

LOUISE LABÉ, PETRARCHISM IN FRANCE, AND EARLY MODERN LYON

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FRI20: DEFINING FRANCE

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ITALIAN INFLUENCE IN LYON AND EARLY MODERN FRANCE

- 1309-1377 - Avignon Papacy - the pope and papal court relocate from Rome to Avignon primarily for political reasons
- 1494 ✕ - Charles VIII leaves from Lyon and marches down into Italy to retake Naples
- 1498 - Cesare Borgia serves as governor of Lyon
- 1500-1510 - Niccolò Machiavelli visits Lyon several times
- 1525 ✕ - François I attacks Milan as part of the Four Years' war - he is taken captive by the troops of Charles V at the battle of Pavia
- 1528 ♡ - Ercole II d'Este marries Renée - daughter of former French king Louis XII (†1515)
- 1533 ♡ - Henri II marries Catherine de Médicis (†1589)
- 1539-1551 - Ippolito d'Este is archbishop of Lyon
- 1562 ♡ - Jacques de Savoy (Duke of Nemours) marries Anna d'Este (daughter of Ercole II d'Este - duke of Ferrara 1534-1559)
- 1600 ♡ - Henri IV marries Marie de Médicis

PETRARCHISM

Francesco Petrarca (aka Francis Petrarch) - 1304-1374

⇒ ♡ April 6 (Good Friday), 1327 - Petrarch sees Laura in church of Sainte-Claire d'Avignon

Rerum vulgarium fragmenta = *Il Canzoniere*
366 poems - 263 *in vita* - 103 *in morte*

Petrarchan tropes:



(Detail from *BML*, Ashb. 1263)

LOUISE LABÉ: A COURTESAN?

'Loyse Labé, a Lyonnaise courtesan (also known as the beautiful ropemaker, as she was married to a good man who made rope) could use spurs quite well on a horse, which is why the gentlemen who frequented her called her 'Captain Lois', a woman, as it happens, who was of good and bawdy spirits, and of mediocre beauty. She graciously received lords, gentlemen, and other persons of merit in her home, entertaining them with debates and discussions, with music—at which she was equally skilled with voice and instruments— readings of good Latin books along with vernacular ones in Italian and Spanish which copiously ornamented her bookshelf, canapés of exquisite jams and preserves, and finally, would privately share her most secret parts. In other words, she shared her body with those who paid her. Nevertheless, she did not do so with all men, and never with labourers or those of vile station, regardless of how much money they offered her. She liked intelligent men above all, favouring them so much that those who knew her had the best part of her favour. She preferred them to any great lord, and would rather show courtesy to the former for free, than to the other for a great sum of écus—a practice which runs counter to the custom of women of her trade and station. I do not give her a place in this library because she was a courtesan, but only because she wrote the *Débat de Folie et d'Amour - a dialogue* in French prose, three *Élégies* in verse, and twenty-four Sonnets, of which one was in Italian.

-*La bibliotheque d'Antoine du Verdier, seigneur de Vauprivas* (1584)

USE OF TYPEFACES IN EARLY PRINTING

ROMAN typefaces were often used for: _____

Italic typefaces were often used for: _____

What were the advantages of using *Italic* type? _____

Which modern font is based on a typeface used by Jean de Tournes? _____

LABÉ'S OEUVRES (1555)

- A) Dedicatory letter to noblewoman Clémence de Bourges
- B) *Débat de Folie et d'Amour*
- C) *Élégies*
- D) 24 Sonnets (4 per page) + 1 dedicated to poets who will praise her
- E) 24 Sonnets in praise of Labé by other poets (Greek, Latin, Italian, French)
- F) *Privilège du Roy* - early form of copyright

SONNET FORMS

Volta - change/turn/shift in idea developed in the sonnet - underlined below

Italian-French :	<u>octave</u> (8 lines = two quatrains) + <u>sestet</u> (6 lines)
Petrarchan:	abba abba { <u>cde cde</u> OR <u>cd cd cd</u> OR <u>cdc dcd</u> OR <u>cde ced</u> }
Marotique (Italien):	abba abba <u>ccd eed</u>
Peletier (Français):	abba abba <u>ccd ede</u>

English (for comparison)

Spenserian: abab bcbc cdcd ee

Shakespearean: abab cdcd efef gg