistic devices smooth the transition to stanza five somewhat, still the reader is taken aback by the abrupt introduction of the clearly religious and sectarian "Fidele dedens la Loy". The forceful and rousing effect of such a transition reminds us, having been enticed by the beautiful scene, that such songs had a propaganda function and we are now to be told of the implications of the image.

The final stanza draws all these interrelated effects together and adds an appropriate heightening of enthusiasm. The first two lines summarize the action of the allegorical first four stanzas, the third and fourth lines, the explanatory aspect of stanzas 5 to 8. The second last line functions mainly auditively and we can imagine not only the words but the musical accompaniment building up to a crescendo. The alliteration "Verité, Vie, et Voye" leads to the final "Voicy", a kind of biblical Hosannah. Marguerite's joy and that of the converted sinner is thus expressed in a thorough integration of sound and meaning at the end of this particular chanson.

In conclusion, we have observed that the lyrical poems in general,

and especially the religious ones, have to an important degree the didactic element present in the other groups studied. This is evidenced in the choice of popular tunes as the vehicle for the words. The desire to persuade here is cloaked in a robe of agreeable music and makes a more immediate aesthetic appeal than any other group. While the role of rhetoric in the effort to persuade is both reduced and varied in this group of poems, such devices as alliteration and repetition we found to give special emphasis to significant concepts. More common, however, were those rhetorical tropes most typical of poetry, particularly metaphor which here assumes a structural role it rarely occupies in the Marguerites. In many of these poems a single metaphor is the central structuring element. Important too would have been the role of music in unifying, persuading and rendering more palatable to the ordinary person, the new ideas of Marguerite's type of Christianity. We observed that certain key words, typical of 16th century evangelical religion, are characteristic of these poems.

We remarked on the similarities this group shares with the three other groups, particularly in the area of subject matter and also that of mode. Thus we found the favoured themes of love of God and man, as well as fundamentally meditative and narrative modes. In addition we found a third mode similar to the epistolary type, one which we characterized as exhortative monologue, in which the Queen addresses herself to another directly. The theme of unity or oneness we have found to underly much of the Marguerite's occurs again in this group, although, as we mention, the large number of individual poems studied here precludes too great generalizations on theme.

Probably the most striking aspect of the lyrical poems from the stylistic point of view, is their language level, which creates the effect of speech more nearly than any other of the poetic types studied. Many factors contributed to this conclusion. The use of the predominant tenses of speech, the present and past indefinite, the high proportion of syntactical particles, the simplicity evinced in the lack of écart from the grammatical norm of the period and in the simple sense in which most grammatical relations are expressed were syntactic features pointing in this direction. Similarly we found spontaneity of speech in the interjections and inarticulated sentences of the lyrical poems and in the quotation of direct speech in the form of sermocinatio. The vocabulary of the lyrical poems was observed to be on the simpler level of speech, lacking both the long Latinate words and synonymous expressions we found in the reflective and narrative poems.

We remarked on the harmony between music, words and meaning, using several specific poems as examples. Nowhere does Marguerite better achieve such nearly flawless harmony without the accompanying weaknesses of overlong and tedious developments. We agree with the many critics who, beginning with Abel Lefranc⁸⁸ and Felix Frank⁸⁹, find in the "Chansons spirituelles" the "chefs-d'oeuvre" of Marguerite's poetry.

⁸⁸ Les Idées religieuses de Marguerite de Navarre d'après son oeuvre poétique (Geneva: Slatkine Reprints, 1969), p. 27.

⁸⁹ Op. cit., I, lxxviii.

CHAPTER VII

CONCLUSION

In this dissertation we have attempted to describe the stylistic and linguistic characteristics typical of the non-dramatic poems of the Marguerites as a whole, and to isolate those groups of poems containing distinctive stylistic traits, with the ultimate purpose of supporting our contention that the Queen's poetry is not merely rimed prose but has intrinsic literary merit.

We observed that Marguerite's poetic and linguistic norms fall within the norms of the period, as expressed in Fabri, Sebillet and the normative linguistic works we chose as our points of reference. Her freedom to choose literary devices was necessarily limited by the esthetic of her time, an esthetic which demanded of the poet that he use certain traditional metrical forms, rhetorical figures and linguistic elements.¹ Such conventional restriction should not, however, be viewed necessarily as an impediment; within the context of the sixteenth century, convention was as clearly a poetic sign as écart is today.² Thus, the formal signal to the reader on the part of Marguerite that she was indeed writing poetry was her use of these conventions.

¹ See Jean Cohen, op. cit., p. 105. "A ce principe de liberté, il faut toujours apporter un amendement. Chacun est libre de dire ce qu'il veut, mais à condition d'être compris de celui à qui il s'adresse."

² See M. Riffaterre, "Etude stylistique des formes littéraires conventionnelles," French Review, XXXVIII (1964), 7.

Marguerite followed the rules enunciated by Fabri and Sebillet when these two theoreticians were in agreement, while tending to adhere to Sebillet's dicta when they differed. She used all of the accepted types of line mentioned in our introduction, although she preferred the ten-syllable line. She used a wide variety of stanza forms, ranging from the two-line to the eighteen-line stanza, and occasionally used fixed forms, such as the rondeau. On the whole, however, she is closer to Sebillet than to Fabri in this last respect, using new forms, creating open forms or adapting the stanzas of popular songs of the day to her own ends. Thus, in addition to the rondeau, she composed chansons, epistres, enigmes, a complainte and a sonnet. She does not seem to have had any interest in intricate riming; her poems all show a random combination of rimes ranging from riche to pauvre.

No one author used all the available linguistic and poetic resources with equal frequency. Sebillet found the distinction between true poet and rimester in the apt choice and ordering of conventional elements. According to his poetic, the type of poem and particularly its subject, called for particular usages on the level of stylistic choice. In the Marguerites the subjects of religion and love required the use of mediocre style consisting of a characteristic language level, figurative devices and a mixed vocabulary. In adhering to these exigencies, Marguerite assured a degree of uniformity throughout her poetry as well as traits in common with contemporary poetry generated under the same conditions. Her particular choices from the common literary stock indicate a

desire to persuade and emphasize.³ Within the framework of poetic devices characteristic of the mediocre style, the Queen chose persuasive syntactical and rhetorical words and structures with figures of repetition and emphasis predominating. In addition she used a variety of tropes, particularly metaphor, with a predilection for images drawn from Biblical sources, nature, the elements, figures related to the Petrarchan and neo-Platonic traditions, as well as a group drawn from her daily existence as woman and queen. All of these figures, both persuasive and decorative are conventional, but they form her personal style when seen against the background of the large number of other devices included in the poetic and theoretical writings of the day which she rarely or never used, or else used without any discernible intent. While choosing to work within these conventional modes, she thus followed Sebillet's recommendation that those devices selected be the most apt for the poem she wished to create. The rhetorical figures anaphora, traductio, polyptoton, copulatio, epizeuxis, sermocinatio, metaphor, and rhetorical questions were the most commonly used, although in proportions which varied in the four types of poem that emerged in our study.

The first such group, which we characterized as reflective, were

³ Our study, and particularly our examination of passages containing convergent stylistic devices was thus in accord with Riffaterre's statement: ". . . as soon as elements from a literary language are used by an author for a definite effect, they become units of his style; and it is this particular realization of their value which is relevant, not their potential value in a standard system. If they are not used for a definite effect, all we can say is that they form for an individual style a background context more specialized than common speech would be--but they themselves are not style" ("Criteria for Style Analysis", op. cit., p. 156).

typified by persuasiveness expressed in convergences of emphatic and analytic language, buttressed by much authoritative reference to Scripture and extensive use of sound repetitions. Metaphorically the themes of 'oneness' and the "Tout" predominated and underlined the implicit invitation to the reader to share in the meditative vagaries of the Queen's mind. The reader in unity with the poet is led to accept intellectually and emotionally the conclusions with respect to religion and love which Marguerite propounds. In the second group of poems, the narrative type, the desire to persuade, while not expressed as overtly as in the reflective group, is nevertheless present. There are fewer explicitly rhetorical devices and fewer emphatic and repetitive figures. The abstraction of the reflective poems is replaced by concrete situations, typically expressed in convergences of sermocinatio, topothesis and other forms of description of specific objects and physical gestures. Marguerite places the reader before these scenes, thus appearing to allow him to select the route which he should follow. However, his freedom of choice is limited by a didacticism structured along dialectic lines: in the debates which characterize this group the reader is drawn to sympathize with the side which represents once again, the author's ideal. Underlying the dialectic is the metaphorical group centering on conflict and gain, which we interpreted both as a cynical commentary on life and also as a reinforcing device for the dramatic narrative type. The epistolary poems showed an even less pronounced rhetorical bent, relying rather on the authority of the Queen's expressed opinions. Drawn into the intimacy of personal letters through devices creating an easy, conversational

effect, coupled with dramatic techniques to enliven and strengthen the message, the reader is persuaded to share the attitudes of such exemplary and highly placed people as Marguerite, her brother François I and her husband Henri d'Albret, king of Navarre, and is invited to adopt their political, religious and moral tenets. Finally in the lyrical poems, the group in which we found the lowest proportion of emphatic rhetorical figures, the most common vocabulary coupled with such primitive modes of persuasion as repetition of words, phrases and verse forms, reinforced for the sixteenth century reader by popular tunes, Marguerite clothes her religious and amatory ideas in the simplest and most disarming language of all. In several poems of this group the metaphor, deceptively ordinary at first meeting, takes on greater significance, being frequently the structural backbone of the poem. It is, however, the thread of persuasion which binds all four groups together. Our detailed examination of representative passages at the end of each of the four chapters dealing with the types illustrates the interaction of subtle resonances in concentrated stylistic clusters which centre on the themes of conversion, faith and oneness with God, the advocating of passionate loyalty or the decrying of faithlessness to lover or king.⁴

⁴See *ibid.*, p. 172: "By stylistic clusters, I do not mean phenomena like the special case of phonetic expressivity where sounds seem to the reader to echo the meaning of words (harmonie imitative, Lautmalerei). The SD's [stylistic device] effect supposes a combination of semantic and phonetic values; either one, separated from the other, would remain potential. I mean instead the accumulation at a given point of several independent SDs. Alone, each would be expressive in its own right. Together, each SD adds its expressivity to that of the others. In general, the effects of these SDs converge into one especially striking emphasis."

Just as the basic structure of the poems of each type differed, so too did the convergences characteristic of each one. In structure the reflective poems were circular in movement, while the narrative poems moved simply from one point (the beginning of the narration) to another (the end). The lyrical poems included these two motions, but within much more limited and rigidly applied systems of versification. The epistolary poems, while centred on one main subject, developed in linear fashion, not as a narrative, however, but as the description of the passage of the mind from the initial introduction of the subject to the point at which the letter was written. The persuasive axis, running through all the poems, is thus expressed through a variety of structures.

The convergence of stylistic procedures along the persuasive axis occurred in different ways in each poem, and particularly in the context of the type, giving rise to varying effects. Thus, in the reflective group the higher than average proportion of syntactical particles was an indication of analysis in contrast to the lyrical poems where the same linguistic phenomenon reinforced the oral, voiced quality of the poems, thus fulfilling the didactic purpose in a less obvious, more insinuating manner. Our conclusions about the analytical nature of the reflective poems are supported by such other indicators as variety of verb tense, relative paucity of participles and the use of relational signs such as possessive pronouns. On the other hand, a high incidence of syntactical particles in the lyrical poems was accompanied by quite another set of linguistic elements: very little variety in verb tense, significantly

greater use of participles, a simple vocabulary showing no interest in nuances of difference.

In our introduction we stressed the easy availability of the stylistic devices used by Marguerite to any poet of her period. Why, from all the possible conventional poetic rhetoric, she should have chosen to centre her poetic creation around persuasive techniques is readily understandable in the light of what we know of her life. Listening to sermons had always been an important source of inspiration and a frequent occupation for the Queen. Similarly, the writers with whom she surrounded herself came from a group of committed men and women, involved like Marot and Rabelais in the Reformation or like Héroët in the much discussed Ficinian Platonism of the first half of the century. The desire to teach, never very far absent from the committed writer, is echoed in line after line of this poetry.⁵ Finally, in the circle in which Marguerite moved, much time not spent in church-going and official ceremony was spent in long conversations and debates, which must have dwelt not only on the gossip of the day, but also on burning religious and moral issues. Her style, formed by her education and wide reading, also

⁵ Although it is beyond the scope of this dissertation to deal with Marguerite's unpublished poems, we agree with Jourda's statements in Marguerite d'Angoulême that her style in these is consonant with their more confessional and private nature: "L'art de la Reine y apparaît plus dépouillé. Elle n'emploie plus, pour traduire ses émotions, les formes allégoriques, fréquentes dans les chansons des Marguerites. C'est qu'elle se propose moins d'instruire. L'intention didactique disparaît." (p. 579) and ". . . la Navire apporte sur l'affection qui liait la Reine à son frère le plus précieux des documents." (p. 588) and "Allégorie donc, mais vivante grâce à tout ce que la royale poétesse y met d'elle-même: c'est bien là, en définitive ce que sont les Prisons." (p. 617).

bears the mark of her commitment to religious and amatory debate, in church, among writers and within the circle of her friends.

Finally, we must deal with the question of Marguerite's status as a poet. Busy as she was in her multiple role as Queen of Navarre, only sister of François I of France, mother, wife, defender of humanists and reformers, she evidently made time in her life for the writing of poetry. As we showed in our introduction, she wrote poetry throughout her life, while it was not until 1542 that she began the Heptaméron, still unfinished at the time of her death in 1549. She never ceased to write poetry, in fact. Two of her very interesting unpublished works, the Navire and the Prisons, were probably completed after the publication of the Marguerites, as well as were a number of shorter poems. Most, in fact, of her unpublished material is in verse. Nor is there any reason to assume that the writing of poetry was the stock in trade of every noble lady of the period. The number of her publications and the volume of work speak of more than a mere dilettante's interest in poetry. These factors must be taken as serious evidence of literary intent.

We saw in the Marguerites that she had employed a wide variety of verse and line forms, as well as genre types. For the most part these were well adapted to the subject matter, indicating a high degree of technical mastery over the conventional poetic means at her disposal. Although she preferred certain rhetorical figures over others, she had a good knowledge of, and sure sense when using, less frequently occurring devices. While we cannot deny that some of the longer poems contain passages which tend to be tedious, in

general because they lack concentration and variety of convergent effects, we are equally forced to acknowledge the quality of many passages occurring in all of these same poems which, through skilful blending together of expressive devices, stand out as attractive and expressively successful creations. Her shorter poems, particularly the "Chansonsspirituelles", avoid the pitfalls of length, allowing the best qualities of her style to stand out: skilful development of metaphor, particularly conventional and biblical in nature, integration of rhetorical and dramatic techniques such as repetition and the use of direct speech, effective exploitation of simple language to bring out its most evocative potential. Her best poems are deceptively simple, and, like some of the most subtle of French poetry, do not give up all their secrets at one reading. This we illustrated in our analyses at the end of the four chapters dealing with the types.

Thus we cannot dismiss Marguerite as merely a facile rimester. Apart from the fact that she shows very little interest in rime per se, our examination of her poetry in this dissertation, using the selective sampling method we discussed in our introduction, indicates richness of effects and coherence of function as typical of her most striking passages. Not only are there a variety of devices used, but they work together so as to create a style which is unified and not the arbitrary coming together of parts. Ultimately Marguerite's poetry has survived, despite its largely outmoded religious and moral commentary, because of the presence of these qualities of style.

We have described the features which characterize her style in the course of this dissertation, and chosen representative passages

to illustrate the special convergences of stylistic devices which are characteristic. We saw that Marguerite the writer or "encoder" used a core of persuasive devices, supplemented by a variety of other rhetorical figurative devices, to control the "decoding" by the reader of her poetry. At a remove of four centuries we have lost much of the contextual knowledge which would have permitted a complete decoding of Marguerite's poetry. No longer schooled in the rhetorical poetic tradition of the Queen and her contemporaries, nor attuned to the volume of biblical and liturgical language which filled the literature of the Reformation, we of the twentieth century often find Marguerite's poetry too conventional or too obscure. We have shown, however, that enough of the components of Marguerite's style have remained accessible through the period separating us from 1547 to continue to occasion comment among readers and critics. How then have we answered those critics, some of the first rank, who deprecate the importance of Marguerite's poetic achievement, while still continuing to refer to her as a "grand écrivain"? The ambiguity of this position, born of Marguerite's multiple calling, is typified in Lucien Febvre's statement: "En fait, ce n'est pas la qualité poétique, la tenue littéraire des oeuvres de Marguerite qui nous retient: ce sont les idées qu'elles traduisent."⁶ Yet even Febvre admits to first coming to Marguerite as an "écrivain".⁷ Almost universally critics agree that Marguerite's ideas as expressed in her published poetry as well as elsewhere are

⁶ Lucien Febvre, Amour sacré, amour profane (Paris: Gallimard, 1944), p. 46.

⁷ Ibid., p. 8.

unremarkable and nebulous. Even Febvre is forced to conclude that the Queen's ideas belong to no one group, and reverts to the tautology: "Marguerite a été Marguerite".⁸ Marguerite as seen through her literary works emerges as a fascinating person; without these and left to the witness of archives, letters and the paraphernalia of history she would be no more interesting to critics than any other active public person. What makes Marguerite truly outstanding is not her ideas, not her historical presence, but the literary monuments she built to enshrine them. For us the Marguerites are only part of that public monument; for Marguerite, two years before her death, they constituted the representative works chosen to be given to the public and incidentally to posterity.

⁸Ibid., p. 194.

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