

Litanies of a Name. The Holy Name of Jesus in the Sonnets of Anne de Marquets and Gabrielle de Coignard

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ABSTRACT

This paper analyses the sonnets of two sixteenth-century poets, Gabrielle de Coignard and Anne de Marquets. The main theme of their literary works is Christian devotion; for instance, the analyzed sonnets use the motif of the Holy Name of Jesus. In the interpretation, two models are evoked: the pattern of liturgical litanies (for some of them it was not established or was in private use, and it was not allowed for the public devotion) as well as the models of male's sonnet composition (considering the poetry of Pierre de Ronsard or Joachim du Bellay), popular in this period, both using the analogous stylistic devices such as the anaphora and the repetition.

These models are artistically modified to achieve the aim of celebrating the Holy Name of Jesus, at the same time reducing the supplicatory overtone. The interpretation reveals that women do write in the name of the community, but the perspective of individual emotions aims to be crucial, and chiefly Coignard establishes a more intimate relation with the addressee. For Marquets the most appealing aspect of litany which she profits from is the intercession, which she uses as the strategy of respect and distance.

INTRODUCTION

This article could bear as its motto the words *Sub signo nominis Jesu* – the words which were placed on the cover of the second edition of *Oeuvres chrestiennes*¹ by Gabrielle de Coignard (1550?–1586). This is not only because the spiritual doctrine and practice of Jesuits were also important for the second author evoked, Anne de Marquets (1533–1588), but primarily because of the significance of motif of the Holy Name of Jesus in the sonnets of these two women poets. Coignard uses the Holy Name of Jesus to denote its authority, while the sonnets of Marquets are the reflection of the direct worship of the Holy Name. More than in the history of the devotion to the Holy Name of Jesus, the author's research interests lie in the *Litany of the Holy Name of Jesus* as the pattern of devotional expression for these Renaissance poets. Coignard and Marquets adopt stylistic devices, for instance, an anaphora, widespread in that period in the works of the La Plèiade poets, but they

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¹ Cf. M.-L. Caëtano, “«Le remède salutaire de cette poésie spirituelle»: une réception posthume orientée des *Œuvres Chrétiennes* de Gabrielle de Coignard,” *Réforme, Humanisme, Renaissance*, n70 (2010): 58: “La mention «A l’enseigne du nom de Jesus» signale une édition dans la mouvance jésuite. [...] la seconde édition [...] fait entrer explicitement l’œuvre de la poétesse toulousaine dans l’ordre de l’ordre jésuite.”

use them to present the religious theme. The effect of litany² could be intentional, as different forms of litanies were present at the time when they composed their works and litanies constitute an important form of expression for Catholics in Counter-Reformation France.³

Nonetheless, the analyzed sonnets do not present the value comparable to the rhyming paraphrases of litanies dedicated to popularizing the litanic devotion or to the litanies from *livres d'Heures* destined for private worship. Usually, such litanies, even if they are written in verse, maintain the status of prayers of intercession, which frequently use devices such as enumeration (of various names and antonomasias) and repetition (of supplicatory formulae). In turn, the vision of the Saviour hidden under many names, shared by these Renaissance authors, is artistically independent, as the recurrence is used freely in the different parts of formulae. The common point is that both litanies and the analyzed sonnets exploit the metaphorical expressions appearing in Holy Scripture. The comparative analysis of sonnets brings to light the individual traits of each author's strategy of use of the Holy Name of Jesus: the abundance of figurative titles of the Son of God and the inclination to construct a captivating beginning in Coignard's poems; as for Marquets, a more enigmatic structure which gradually unveils the proper name and her refinement of the poems' endings.

FORMS OF LITANIES

The history of the *Litany of the Holy Name of Jesus* is not so remote in time as the *Litany of the Saints* or Marian litanies, as it was composed at the turn of the fifteenth century. The names of Saint Bernardine of Siena and Saint John Capistrano appear in this context.⁴ The first step to recognition was made by Pope Sixtus V on July 11, 1587; fourteen years later, the decree of the Inquisition (issued on September 6, 1601) placed the *Litany of the Holy Name of Jesus* among the litanies which were approved for public recitation by Pope Clement VIII, but it waited until 1862 for formal approval by Pius IX and 1886 by Leo XIII (the latter gave the indulgence to the whole

² André Gendre, "Pierre de Ronsard," in *Les poètes français de la Renaissance et Pétrarque*, edited by Jean Balsamo (Genève: Droz, 2004), 232.

³ Henri Brémond, *Histoire littéraire du sentiment religieux en France*, vol. X: *La Prière et les prières de l'Ancien Régime* (Paris: Bloud et Gay, 1932), 185.

⁴ Cf. Peter R. Biasiotto, *History of the Development of Devotion to the Holy Name* (St. Bonaventure, N.Y.: St. Bonaventure's College and Seminary, 1943); A. Cabassut, "La Dévotion au nom de Jésus dans l'église d'occident," *Vie Spirituelle* 86 (1952): 46–69; Andrea Montanaro, *Il culto del SS. Nome di Gesù. Teologia-Storia-Liturgia* (Napoli: Istituto Grafico Editoriale Italiano, 1958); Eric Doyle, *Saint Bernardine of Siena and the devotion to the Holy Name of Jesus* (New York: Siena College, 1981); Candido Mariotti, *Il nome di Gesù ed i francescani* (Fano: Società tip. cooperativa, 1909).

world, not only to certain dioceses). Nonetheless, the structure of the *Litany of the Holy Name of Jesus* borrows some elements from these two older sources which have already been mentioned. First, it addresses the devotion to a single person, glorified under many names, not unlike the Marian litanies. Furthermore, the second part of the *Litany of the Holy Name of Jesus* contains a passage existing in the *Litany of the Saints: Invocatio ad Christum*, in which the people contemplate events from the life of Jesus.

The texts of the litany which serve as a basis for comparison to sixteenth-century sonnets in the current analysis derive from three sources: *Thesaurus litaniarum ac orationum sacer* (1598, published in Brussels and Paris) of Thomas Saily from the Society of Jesus, *Litaniaire, ou Recueil complet de litanies et de divers exercices de piété en l'honneur de la Très-Sainte Trinité, de la Sainte Vierge et des saints* (1857) edited by frère Anicet de Ste Suzanne and from modern prayer books. The direct influence of these litanic forms on the analyzed sonnets, is not discussed as all of them were published later than the poems and the primary aim in this article is to compare the usage of the names in the litanic formulae and the poems. However, it is worth remembering that the *Litany of the Holy Name of Jesus* is the one with the highest number of invocations created from the expressions which may be found in Holy Scripture. For example, the title *sol iustitiae* comes from Malachi 4:2, *candor lucis aeternae* from Wisdom 7: 26, and *via et vita nostra* from John 14:6. Furthermore, before the officially approved text of litanies was formulated, many works composed by the medieval authors to praise and petition Jesus and His Holy Name contributed to the creation of conventional titles. A tradition of naming the Lord is recognizable for instance in *Li romans dou lis* (written between 1275 and 1322), Christine de Pizan *Une Oroyson de Nostre Seigneur* (1402–1403), Arnoul Gréban, *Le mystère de la Passion* (1452), and *Louanges de Jesus-Christ, nostre Sauveur* (1540) of Victor Brodeau. Some of these works are reintroduced later in this analysis.

THE FEMININE STATUS OF THE POETS

The question of gender involvement in litanies has not been fully analyzed before; the existing studies consider the problem from the perspective of persons invoked in litanies, i.e., the addressees of prayers,⁵ rather than from the perspective of female authorship. The intriguing fact is that in

⁵ Felice Lifschitz, "Priestly Women, Virginal Men: Litanies and Their Discontents," in *Gender and Christianity*

terms of style, both authors – Gabrielle de Coignard and Anne de Marquets – have been perceived as extremely feminine, but the feminine component of their poetry seems to be based on different features. Marquets' works display what can be called "quasi-absence du je" and "l'effacement du je,"⁶ which can be treated as "un trait typiquement feminine," whereas Coignard's poems reveal intimate emotions, which allows us to consider her works in the stereotypical context of feminine aesthetics.⁷

This rather clichéd approach is undermined by two factors: depending on whether the author is a religious woman or leads a worldly life and on a will to share her spiritual exercise with others. Firstly, it is worth reminding that Marquets belongs to the monastic world of the Dominican order at the royal monastery in Poissy and Coignard led, albeit for a very short time, the life of a married woman: she was the wife of a Toulousian politician. Secondly, Melanie Gregg notes that "It is important to keep in mind that Coignard did not compose her poems with the intention of publishing them."⁸ Although the poet urged "Mes vers, demeurez coys dedans mon cabinet, / Et ne sortez jamais [...]. Je vous ay faconnez parce que je vous offre / Aux pieds de l'Eternel,"⁹ her sonnets were published posthumously (1594). Marquets' poems, in turn, were published during her lifetime, but in the preface preceding the collection the author confesses that this act took place "contre ma volonté."¹⁰ However, she considers the possibility of announcing her feelings in public: "Si quelquefois en mes vers je raconte / Que je te porte extreme affection."¹¹ Her sonnets which are the material for research in this article were also published posthumously, in 1605 (*Sonets spirituels*).

in Medieval Europe: New Perspectives, eds. Lisa M. Bitel and Felice Lifshitz (Philadelphia: University of Pennsylvania Press, 2008), who notes: "[...] certain distancing of the *virgo* Mary from the sainted *virgines*. Mary, mother of Jesus, did not appear in the litanies among or at the head of the *virgines* but rather at or near the top of the entire list of holy names." (93).

⁶ Gary Ferguson, "Introduction," in Anne De Marquets, *Sonets spirituels*, edited by Gary Ferguson (Genève: Droz, 1997), 54.

⁷ Melanie E. Gregg, "Volume's Editor Introduction," in Gabrielle de Coignard, *Spiritual Sonnets: A Bilingual Edition* (Chicago & London: The University of Chicago Press, 2004), 17: „a more affectionate relationship with God, one that is associated with the emotive nature traditionally accorded to women.”

⁸ *Ibid.*, 13.

⁹ Gabrielle de Coignard, *Spiritual Sonnets*, 52.

¹⁰ Anne de Marquets, "A Monseigneur le illustrissime et reverendissime Cardinal de Lorraine," in *Sonets, prières et devises en forme de pasquins* (Paris: Morel, 1566), 2. Cf. Evelyne Berriot-Salvadore, *Les femmes dans la société française de la Renaissance* (Genève: Droz, 1990), 427.

¹¹ Anne de Marquets, "Que pour escrire de l'amour divin, on ne mescognoist son imperfection. Sonet 19," in Marie-Laurentine Caëtano, ed., *L'anthologie de la poésie spirituelle féminine du XVIe siècle en français*, last modified June 2016, 401, <http://grac.univ-lyon2.fr/anthologie-de-la-poesie-spirituelle-feminine-du-xvie-siecle->

ANNE DE MARQUETS

In the author's consideration of three chosen sonnets by Anne de Marquets, the focal point is the phenomenon of not only using the metaphorical titles of the Lord but also replacing it solely with the word "name" ("nom" in French). The sonnets were composed: "sur les dimanches et principales solennitez de l'année"; as for the analyzed three poems, they conclude the group of eight poems devoted to the circumcision of Jesus celebrated in the Roman Catholic church as the Feast of the Holy Name of Jesus. Each sonnet plays a different role in this mini-cycle: the first one is built of declarative sentences, and the conviction about the truth of the expressed statements is conspicuously displayed. Therefore, it fulfils an acclamatory function. The second in turn manifests its laudatory purpose thanks to the presence of salutation, perfectly adjusted to the concluding tercet: "Soit donc ce Nom loué [...]." In the third sonnet, the author places an appeal, surprisingly not to all Christian people or the readers, but to the poets.

A few features may be recognized as constant characteristics of Marquets' writings, as they occur in all three sonnets, especially the first and second correspond with each other:

LX Le saint Nom de Jesus, que Christ nostre Sauveur
A receu ce jourd'huy, nous est un certain signe
Qu'il nous veut par ce Nom excellent et insigne
Liberal, departir toute grace et faveur

Quiconque aura ce Nom escrit dedans son cœur,
Il rompra de Satan la teste serpentine,
Et du monde trompeur et de la chair mutine,
Par un triomphe heureux, il se verra vainquer.

A ce Nom qu'a nommé le Seigneur de sa bouche
Doit flechir tout genouil en la terre et aux cieux;
Ce Nom seul des Enfers le passage nous bousche.

Et nous ouvre du Ciel le chemin gracieux;
Il n'est point d'autre Nom pour le salut des hommes
Que ce nom de Jesus, par qui sauvez nous sommes.

LXI Christ reçoit aujourd'hui (comme la Loy l'ordonne)
La Circoncision, pleine de grand' rigueur,
Et le Nom de Jesus, plein de si grand' douceur
Qu'en faveur de ce Nom tout offence il pardonne.

Las ! il prend la rigueur, la douceur il nous donne:
Car l'effect de son Nom, d'admirable valeur,
Confere toute grace et chasse tout malheur,
Le malade il guerit, vie au mort il redonne.

Ce Nom est une tout imprenable à jamais,
Où, pecheurs, nous pouvons tenir fort desormais,
Contre le dur assault de divine justice:

Soit donc ce Nom loué, depuis soleil levant
Jusqu'au soleil couché, de tout homme vivant,
Si qu'en terre et aux cieux sa gloire retentisse.¹²

The recurrence of the word "nom" is easy to perceive: it emerges as omnipresent, as it is placed in various metrical positions in alexandrine, but chiefly in the first hemistich or sometimes just after the caesura. It is looming as a point to which all lines converge: it can operate as the subject of a sentence, as a sort of intermediary ("par ce Nom"), the author also describes "l'effect de son Nom" and the name is the object of laudation as well. "Nom" is most often in LX accompanied by an epithet – such a combination is perceptible in *Litaniae Sanctissimi Nominis Iesu*, but present are rather the superlative forms of adjectives: *Iesu potentissime*, *Iesu patientissime* and so forth. It seems, however, that LX anticipates more enthusiastic and descriptive expressions in LXI: "plein de si grand' douceur," "d'admirable valeur."

Apart from one title which refers directly to Christ, "nostre Sauveur" in the first line, all other mentioned qualities are possessed specifically by the Name of Jesus. In addition to the denominations commonly used in *Litaniae Sanctissimi Nominis Iesu*, like the epithets noticed above, one title may be assessed as particularly noteworthy: "une tour imprenable à jamais." Contemporary readers can relate it to "tour d'ivoire," the apostrophe from the Marian litanies, but in the older version of the *Litany of the Holy Name of Jesus*, its part is an invocation: *Turris fortitudinis*.

The inclination for the redundancy, in general, emerges in the significant parts of the text of the analyzed sonnets. Jesus is called "our Saviour" in the opening line of sonnet LX, and its final two lines have recourse to this idea, explaining it in the tautological sentence: there is no other name for the salvation of humans as the name of Christ, through which we

¹² Anne De Marquets, *Sonets spirituels*, 125–126.

are saved. The analogous verbiage is recognizable in LXI, in which the second hemistiches of the second and third lines encompass the features "pleine de grand rigueur," "plein de si grand douceur." These values are repeated in the fifth line, but with an important specification of a receiver and an addressee: "il prend la rigueur, la douceur il nous donne."¹³ Hannah Fournier interprets amongst others the quality of "douceur" as that which places "l'accent sur les attributs féminins de Dieu" and understands it as "les traces d' une voix étrangère" which "renvoient à une réalité, absente des sources traditionnelles d'inspiration qui privilégiaient un point de vue masculin."¹⁴ The use of repetition makes the sonnet predictable to a certain degree and its moralistic message easy to unveil. For a better understanding from what danger the Holy Name of Jesus protects the people, the author mentions "Satan," "Enfers," "Malheur," "le malade," "mort," "le dur assault de divine justice."

Marquets writes on behalf of the community, as the Saviour is named "nostre Sauveur," and the person speaking indicates several times "nous est un certain signe" "il nous veut par ce Nom," "nous ouvre," "il nous donne," "nous pouvons tenir fort." The vocabulary of self-deprecation, used concerning the faithful mentioned in LXI, "pecheurs," implies the poet's complete identification with them. The collective character of the text intensifies the litany-like effect created by the repetition. Particularly important for the didactic message of the poem is the use of "nous" in the final line of LX, where it appears as a clarification: not unspecified others, but it is we who will be saved.

An inevitable element of liturgical litanies is the structure of intercession, which has already been recognized in Marquets' sonnets: the Holy Name is a means to achieve salvation. The recurring motif of the name is entangled in the remembrance what will be gained "by His name" (the author's emphasis):

LX **par** ce nom
Que ce Nom de Jesus, **par** qui sauvez nous sommes
LXI **en faveur de** ce Nom toute offence il pardonne

¹³ Another example of the redundancy is visible in the lines in which the author insists on the importance of the day of the Circumcision in LX: "Christ nostre Sauveur / A recue ce jour d'huy" and in LXI: "Christ reçoit aujourd'huy".

¹⁴ H. S. Fournier "La voix textuelle des *Sonets Spirituels* d'Anne de Marquets," *Études littéraires* 202 (1987): 81-82.

"Par" functions in these sonnets as an important component of polyonymic gene¹⁵. However, it is used in a different mode than in *Litaniae Sanctissimi Nominis Iesu*, which is analysed further in a later part of this article.

The author spares no effort to demonstrate the total dimension of the area on which the salvation is done:

LX: partir **toute** grace et faveur
LXI **toute** offence il pardonne
confere **toute** grace et chasse **tout** malheur,

the uniqueness of the way to reach it:
LX ce nom seul
il n'est point d'autre nom,

as well as the fact that all should be grateful to God for sending His Son into the world to save it:

LX Quiconque aura ce nom
doit flechir tout genouil
LXI de tout homme vivant

This hyperbolisation is typical also for the invocations from the litany in *Thesaurus litaniarum: Iesu ad quem omnia respiciunt; cui data est omnis potestas*. The chairetistic gene¹⁶ revealing itself in the last tercet of LXI encloses the dimension of time in its daily (from sunrise to sunset) and global perspective (of each human's life) as well as spatial, the heavens and earth.

Sonnet LXII captures the reader's attention principally for the reason that repetition of the word "nom" is denser than in the previously analyzed sonnets, gathering five examples only in the first tercet. It is noticeable that the efficient use of the name of the Saviour – disclosed twice in LX in the same metrical position, in the initial and concluding line "Nom de Jesus" and in LXI also revealed twice in the first "Christ" and third lines "Nom de Jesus" – reaches a culminating point in its singular appearance in the opening hemistich of the first tercet of LXII: "Son beau Nom est Jesus"¹⁷. "Nom" is later fully accompanied by adjectives and by one subordinate clause starting with "qui." It is followed by an accumulation of nouns,

¹⁵ Witold Sadowski, "Some necessary preliminaries," in *Litanic Verse I: Origines, Iberia, Slavia et Europa Media*, eds. W. Sadowski, M. Kowalska, M.M. Kubas (Frankfurt am Main: Peter Lang, 2016), 11.

¹⁶ Ibid.

¹⁷ Anne De Marquets, *Sonets spirituels*, 126.

describing the grace which people may gain both in the worldly life and in the eternal, "salut, remission, grace," "santé, force, vigueur" through praying to the Holy Name.

It is this final sonnet from the cycle through interpretation of which the motivation for the repetition of "nom" may be fully uncovered. Firstly, it operates as the sign of respect and a certain distance from the deity: as noted before, the author rarely evoked Jesus directly, she prefers to use an intermediary. Another key point to analyze is the fourth line of this sonnet, in which the person speaking points out that he who profits from his talent to glorify the names of a king or prince, wastes it. Chanting the Holy Name of Jesus is here faced with the panegyrics of terrestrial rulers, but Marquets undoubtedly was aware that the popular current of contemporary poetry, using the analogous stylistic devices as she used, was love poetry¹⁸. The well-known example of a sonnet in which the name of a lady is replaced simply by the noun "nom" is Ronsard's third sonnet from *Le Premier Livre des Sonnets pour Hélène*, the tercets of which are cited below:

Nom, malheur des Troyens, sujet de mon souci,
Ma sage Penelope, et mon Helene aussi,
Qui d'un soin amoureux tout le cœur m'enveloppe:

Nom, qui m'a jusqu'au ciel de la terre enlevé,
Qui eust jamais pensé que j'eusse retrouvé
En une mesme Helene une autre Penelope?¹⁹

Although the frequency of the repetition of "nom" is lower than in Marquets' sonnets, this word emerges in positions in which it easily comes into sight, such as the onset of the lines, in fact, the onset of the stanzas. Similarly, to the name analyzed in the author's research, it can be described as "douce." Nonetheless, a certain ambiguity is hidden in its characteristic too, which may be more useful in the following analysis of Coignard's sonnet: "heureuse la douleur, / Bien-heureux le torment," "sujet de mon souci." The name from Ronsard's sonnet also has a driving force, but the consequences of its actions are entangled in contradictions: it is by this name that he experiences amorous sorrow and torment; on the other hand, this name

¹⁸ Cathy M. Yandell, *Carpe Corpus: Time and Gender in Early Modern France* (Newark: University of Delaware Press, 2000), 129: "in terms of topos and inspiration, she resembles Chassignet et Sponde, and in matters of form and style she clearly draws from the Pléiade".

¹⁹ Pierre de Ronsard, "Sonnet III," in *Sonnets pour Helene, Premier livre, Œuvres complètes*, edited by Gustave Cohen (Paris: Gallimard, 1958), 216.

offers loving care and transfers man from the earth to heavens. However, in Ronsard's poem, it is not by the name of someone, but for the name that the person speaking experiences suffering: "Pour un nom si fatal." Additionally, the lyrical "I" is here more brusque and unceremonious using the possessive adjectives, "ma," "mon" absent in Marquets' poem. Moreover, the author of the sonnets to Helen does not emphasize what the addressee of the laudation "donne," but admits "Je prens," for instance, "vigueur." This kind of attitude is alien to Marquets, which altogether allows one to think that she draws only formal inspiration from contemporary poetry. To sum up, when Marquets confronts her Christological verse with the courtly poetry, it means that the devotion to the Holy Name of Jesus meant for her rather the official situation, not the private, intimate cult, as it would be if she juxtaposed the panegyrics about a loving lady and the religious poetry. This hypothesis is strengthened by the general structure of the volume, as the sonnets were created to celebrate Sundays. Therefore, the sonnets follow the path of the official feasts more than an individual way of meditation.

GABRIELLE DE COIGNARD

Despite the fact that the devotion to the Holy Name of Jesus is manifested as important for Coignard in a few of her sonnets, for instance, II: "Je n'ay nul art, grace, ny eloquence, / Pour ton saint nom entonner dignement"²⁰ and LXIV: "Ton nom est espandu comme l'huyle amiable, / O nom plein de douceur et consolation,"²¹ touching on the theme of Circumcision and of Passion does not imply having a recourse to use the repetition of "nom" like it was in the case of Marquets. Coignard uses more common titles of Holy Jesus instead. Nevertheless, the function of the carrier of recurrence is assumed by other expressions. We observe this phenomenon on two examples from *Sonnets spirituels*, distant from each other, XXV and LX, thus not forming a sort of cycle, contrarily to Marquets.

The general pattern of sonnet XXV contains the anaphora on "ô" in all lines; however, the division for the quatrains and the tercets is based on the fact that as far as in the quatrains, a line is clearly divided into a first hemistiche structurally parallel with others and the second containing each different title, in the tercets this structure is relaxed:

O de tous mes labeurs, le repos desirable,
O de tous mes desirs, le désiré bon-heur,

²⁰ Gabrielle de Coignard, *Spiritual Sonnets*, 40

²¹ *Ibid.*, 98.

O de tout mon espoir, et le comble et l'honneur,
O de tous mes plaisirs, la joye perdurable.

O de tout mon pouvoir, la force secourable,
O de tous mes bienfaits, le liberal donneur,
O de tous mes desseins, le sage gouverneur,
O de tous mes dangers, le Sauveur favorable,

O le tout de mon tout, ô ma fin et mon but,
O celui qui conduis mon ame à son salut,
O pere liberal à qui je dois mon estre.

O humain Redempteur qui as souffert pour nous,
O tres-haut Fils de Dieu qui t'es fait nostre espous,
O seul bien souverain, à toy seul je veux estre.²²

Neither the captivating beginnings nor the endings of the lines reveal clearly who the addressee of the message is. The reason for this ambiguity is that until the eighth line, the poet does not use a common title of Jesus. Some antonomasias occur in the last tercet, but significantly modified, as *Redemptor mundi* metamorphoses into "humain Redempteur" and *Fili Dei vivi* in "tres-haut Fils de Dieu." The titles occupying each second hemistich of the quatrains appear as the poetic innovation, but analyzing them meticulously, we recognize the fundamental and dominating feature of Coignard's litanic verse. To give an illustration, "joie" and "force" are the components of invocations in *Litaniae Sanctissimi Nominis Iesu*. However, in the liturgical litany, Jesus is named "joie des Anges" and "force des Martyrs," whereas Coignard names him: "O de tous mes plaisirs, la joye perdurable / O de tout mon pouvoir, la force secourable." In this manner, the joy and power of Christ are discussed only on the level of the individual person, of the lyrical "I." Moreover, Coignard introduces in the plan of the poem not only positively marked values such as "espoir," "bienfaits," but she names Jesus the Lord of her weaknesses too. If we transcribe Ronsard's previously mentioned sonnet, we would see that the expression "de mon souci, sujet" could be juxtaposed with Coignard's lines "O de tous mes labours, le repos desirable," "O de tous mes dangers, le Sauveur favorable." Discussion of Ronsard's sonnet in this analysis is also legitimated by the fact that Coignard is sensual in her writing to a similar extent as he is: the first and second lines of her sonnet are marked by the abundance of derivatives of "desir" and the fourth line mentions "plaisirs."

²² Ibid., 62.

In the tercets in one line, we find either three titles, resembling in its briefness "la litanie-séquence"²³ indicated by Remy de Gourmont or one longer invocation built as a subordinate clause with "qui," "à qui" – all of these are marked by the constant evoking of the pronoun "my." Nevertheless, the emphasis of the presence of lyrical "I" calling the Lord is ceased, but only for two lines: firstly, when He is called "nostre epous" and secondly, the remark is made that He suffered "pour nous." Nevertheless, the last hemistich brings the individual confession again. I presume that the second tercet operates as the counterbalance to the first tercet – which is profoundly personal – and soothes emotions that are unleashed there by the brief and accurate expressions. This unpredictable and not continuous modification requires interpretatory attention for two reasons: it reflects the expressions from the sixteenth-century litany in which Jesus is titled both *Deus meus* and *Dux noster* (this duality does not occur in the modern version of the litany). Secondly, the first person plural pronoun is present only in the sentences using the past tense as if the private tone is reserved for the presence, the moment of religious experience for the person speaking, whereas the facts described in Holy Scripture are more appropriate for referral to an entire community.

To demonstrate how the structure of each line of Coignard's sonnet reacts with the litanic formulae, we introduce the pattern of the modern version of the *Litany of the Holy Name of Jesus* which may be divided into three parts. A – the beginning of the invocation, the name of Jesus; B – another title, an antonomasia, epithet; C – the supplication, for instance, Jesus, King of glory. Have mercy on us, Jesus, most amiable. Have mercy on us, and so forth. The anaphora created by the element A in the litanic text finds its reflection in the repeated element C. In the middle of the formula, the element is new each time. The sixteenth-century form does not contain the A element, but the anaphoric stream for a small scale is maintained due to a repetitive element opening the antonomasias: *Lapis probate & pretiose*, *Lapis angularis*; *Rex gloriae*, *Rex gentium*, *Rex mansuete*. Regarding Coignard's sonnet, we should consider how to divide the line: the most obvious solution would be to treat the caesura as the line of division. This gives us two segments in the entire formula and the question which arises now is which element, A, B, or C, from the ecclesiastical formula is lacking? There is no

²³ Remy de Gourmont, *Le latin mystique: les poètes de l'antiphonaire et la symbolique au Moyen Âge* (Paris: Crès, 1922), 146. Cf. *Invocations au Saint Nom de Jésus in Litaniaire, ou Recueil complet de litanies par le frère Anicet de Ste Suzanne* (Avignon: Aubanel Frères, 1879), 534: "Jesus soit mon espoir", "mon bonheur", "mon envie".

supplication (like in Marquets' sonnet), so we may consider the first hemistich as A (they are nearly identical) and the second as B – each time a variable antonomasia of Holy Jesus. Although the juxtaposition of the short name "Jesus" with the six-syllable expression may appear as an incoherence, the relation between A and B is similar in the liturgical litany and Coignard's sonnet: B is inclusive in A: from many names of Jesus (A) we select one to be B, Jesus is happiness (B) in the group of all desires (A) of the person speaking. On the other hand, it can be assessed that a role of Jesus is somehow diminished by the messages from the first hemistiches as He appears not as the Saviour who redeems the people, but as the Saviour of "her" individual life because He offers relief from "her" obstacles, He embodies the force which contributes to "her" powers, etcetera.

The second possibility is to transcribe all the litanic elements in the line, dividing it into three parts:

O de tous I mes labeurs, I le repos desirable,
O de tous I mes desirs, I le désiré bon-heur

In this case, we recognize three elements: the first – stable, the second – partly stable, and the third – each time new. Once again, there is no place here for the repeated supplication. We may attempt to substitute this empty space of supplication by the expression, which concludes the entire sonnet: "O de tous mes labeurs, le repos desirable, à toy seul je veux estre." Placing the unchanged response in line-final position would destroy the rhythmical pattern of the sonnet. Therefore, the decision to omit it in all the lines is reasonable, and the single confession appears more appealing, as though hidden in the shadows.

The "sonnets énumératifs"²⁴ were popular in the period when Coignard composed her sonnets and the choice of the anaphora on "ô" was frequent as well. It was widely used to describe the virtues of a beloved lady or to catalog the elements of the landscape. Joachim du Bellay, for instance, in one of the sonnets in *Les Regrets* commences the line with this element, adding an epithet of beauty as well to each noun enumerated: "Ô beaux cheveux d'argent, Ô beaux yeux de cristal, Ô beaux ongles dorés."²⁵ A similar manner of expression was used by Jean Antoine de Baïf: "Ô beaux yeux azurins, Ô beau front que j'adore!"²⁶. As far as the

²⁴ François Jost, *Le sonnet de Pétrarque à Baudelaire: modes et modulations* (Berne, Peter Lang, 1989), 131.

²⁵ Joachim Du Bellay, *The Regrets. A Bilingual Edition* (Evanston: Northwestern University Press, 2004), 196.

²⁶ Jean-Antoine de Baïf, "Sonnet [102]," in *Euvres en rimes. Deuxième partie. Les amours*, vol. 1, edited by

structure of the poem is concerned, we observe that the division of the line does not break the sonnet into two parts, the left and regular side and the right variable side – the anaphora also operates on the level of hemistiches "Ô beaux yeux de cristal! Ô grand bouche honoree" like in du Bellay's poem, sometimes the "ô" element is doubled even in hemistich like in Flaminio de Birague's sonnet "O Pasteurs, ô troupeaux, ô Faunes, ô Driades. / O Satyres, ô Pans, ô Sylvains, ô Nayades"²⁷, so the sonnet metamorphoses rather into a list. Furthermore, in the sonnets discussed, the anaphora often does not cover the totality of lines. Therefore, the emotional flow appears as more balanced in Coignard's sonnet. Each line starts with "ô" and the mention about the emotions of the lyrical "I," the second hemistich operates as a "response" to them, as it gives the title of Christ which is a remedy for the fear, need or happiness mentioned in the first hemistich. The common point of Coignard's sonnet analyzed here and the masculine ones mentioned is that the authors speak on their own behalf, seeking to emphasize the merits which attract them: "Ô baisers, qui m' ont fait porter bien peu d'envie" etcetera.

In a cursory analysis, the sonnet LX of Coignard seems to have an analogous structure to the interpreted one earlier. Nevertheless, the clear division for the identical first hemistich and the second one containing the title of Jesus introduced by "ô" is quickly annihilated and "vous" does not stand to the end of the poem as the component of anaphora:

Vous estes mort pour moy, ô Sauveur de ma vie,
Vous estes mort pour moy, ô desir de mon cœur,
Vous estes mort pour moy, de la mort le vainqueur,
Vous estes mort pour moy d'une amour infinie .

Vous avez surmonté toute force ennemie,
Vous avez triomphé, ô parfaite valeur,
Vous nous avez sauvez du gouffre de douleur,
Vous avez accablé l'inique tyrannie.

Voudrions nous bien aymer jamais autre que vous,
Vous estes si benin, si gratieux et doux,
Vous ne cessez jamais de nous faire largesse:

Vous estes tout clement, piteux et liberal,
Vous nous donnez du bien et nous gardez de mal.

Jean Vignes, (Paris: H. Champion, 2010), 380.

²⁷ Flaminio de Birague, *Les premières œuvres poétiques (1585)* (Genève: Droz, 1998), 57.

Heureux qui hait le vice et vous ayme cesse.²⁸

After the impressive quatrain, emphasizing the value of the Passion for the lyrical "I" by the use twice in a line of the possessive adjective "moi / ma / mon" the shape of the line becomes more prone to host a full sentence. The saturation of the element of "I" is higher than in the previously analyzed sonnet by Coignard, as "le Sauveur favorable" is named "Sauveur de ma vie," thus, this title cannot be treated independently, as a general invocation recited by the faithful. After reaching a maximum level, the pronoun "nous" appears earlier than in the previous sonnet, which is in the second quatrain and is more permanent as it remains until the end – it is not dominated by "my" at any time.

Apart from the dominance of "I," it is the fugitive mood which is overcome in the second quatrain: the only act of the Saviour in the opening stanza is His death; in the second, the significance of this sacrifice is unveiled, and the victory is elaborately described. The tercets are braced by the evocation of love – the verb *aimer* in lines 9 and 14 – whose only object is Jesus and which can endure all obstacles. Partially the function of antonomasias is taken by the enumeration of adjectives, three in one line, the meaning of which is intensified by the words: "si" and "tout."

POINTS OF CONTACTS – POINTS OF SEPARATION

The area of the most significant difference between the poems of Marquets, using either the impersonal mode or the first person plural pronoun, and Coignard's sonnets, using "mon" declined in all genres and numbers, has just been unveiled. There are some crucial points in which the vision of each author converges. This is, for instance, the constancy and infinity both of the adoration of people and the work of the Salvation of Christ as well as the uniqueness of the personage of the Saviour: "jamais autre que vous." Furthermore, the selected sonnets of two authors conclude with a statement about behaviour which may guarantee blessings for people: Marquets one more time emphasizes the intercessory function of the Holy Name of Jesus, "heureux est quiconque en ce Nom est fié," while Coignard, in her own way, addresses Christ directly: "Heureux qui hait le vice et vous ayme cesse."

²⁸ Gabrielle de Coignard, *Spiritual Sonnets*, 95.

Both authors are reluctant to reach for textual strategies from the *Litany of the Holy Name* other than the enumeration of metaphorical titles. In the poetic litanies of Christine de Pizan, apart from the fact that she names Jesus "Mon Redempteur," "O mon Sauveur, innocent, amiable," "doulz Jhesus Crist" and uses the litanic formula: "ayes mercy de moy,"²⁹ it is important that she draws inspiration also from the second part of *Litaniae Sanctissimi Nominis Iesu* in which the invocations take shape: *Per agoniam et passionem tuam, Per crucem et derelictionem tuam, Per languores tuos*, etc. In *Une Oroison de Nostre Seigneur* nearly every stanza refers to acts from the Passion: "par celle sainte cene" (XIV), "pour celui sang" (XV), "par les larmes qu'a ta mort gitta maintes" (XXXVII), etc. A similar phenomenon is visible in Brodeau's poem; however, he does not combine the enumeration of antonomasias and the description of acts of Jesus in one stanzaic unit but separates them into various stanzas. To give an illustration, stanzas 1-2 are dominated by the use of the element "Verbe" in nearly every line, in stanzas 7-8 "nom" is used twice, stanza 10 contains the anaphoric flow "Par toy avons nostre creation, / Par toy avons nostre redemption, / Par ta mort, vie et gloyre par ta honte."³⁰ I assume that the short form of the sonnet does not allow the continuation of the plot, as both cited works are much longer than fourteen lines. In Coignard's poem, it is not possible to discern even the slightest sign of a will of mentioning the acts from Jesus life. As for Marquets, when the author appeals in sonnet LXII to other poets to devote their works to events from Jesus' life, she enumerates only two: the Immaculate Conception³¹ and the Passion. This decision suggests the idea analyzed by Russel Ganim on the example of the sonnet 352:

The Virgin's persona is so compelling that in the poem's concluding verse, Marquets states that Christ himself chooses to be born of Mary, "... Jesus Christ, qui d'elle a voulu naistre" (v. 14). Mary personifies God's will. [...]. From a theological standpoint, Marquets contributes to Mary's deity by suggesting that if the Son desires Mary as his mother, and entrusts her with his human and divine lives, then mere mortals will consign themselves to

²⁹ Christine de Pizan, *Une oroison de la vie et passion de nostre Seigneur*, edited by Jean-François Kostant-Théfaine (Clermont-Ferrand: Paleo, 2010), 21–50.

³⁰ Victor Brodeau, *Poésies*, edited by Hilary M. Tomlinson (Genève: Droz, 1982), 136–138.

³¹ This sonnet is an illustration of Ganim's characteristic: "portraying the Mother as significantly responsible for the grace and purity of the Son" (Russell Ganim, "Variations on the Virgin: Anne de Marquets's Depiction of Mary in the *Sonets Spirituels*," in *La femme au XVIIe siècle*, edited by Richard G. Hodgson (Tübingen: Gunter Narr Verlag, 2002), 408; cf. Catherine Clement and Julia Kristeva, *The Feminine And The Sacred* (Houndmills: Palgrave, 2001), 62: "[...] the central place of Mary – not only as an acknowledgement of women but as an invitation given to man to identify in his faith with the Marian experience, since it is through and by it that Christ is human – is an open invitation to man's femininity".

the Virgin as well. By reason of her own virtue and generosity, Mary becomes a model for Christ and thus a salutary figure for all.³²

The parallel sentences in LXII: "Qui pour mere a choisi la Vierge pure et monde / Et pour nous a souffert le tourment de la croix" indicate that each human may be called by God at any time, as Holy Mary was. Cathy M. Yandell recognizes "Anne de Marquets's feminization of religious text through the emphasis on Mary."³³ It is to be admitted the special importance of Mary for Marquets, as in the sonnets considering the Holy Name of Jesus it is only she who mentions twice the personage of His mother, while Coignard does not evoke other holy persons. This could be explained by the gradual narrowing circle of persons participating in the relation between the person speaking and Jesus in Coignard's sonnet: they are not even defined, as the only sign of their existence is the pronoun "nous," "nostre," in contrast to Marquets who uses at least the names "homes," "pecheurs." However, this possibility should be rejected for the reason of the mention of God in sonnet XXV. Marquets' fascination with the uniqueness of the relation between the Son of God and His mother corresponds with the position of the Mother of God in the *Litany of the Holy Name of Jesus*, mainly the sixteenth-century version, in which two invocations directly refer to Her: *Fili altissimi & Mariae virginis* and *Gloria Marie Virginis matris*.

The accumulation of adjectives in the final tercets of Marquets' sonnet LXII and Coignard's XVII plays a different role. Its function may be subordinated to the importance given to it by authors. For Marquets, it is a conclusion of the three-sonnets cycle about the Holy Name. The author puts forward a hypothesis that the author finally reveals that a sort of pattern for her poetical devotion is the litanic devotion. Marquets repeats a few times in her sonnets the expression "Nom de Jesus" (preceded by various epithets too), but finally, she says, "son beau nom est Jesus." Changing the relation from complementary to identification allows the release of a series of short (occupying a hemistich) and one longer (one line) invocations and repetition of the element "Nom" in such a way as it is no longer necessary to add "Nom de Jesus." Now the "Jesus" and "Nom" may accompany each other: "Jesus, Nom sur tous venerable"; "[Jesus,] Nom celeste et divin," "[Jesus,] nom saint et agreeable" just as

³² Ganim, "Variations on the Virgin," 409–410.

³³ Yandell, *Carpe Corpus*, 134. Cf. 132: "her privileging of Mary [...] serves as a point of departure for a broader feminization of the religious text".

*Iesu, gaudium Angelorum, Iesu, rex Patriarcharum, Iesu, magister Apostolorum...*³⁴ Does this comparison indeed fulfil the conditions of similarity? To some point, of course, no. Firstly, for the reason that the constant element [Jesus] disappears from the poem – but this is the form of litany in its sixteenth-century version, as has already been discussed in the "Coignard" chapter. Secondly, the noun epithet in litanies is different in each line, while the poet decides to use one selected noun, "nom." This repetition introduces the resemblance of the poetical form with the Marian litanies in which the noun epithet is repeated in some series, not only in the case of *Regina Angelorum, Regina Patriarcharum, Regina Prophetarum*, but also with the element *Turris, Vas*, and so on.

In contrast to the accumulation of the "Nom" + epithets structure in Marquets' sonnet, which appears as the sophisticated conclusion of the plot, the idea of introducing the enumeration of epithets in the tercet of Coignard's sonnet XVII seems to be a means to revive the structure flourishing in the quatrains, but whose charm fades in the tercets. In fact, the most interesting stylistic devices are used in quatrains: the paradox of personage of the Saviour depicted as a triumphator, whose main act mentioned is to die, the intensification of the relation between the desire of the heart of speaker and the act of dying for the infinite love, the accumulation of *participe passé* to depict the omnipresence of the Lord's victory. Comparing these ideas with the tercets, we note that they are less innovative, as their main point is the opposition and a sort of paraphrase of the words of common prayer, "gardez du mal." The choice of two parallel sentences whose key point is the enumeration of adjectives appears as the last effort to diversify the structure. Therefore, the first tercet metamorphoses into the quatrain, constructed with the enumeration in the alternate lines.

Reading cautiously, we observe that the strategy of composing the tercets as the quatrains is present also in sonnet XXV: the lines 10-13 contain the repetition of "qui" which is framed by the lines 9 and 14 which are disposed of it, but are marked by the internal repetition "O le **tout** de mon **tout**, ô ma fin et mon but," "O **seul** bien souverain, à toy **seul** je veux estre." The significance of the devotion to Jesus for the person speaking is described in the descending movement, from the emphasis on the entirety, which equals Jesus to the

³⁴ The author does not use one more interesting variant of the structure, applied in *Li romans dou lis*: "Jhesus, ce est nom de confort, / Jhesus, c'est le non de pitié, / Jhesus est le non d'amistié" (*Li Romans dou Lis*, edited by F. C. Ostrander, New York: Columbia University Press, 1915, 47–48).

accentuation of his uniqueness. The parallel lines 10-13 contain the titles of Son of God, in one case, with the "qui" element. Nevertheless, the division for tercets seems to gain strength thanks to the distinctiveness of line 11 and 14, "O pere liberal à qui je dois mon ester" and "O seul bien souverain, à toy seul je veux estre" which finish each tercet. They are similar enough to allow the reader to notice the correspondence, but the difference is crucial: the verb *devoir* accompanies the vision of father, *vouloir* of the ruler. "A qui" is modified into more direct "a toi."

CONCLUSION

The detailed description of the elements of the litanic formulae included in the sonnets has shown that the most frequently used components are the antonomasias, however their shape strays from the liturgical form. For instance, in place of the repetition of *Iesu* in the officially approved version, Marquets uses the word "nom." This suggests that the author surpasses the litanic prayer in the devotion to the Holy Name, as she directs her voice literally to the Holy Name. In turn, the only repetitive element in the antonomasias of Coignard is "ô," which emphasizes the laudatory character of prayer, not the supplicatory. This tendency is common for both authors, they explain the value of Son of God for Christian people, but they do not express any requests. Therefore, the author notices the reduction of the element visible in the liturgical litanies in the invocations with the anaphora *ab / a*, but it should not be overlooked that the sense of them is given in a non-litanic way: the enumeration of punishment for sinners is present in Marquets' sonnet LX, to the listing of some misfortunes the first hemistiches of "O de tous mes labours, le repos desirable" are devoted. The third important element for liturgical litanies, visible in the invocations starting from *Per*, is used only by Marquets and to emphasize the significance of the role of Holy Mary.

The litanic pattern allows the authors to release themselves from the convention popular in that period but using similar means. They use them not to attract public attention, but they fit them into their own goals. The model of enumerative sonnet does not serve in Coignard's poems to build tension and to achieve the effect of surprise in the last line – the plot of devotion is developed through various stages. She resigns from speaking on behalf of the community, but she draws inspiration from another litanic characteristic: insistence unveiling in the repetition of long units.

The repetition of "Nom" in Ronsard's sonnet is used to emphasize the duality of the protagonist: his love lady and the mythological person whose attributes and deeds are known. A similar pattern used by Marquets is suited to praise one object, emphasizing its uniqueness for the person speaking and for the entire community. The litanic sources are important for her mainly for the reason of intercession which is useful as the poetic strategy of respect and indirect speaking.

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