THE UNIVERSITY OF HULL

Marc-Claude de Buttet: a Biography and a Critical Edition of L'Amalthée (1575)

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by

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ABSTRACT

This thesis comprises:

(i) A biography of Marc-Claude de Buttet (1529-1531?-1586), intended to bring up to date the previous most comprehensive biography by François Mugnier (1896).

(ii) A critical edition of Buttet's major sonnet sequence, L'Amalthée (1575). This is preceded by a literary study which evaluates the principal characteristics, trends and influences apparent in the work, and aims to clarify Buttet's place in the literary history of the Renaissance. This edition is accompanied by a footnote commentary, a list of incipit, an index of proper names, a glossary, and appendices containing those compositions in the first edition of the sonnet sequence (1560) which were excluded from the 1575 edition.

(iii) A bibliography of all works known to be by Buttet, or attributed to him. This includes works discovered by the present author.

(iv) A bibliography of relevant works consulted in the preparation of this thesis.

ACKNOWLEDGEMENTS

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INTRODUCTION

In 1984, Louis Terreaux commented that Buttet was 'peu connu, sinon ignoré'.[1] Given the lack of attention that he, and indeed, his fellow Savoyard poets have received, particularly in this century, this cannot be termed an understatement. The tendency to concentrate research on the activities of the Pléiade[2] is undoubtedly responsible for such a significant lacuna in the history of French Renaissance poetry. This thesis intends to help redress this imbalance, by giving an insight into the life and works of a poet whose importance was certainly recognised by his contemporaries, even if it has been ignored by the relatively limited concerns of modern scholarship.

1. Terreaux, 'Marc-Claude de Buttet et la langue poétique' in La littérature de la Renaissance: Mélanges offerts à Henri Weber, Bibliothèque Franco Simone, 13 (Genève, Slatkine, 1984), pp. 183-196 (p. 183).
2. The term 'Pléiade' as it will be employed in this thesis requires definition. Ronsard's intimate and biographer, Claude Binet, names Ronsard, Du Bellay, Baïf, Belleau, Jodelle, Daurat and Pontus de Tyard. See La Vie de P. de Ronsard, edited by P. Laumonier (Paris, Hachette, 1910), p. 43. However, as R. Lebègue indicates, other poets belonged to Ronsard's elite core of seven, albeit prior to the first use of the term Pléiade; he identifies Des Autels and La Peruse who were replaced by Peletier and Belleau in 1555, and Peletier, who at some time was replaced by Daurat. See Lebègue, 'De la Brigade à la Pléiade', in Lumières de la Pléiade: Neuvième Stage International d'Etudes Humanistes, Tours 1965, De Pétrarque à Descartes, 11 (Paris, J. Vrin, 1966), pp. 13-20 (pp. 16-19). The term 'Pléiade', when used in this thesis, will signify the earlier as well as the later members.

To date, although Buttet is mentioned in various anthologies, encyclopedias, and studies on the Renaissance, few facts have been established about his life. However, there have been four principal works published on Buttet. The first of these was a 'Vie de Buttet' drawn up by his contemporary, Guillaume Colletet, but unfortunately, it was destroyed in 1871, under the Commune, and no copy exists.[1] The second biography comprises the introduction to A. Philibert-Soupé's 1877 edition of Buttet's two books of odes, first published in 1560, and the 1575 version of the Amalthée;[2] the shortcomings of this study are that it depends to a large extent on previously published, mainly speculative articles, and on the assumption that the poems themselves are biographically faithful. This study was followed in 1880, by P.L. Jacob's edition of Buttet's 1560 Premier

1. Mentioned by the following: BNP, MSS N.A.F. 3073-3074, Histoire générale et particulière des poètes anciens et modernes contenant leurs vie selon l'ordre chronologique, le jugement de leurs écrits imprimés, et quelques particularités des cours, des Rois et des Reines, des Princes et des Princesses sous le règne desquels ils ont fleuri, et qui ont eux-mêmes cultivé la poésie avec quelques autres recherches curieuses qui peuvent servir à l'histoire, 5 vols, 3073, fol. 523 r°, 3074, fol. 252 r°; L. Pannier, 'Le Manuscrit des "Vies des poètes français" de Guillaume Colletet brûlé dans l'incendie de la Bibliothèque du Louvre: essai de restitution, RCHL, 2 (1872), p. 16 of off-print; Ph. Tamizey de Larroque, 'Oeuvres poétiques de M.C. de Buttet', RCHL, 2 (1881), 189-194 (p. 192).
2. Philibert-Soupé, Les Oeuvres poétiques de Marc-Claude de Buttet Savoisien (Lyon, N. Scheuring, 1877), pp. v-xxviii.

Livre des vers, preceded by a biographical notice.[1] Like Philibert-Soupé's introduction, it is largely founded both on the premise that the poems are biographically reliable, and on pure speculation. It ignores the few archive-inspired articles which had by then been published.[2] These two elementary studies were superseded by the much more scholarly publication in 1896 of F. Mugnier's monograph on Buttet;[3] although it justifiably established Mugnier as the leading authority on Buttet, it only exploited a limited source of potentially relevant archival material. Recently, however, new documents, many previously unpublished, have come to light, and in this thesis, I have attempted to provide a comprehensive biography of Buttet, taking these discoveries into account.

One of the principal underlying concerns of this thesis is to assess Buttet's relationship with, and poetic debt to, the other poets of his day. The Pléiade poets are undeniably of major interest and significance in such a survey, and certainly Buttet's literary links

1. Oeuvres poétiques de Marc-Claude de Buttet, 2 vols (Paris, Librairie des Bibliophiles, 1880), I, i-xxxix.
2. Namely the following: Comte A. de Foras, 'Buttet' in Armorial et Nobiliare de l'Ancien Duché de Savoie, 5 vols (Grenoble, Allier Frères, 1863-1900), I, 287-294; T. Dufour, 'Notice Bibliographique sur le "Cavalier de Savoie", "Le Citadin de Genève" et "Le Fleau de l'Aristocracie Genevoise", MSHAG, 19 (1877), 3-28.
3. Mugnier, 'Marc-Claude de Buttet, poète savoisien (XVIe siècle): notice sur sa vie, ses oeuvres poétiques et en prose et sur ses amis: l'Apologie pour la Savoie: le Testament de M-C de Buttet', MDSS, 35 (1896), 5-227.

with the group are well attested, and suggest that he may be counted as one of the brigade, that is, as one of the 'groupe de jeunes hommes, qui suivent les mêmes études et qu'unit une admiration enthousiaste de l'Antiquité'.[1] His friendship with Jean Daurat is of particular importance: it was Daurat who initiated him in metrical verse, and who was, therefore, indirectly responsible for him being the first to introduce rhyming Sapphic metrical verse into French.[2] Buttet's links with lesser known literary groups is also examined, as it is likely that he belonged to at least three such cénacles, principally composed of Savoyards.

In presenting an edition of Buttet's major sonnet sequence, the 1575 Amalthée,[3] my intention is threefold. Firstly, to provide a reliable, i.e. a critically established text and variants which themselves may indicate both something of Buttet's evolution and the major formative influences on his poetry. Secondly, by indicating parallels with contemporary and past use of similar conceits and literary techniques, an insight into the comparative exploitation of common sources is provided. Thirdly, Buttet's position in the literary climate of the Renaissance will be clarified, and consequently, in some measure, the undeserved neglect of

1. Lebègue, De la Brigade à la Pléiade, p. 13. In this thesis, the term 'brigade' is used in the generally accepted sense to designate those poets who followed and imitated Ronsard.
2. See infra, appendix 2, ll. 89-127
3. See infra, bibliography of Buttet's works, no. 13.

his literary production will be repaired.

The material appendices have been selected according to the following criteria. Appendices 1-5 include the various compositions in the 1560 edition of the Amalthée which were excluded from the 1575 edition. The two editions may therefore be compared in their respective complete forms. Appendix 6 provides the text of the source of Buttet's 'Hymne à Venus'. Given both the length of the text, and Buttet's close imitation of it, to facilitate comparison, it is more appropriate to transcribe it separately, than to include it in the footnotes to the 'Hymne'.

In quoting from Buttet's works, I have used the original texts. As none of the sonnets in Buttet's various publications are numbered, when referring to particular sonnets in the Amalthée, I have indicated their respective positions on the page by [a] or [b], and have also given reference to my own edition. However, in presenting the edition, to facilitate a comparative insight into the structures of the variant editions, I have numbered the sonnets according to the order in which they appear in the text.

In reproducing 16th century manuscript texts, the original orthography has been retained, with the following exceptions: abbreviated forms are given in full; where i and u are used as consonants, they have been replaced with j and v respectively; a cedilla has

been added wherever it is missing but where it would be conventional in modern French; accents have been added to the final e of the past participle of verbs ending in er, and also to distinguish between a and à, ou and où and des and dès; abbreviated forms are given in full. Punctuation adheres to modern rules. With the exception of the 1575 Amalthée,[1] all printed texts are reproduced in their original form.

The following abbreviations are used to indicate periodicals:

Annales de l'Université de Paris	AUP
Annesci	A
Bibliothèque d'Humanisme et Renaissance	BHR
Bulletin du Bibliophile et du Bibliothécaire	BBB
Bulletin de l'Histoire de l'Art Français	BHAF
Bulletin de la Société Gersoise	BSG
Bulletin de la Société Historique de Genève	BSHG
Bulletin du Centre d'Etudes Franco-Italien	BCEFI
Courrier des Alpes	CA
Eclair	E
French Studies	FS
Gazette des Beaux Arts	GBA
Investigateur	I
Italica	IT
Journal of Aesthetics and Art Criticism	JAAC
Journal of the Warburg and Coutauld Institutes	JWCI

1. On my transcription of this text, see infra, pp. 306-307.

Journal of the Warburg and Coutauld Institutes	JWCI
Kant Studien	KS
Le Dauphin Libéré	LDL
Le Monde Alpin et Rhodanien	LMAR
Le Progrès	P
Mémoires de l'Académie des Sciences Belles-Lettres et Arts de Savoie	MASBLAS
Mémoires et Documents publiés par la Société Savoisienne	MDSS
Mémoires de l'Institut d'Histoire et d'Achéologie de Cognac et du Cognaçais	MIHACC
Mémoires de la Société d'Histoire et d'Archéologie de Genève	MSHAG
Modern Language Notes	MLN
Modern Language Review	MLR
Nouvelle Revue du Seizième Siècle	NRSS
Revue Critique d'Histoire et de Littérature	RCHL
Revue d'Aquitaine	RA
Revue de Gascogne	RG
Revue des Etudes Italiennes	REI
Revue d'Histoire Littéraire de la France	RHLF
Revue du Seizième Siècle	RSS
Revue Romane	RR
Revue Savoisienne	RS
Romance Philology	RP
Smith College Studies	SCS
Société des Amis du Passé	SAP

Société des Amis du Vieux Chambéry	SAVC
Vorträge der Bibliothek Warburg	VBW

The following abbreviations are used to indicate archives, libraries and other holdings:

Accademia delle Scienze (Turin)	ADST
Académie Florimontane	AF
Archives Départementales (Haute-Savoie)	ADH-S
Archives Départementales (Savoy)	ADS
Archives Départementales (Vaucluse)	ADV
Archives d'Etat (Geneva)	AEG
Archives Nationales (Paris)	ANP
Archivio dell'Arcivescovado (Turin)	AAT
Archivio di Città (Turin)	ACT
Archivio di Stato: Prima sezione (Turin)	AST, Pri. Sez.
Archivio di Stato: sezione Riunite (Turin)	AST, Sez. Ri.
Bayerishe Staatsbibliothek (Munich)	BSM
Biblioteca Nazionale (Turin)	BNT
Biblioteca Reale (Turin)	BRT
Bibliothèque de l'Arsenal (Paris)	BAP
Bibliothèque Municipale (Amiens)	BMA
Bibliothèque Municipale (Bordeaux)	BMB
Bibliothèque Municipale (Chantilly)	BMC
Bibliothèque Municipale (Lyons)	BML
Bibliothèque Municipale (Troyes)	BMT
Bibliothèque Nationale (Paris)	BNP
Bibliothèque Municipale (Versaille)	BMV
Bibliothèque Publique et Universitaire (Geneva)	BPUG
Deputazione Sabaudia	DS
Kongelige Bibliotek (Copenhagen)	KB
Le Blanc de Cernex	LBDC

CHAPTER I: A BIOGRAPHICAL STUDY

1: GENEALOGY AND BIRTH OF BUTTET

To date, there has been considerable ambiguity concerning Buttet's origins. The extant references to Buttet by his contemporaries, Belleau,[1] de la Porte,[2] La Croix du Maine,[3] du Verdier,[4] Colletet[5] and Pasquier[6] only reveal that he is 'savoisien'. Della

1. Ronsard: OEuvres complètes, edited by P. Laumonier, revised and completed by I. Silver and R. Lebègue, Société des Textes Français, 20 vols, (Paris, Champion, 1914-1975), X, Les Oeuvres: Le Second Livre des Amours, p. 205 n. 3.
2. Les Epithètes de M. de la Porte Parisien: livre non seulement utile à ceux qui font profession de la poësie, mais fort propre aussi pour illustrer toute autre composition françoise: avec briefves annotations sur les noms & dictions difficiles (Paris, G. Buon, 1571), p.43.
3. Premier volume de la bibliothèque du sieur de la Croix-du-Maine: qui est un catalogue general de toutes sortes d'autheurs, qui ont escrit en françois depuis cinq cents ans & plus, jusques à ce jourd'huy: avec un discours des vies des plus illustres & renommés entre les trois mille qui sont compris en cet oeuvre, ensemble un récit de leurs compositions, tant imprimées qu'autrement (Paris, A. L'Angelier, 1584),p. 306.
4. La Bibliothèque d'Antoine du Verdier, seigneur de Vauprivas, contenant le catalogue de tous ceux qui ont escrit, ou traduict en françois, & d'autres dialectes de ce royaume, ensemble leurs oeuvres imprimées et non imprimées, l'argument de la matiere y traictee, quelque bon propos, sentence, doctrine, phrase, proverbe, comparaison, ou autre chose notable tiree d'aucunes d'icelles oeuvres, le lieu, forme, nom, & dette, où , comment, & de qui elles ont esté mises en lumiere: aussi y sont contenus les livres dont les autheurs sont incertains (Lyon, B. Honorat, 1585), p.840.
5. L'Art poétique. I; Traitté de l'épigramme et traitté du sonnet, edited by P. A. Jannini (Genève, Droz, 1965), p. 165.
6. Les OEuvres d'Estienne Pasquier contenant ses Recherches de la France: son plaidoyé pour M. le Duc de Lorraine: celuy de Me Versoris, pour les Jesuites contre l'Université de Paris; clarorum virorum ad Steph. Pasquierium Carmina: epigrammatum libri sex: epitaphorum

Chiesa[1] and Rossotti[2] only add that the Buttet family is from Chambéry. Goujet merely comments that the family 'paroit avoir vécu avec honneur à Chamberry, & s'être distinguée par les armes'.[3] He gives his biographical sources as La Croix du Maine, Buttet's Epithalame,[4] his Ode à la Paix,[5] and Le Premier Livre des vers.[6]

Up until the latter half of the 19th century, any reference to Buttet's origins appears to be inspired by Goujet: Rigolet de Juvigny states that 'la famille vivoit avec honneur à Chamberry, & s'estoit distinguée par les

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liber: iconum liber cum nonnullis Theod. Pasquieri in Francorum Regum icones notis: ses lettres: ses oeuvres meslées et les lettres de Nicolas Pasquier, fils d'Estienne, 2 vols (Amsterdam, La Compagnie des Libraires Associez, 1723), I, 702.

1. Catalogo de' scrittori piemontesi, savoiardi, e nizzardi raccolta già da monsignore Franc.co Agostino della Chiesa de' conti di Cervignasco, vescovo di Saluzzo, consigliere & historico della R.A. di Savoia hora dal medesimo fatto ristampare con l'aggiunta d'altri tanti autori e libri (Carmagnola, B. Colonna, 1660), p. 244.

2. Syllabus scriptorum pedemontii, seu de scriptoribus pedemontanis in quo brevis libroru[m], patriae, generis, & nonnunqua[m]: vite notitia traditur: additi sunt scriptores sabaudi, monferratenses, & comitatus niciensis: opere & studio D. Andreae Rossotti a Monteregali congregationis sancti Bernardi ordinis cisterciensis: accessit quadruplex index: materiarum, cognominum, patriae, & religionum: cum appendice (Monteregali, M. Gislandi, 1667), pp.415,432.

3. C. P. Goujet, Bibliothèque françoise, ou l'histoire de la littérature françoise dans laquelle on montre l'utilité que l'on peut retirer des livres publiés en françois depuis l'origine de l'imprimerie, pour la connoissance des belles lettres, de l'histoire, des sciences & des arts: et où l'on rapporte les jugemens des critiques sur les principaux ouvrages en chaque genre écrits dans la même langue, 18 vols (Paris, P-J Mariette/ H-L Guerin/P.G. Le Mercier, 1741-1756), XII, 353.

4. See infra, bibliography of Buttet's works, no. 3.

5. See infra, bibliography of Buttet's works, no. 2.

6. See infra, bibliography of Buttet's works, no. 8.

armes';[1] Pillet simply describes the family as 'distinguée';[2] Philippe, without elaboration, claims that it has produced 'plusieurs hommes distingués'.[3] Grillet, however, offers an unprecedented and uncorroborated detail: he believes that Buttet's family was 'distinguée dans les armes et dans le barreau'.[4]

In 1863, Foras published the first detailed genealogy of the Buttet family. [5] Thereafter, this was adhered to by the majority of the more detailed biographical studies of Buttet.[6] However, despite their extensive comment on

1. Les Bibliothèques Françoises de la Croix du Maine et de Du Verdier sieur de Vauprives: nouvelle édition dédiée au Roi: revue, corrigée & augmentée d'un discours sur le progrès des lettres en France & des remarques historiques, critiques & littéraires de M. de la Monnoye & de M. le Président Bonhier de l'Académie Française, de M. Falconet, de l' Académie des Belle-Lettres: par M. Rigolet de Juvigny, Conseiller honoraire au Parlement de Metz 6 vols (Paris, Saillont & Nyon/M. Lambert, 1772-1773), II, 78-79.
2. C. M. Pillet, 'Buttet (Marc-Claude de)' in Biographie Universelle, ancienne et moderne: ou histoire par ordre alphabétique de la vie publique et privée de tous les hommes qui se sont fait remarquer par leurs écrits, leurs actions, leurs talents, leurs vertus ou leurs crimes, revised and edited by M. Michaud, 45 vols (Paris, A. Thoisnier Desplaces, 1843-1865), VI, 260.
3. J. Philippe, Les Poètes de la Savoie,(Annecy, Jules Philippe, 1865), p. 21.
4. J-L Grillet, 'De Buttet (Marc-Claude)' in Dictionnaire historique, littéraire et statistique des départements du Mont-Blanc et du Léman, 3 vols, (Chambéry, J. F. Puthod, 1807), II, pp. 91-93 (p.92).
5. Armorial, I, 287-294.
6. See A. Folliet, 'Un Poète du XVIe siècle',I, 9 (1869), 161-175 (p. 161); Philibert-Soupé, Les OEuvres poétiques, p. vii; 'Ode à Madame Marguerite de France Duchesse de Savoie par Marc-Claude de Buttet savoisien: poème inédit publié par le Général Auguste Dufour et le Professeur François Rabut avec une introduction' , MDSS 19 (1880),1-55 (p. 7); L' Abbé Morand, 'La Savoie et les Savoyards

Buttet's biography, Burdin and Jacob ignored Foras's findings. Concerning Buttet's origins, Burdin merely reiterates Grillet.[1] Jacob simply claims that he was born 'd' une famille noble qui possédait des terres aux environs de Chambéry et qui avait contracté des alliances avec les principales maisons de la Savoie';[2] like Foras he identifies Louis de Buttet and Jehan de Piochet as Buttet's cousins, but his sources are the poems dedicated to them in Le Premier livre des vers.[3] He draws attention to a possibility overlooked by Foras: Buttet was possibly the third of the four children born to his parents, as in one sonnet, the poet refers to how, ' Quand en pleurant au monde je fu né,/Trois fois Junon avoit ouî ma mère'.[4]

In 1924, Désormaux and Faure challenged the accuracy of the Foras genealogy.[5] They claimed that Foras was mistaken in his identification of Buttet's father as 'Ne. Claude...d'Ugine, bourgeois de Chambéry...en 1495, maître de la Ch. des Comptes de Genevois'.[6] They suggested

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au XVIe siècle: Discours de réception prononcé à l'Académie des Sciences, Belles-Lettres et Arts de Savoie', MASBLAS, 9 , 3rd series (1883), 360-368 (p. 360); E. Ritter, Recherches sur le poète Claude de Buttet et son Amalthée, (Genève, H. Georg, 1887),p. 135; Mugnier, Marc-Claude de Buttet, p. 10, n. 5

1. C. Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, gentilhomme savoisien, (Chambéry, Albane, 1872), p. 3.
2. OEuvres poétiques, I, ii.
3. OEuvres poétiques, I, ii; also, see Le Premier Livre des vers, I, fol. 28 r°, XVI; II, fol. 56 v°, XIIII.
4. OEuvres poétiques, I, ii; also, see L'Amalthée, p. 50, and infra, my text, LXXIX, vv. 1-2.
5. J. Désormaux and C. Faure, 'Sur la généalogie du poète Marc-Claude de Buttet', RS, 65 (1924), 81-92.
6. Armorial, I, 291.

that Foras had confused two families called Buttet one originating from Ugine and the other from Chambéry .

Désormaux and Faure base their argument on the testament of a certain Marie de Buttet. This testament, drawn up on 25 September 1531, describes Marie as the 'filia et heres universalis quondam spectabilis Claudii Buctet, ex magistris camere computorum comitatus Gebennensis dum viverat'.[1] As Désormaux points out, despite the similarity in name between Marie's father and Marc-Claude's father (as indicated by Foras), there is no correspondance between the names of their respective siblings: according to Foras, Marc-Claude had one brother, Jean-Louis, and two sisters, Jeanne-Françoise and Jeanne-Antoinette.[2]

Marie's testament also mentions a step-mother, 'Jaquemine Chapuys, relictam spectabilis Claudii Buctet, eius testatricis novercam'.[3] As Désormaux comments, Foras makes no reference to a second marriage, only to one wife, Jeanne-Françoise de la Mar, whom Claude Buttet supposedly married in 1499.[4]

Désormaux questions why Marie should have excluded Marc-Claude from her testament if he really was her

1. I have quoted from the original document, according to the editorial practice outlined in the introduction to the present thesis ; ADH-S, Minutaires de notaires : Minutes du notaire Mermier: 2E 592 , fols 51 r°-52 r° (fol. 51 r°).
2. Armorial, I, 291.
3. ADH-S, Minutes du notaire Mermier: 2E 592, fol. 52 r°.
4. Foras, Armorial, I, 291; Désormaux, Sur la généalogie du poète Marc-Claude de Buttet, p. 86.

brother. Given that Marc-Claude was born between 1529 and 1530, he believes that such an exclusion cannot be justified by the argument that he was not born at the time that the testament was drawn up.[1]

Désormaux draws attention to the clause in the testament which stipulates that Marie should be buried 'in ecclesia collegiata beate Maria Lete Annessiaci et secus seu prope tumulum praenominati spectabilis Claudii Bucteti sui quondam patris'.[2] However, in his testament, Marc-Claude requests that his corpse should be transported 'à Chambéry pour estre ensevely au tombeau de ses ancestres'.[3] Désormaux argues that this is 'une preuve formelle' that Marc-Claude is not the son of Claude Buttet, maître at the Genevois Chamber of Accounts: if he were, then he would have asked to be buried in the same church as Marie; his request does, however, strongly imply that his father is buried in Chambéry.[4]

1. Sur la généalogie du poète Marc-Claude de Buttet, p. 86; Désormaux refers to Mugnier's calculation of Buttet's birth date; on this, see infra, p. 41.
2. ADH-S, 2E 592, fol. 51 v°; Désormaux, Sur la généalogie du poète Marc-Claude de Buttet, p. 86.
3. I have quoted from the original document; AEG , Archives notariales : Jehan Jovenon VI , fol. 76 v°-80 v°. Partially reproduced by T. Dufour, Notice Bibliographique sur le 'Cavalier de Savoie' (pp.23-25); reproduced in toto by Mugnier, Marc-Claude de Buttet, pp. 338-341. On Buttet's testament, see infra, pp. 195 ff.
4. Sur la généalogie du poète Marc-Claude de Buttet, pp. 86-87

Faure attempts to illustrate further the inaccuracy of the Foras genealogy by pointing out that in ' une quinzaine d' actes' drawn up between 1531 and 1545 and concerning Marie Buttet and Jacquemine Chapuys, no mention is ever made of a Marc-Claude.[1]

With one exception, the Désormaux-Faure challenge to the Foras genealogy is a valid one: Désormaux correctly indicates that none of the 'proches parentes' mentioned in Marie's testament correspond with those named in Marc-Claude's;[2] the only close relatives in Marc-Claude's testament are his nephews Pierre de la Mure, Gaspard Boulhet, Jehan Francoys and Balthazar Balein, Amyed and Jehan Francoys Butet (sic).[3] In her testament, apart from her brother and two sisters, Marie names Sigismund and Françoise the children of her sister Jeanne and her brother-in-law, Gabriel Vionet. [4]

Désormaux appears to be suggesting that if Marie and

1. Sur la généalogie du poète Marc-Claude de Buttet, pp. 89-92. In the preparation of the present study, I discovered many other acts concerning Marie Buttet, Jacquemine Chapuys and other members of this branch of the Buttet family; as they corroborate Faure's argument, it is appropriate to record them here : ADH-S, série 2E: Minutaires de notaires: 2E 419, fols 10 r°-12 r°, 19 r°-19 v°, 24 r°-24 v°, 28 r°-30 v°, 31 r°-33 v°, 87 r°-92 v° ; E421, fols 262 r°-265 v°; E424, fols 53 r°-55 r°; E427, fols 136 r°, 144 v°; E430, fols 201 r°-205 v°; E432, fols 117 r°, 119 r°-122 v°, 123 v°, 124 r°-125 v°, 241 r°, 260 r°-261 v°, 287 r°, 291 r°-294 v°; E434, f° 77 r°; E440, fol. 207 r°; E625, fol. 189 r°.
2. Sur la généalogie du poète Marc-Claude de Buttet, p.87.
3. AEG, Archives notariales : Jehan Jovenon VI, fols 76 v°-80 v°;
4. ADH-S, 2E 592, fol. 51 v°.

Marc-Claude are the children of Claude Buttet, as Marie undisputably is, then they would have had the same nephews and nieces and this would have been attested by their respective testaments. However, this argument does not entertain the possibility that during the fifty-five year interval separating the two testaments, the relations mentioned by Marie may have died and this would explain their exclusion from Marc-Claude's will; moreover, the relations named in Marc-Claude's testament may not have been born at the time that Marie's was drawn up and this would account for their omission in her will.

Despite the significance of the Désormaux-Faure article, following its publication research into Buttet's origins stagnated, and the question of his father's true identity was never raised again. Any genealogical details offered to date either adhere to those provided by Foras,[1] or give the same vague details characteristic of the period preceding the publication of his Armorial.[2]

Before attempting to resolve the question of Buttet's paternity, attention must be drawn to a further ambiguous and neglected aspect of his genealogy : his mother's identity.

According to Foras, Buttet's mother is Jeanne-Françoise de la Mar, the daughter of Noble Jean de la Mar, husband of Noble Gaspard Dieulefils-Magnin of

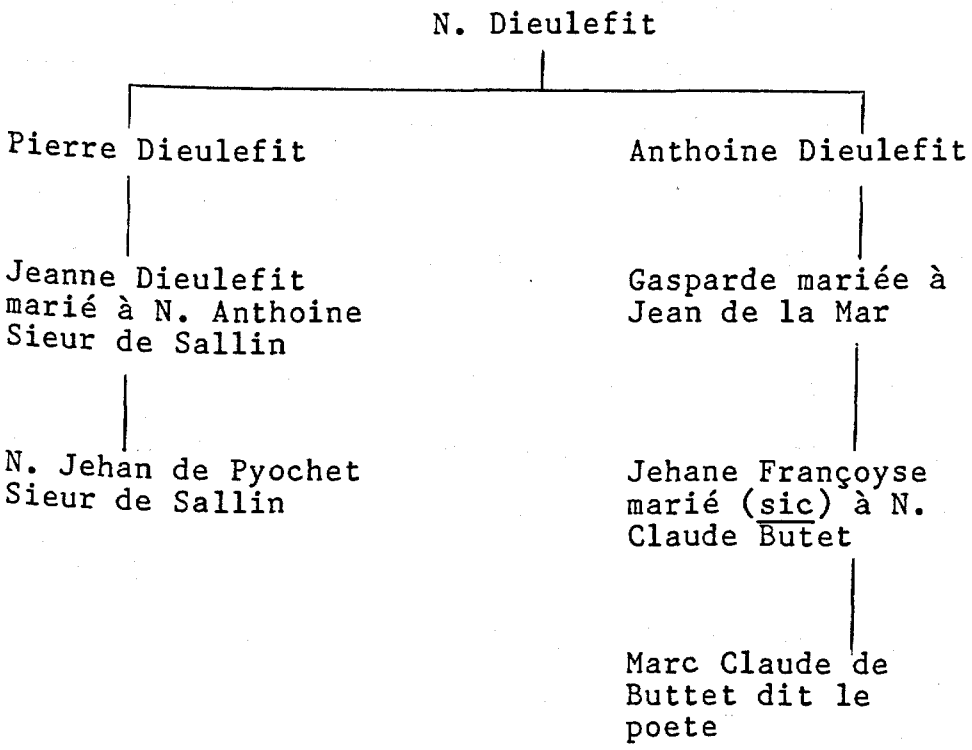
1. See supra, p. 17 n. 5.
2. See supra, pp. 15-17.

Chambéry, and syndic of Geneva in 1513.[1] Foras believes that Jeanne-Françoise had four brothers, Noble Jean-Antoine, Besanson-Gaspard, Noble Philibert and Noble Pierre.[2] However, several genealogies for the de la Mar family contradict Foras, and therefore throw doubt upon Buttet's maternal ancestry. All of these genealogies attribute to Jean de la Mar and Gaspard Dieulefils-Magnin just two children, Jean-Antoine and Pierre.[3]

In the preparation of the present study, documents have come to light which resolve these two long ignored ambiguities, and which permit a revised, much more accurate, genealogy to be drawn up. A valuable, hitherto unexploited, source of information for Buttet's genealogy is one of the livres de raison written up by his cousin Jehan de Pyochet de Salins.[4] Its importance [illegible]

1. Armorial, I, 291; III, 332-333.
2. Armorial, III, 332-333.
3. See J-A Galiffe, Notices généalogiques sur les familles genevoises depuis les premiers temps jusqu' à nos jours, 7 vols, (Paris, Genève : J. Barbezat, 1829-1895) I, 136; AEG, Manuscrits historiques: 271/6, fol. 19; 335 /4, fol. 152; 335/16, fol. 44 (these three genealogies are unsigned and undated). Unfortunately, baptismal records for Geneva only go back as far as 1544, and those for the surrounding parishes as far as 1542, by which time all de la Mar's children must have been born. In an entry dated 6 February 1536, the Registres du Conseil de Genève, which frequently mention Jean de la Mar, refer to his children but unfortunately do not name them; see Registres du Conseil de Genève, 13 vols (Genève, Société d' Histoire et d' Archéologie de Genève, 1900-1940), VI, 431.
4. Pierre Le Blanc de Cernex possesses nine volumes of Pyochet's livres de raison, and I am indebted to him for allowing me to consult them. The great significance of these documents for biographical research on Buttet will be attested throughout the course of the present study. Although an extract from one of the volumes was published

cannot be over-stressed, since it is the work not just of a contemporary but of a close relation. One volume contains the following genealogical diagram showing the lines of consanguinity between the two cousins:[1]



The diagram entirely resolves the ambiguity concerning the identity of Buttet's mother, and raises a new question about his father's. Pyochet corroborates Foras's claim that Marc-Claude's father was called Claude;[2] despite the apparent validity of the Désormaux-Faure argument,[3] is this then the same man who fathered

in the 19th century (see infra, p.40), to date they have never been fully exploited by Buttet's biographers.

1. LBDC, Pyochet: livres de raison : vol F, fol. 125 r°.
2. See supra, p. 18.
3. See supra, pp. 18-22.

Marie? Or were there in fact two contemporaries who shared the same name? The name Buttet was certainly very common in the Savoy area.[1] New evidence which resolves this question has come to light.

A series of acts, drawn up between 1587-1588, concerning Marc-Claude's testament, provide important details about his parents; to my knowledge, these details are only extant in these particular documents and have never before been referred to in connection with the poet's genealogy.[2]

The preamble to the first of these acts informs us about the profession exercised by Marc-Claude's father; it refers to 'noble Marc-Claude de Buttet filz de feu noble Claude de Buttet en son vivant maitre auditeur en la Chambre des Comptes de Genevois' .[3] This recalls that clause in Marie's testament which describes her as the daughter 'spectabilis Claudii Buctet ex magistris camere computorum comitatus Gebennensis dum viveret'.[4] This similarity in profession appears to strengthen the hypothesis that despite the Désormaux-Faure argument, Marie and Marc-Claude shared the same father. If this

1. See infra, p. 30, n. 3.
2. ADS, Minutes du notaire Rochet: E167, fols 71 r°-79 r°, 80 r°-87 v°, 108 r°-113 v°. My attention was first drawn to the existence of these acts by C. Bouvier, 'L' Hoirie de Marc-Claude de Buttet' in Notes savoyardes, (Chambéry, Imprimerie Générale Savoisienne, 1918), pp. 2-9. On Buttet's testament, see infra, pp. 195-203.
3. ADS, Minutes du notaire Rochet: E167, fol.71 r°.
4. ADH-S, Minutes du notaire Mermier: 2E 592, fol.51 r°.

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hypothesis is correct, given the certainty that Marc-Claude's mother is Jeanne-Françoise,[1] the poet must have been born prior to the second marriage to Jaquemine Chapuys. The validity of this hypothesis therefore depends entirely upon the dates of these two marriages and of Marc-Claude's birth.

According to Foras, Claude Buttet married Jeanne-Françoise in 1499.[2] However, new evidence shows this to be inaccurate and despite the lack of extant marriage records,[3] the date of their marriage can now be estimated with considerable precision: the Rochet act referred to above mentions the 'contract dudit mariage de l'an mil cinq centz douzes et du dixhuictiesme de janvier'.[4]

Although the original marriage record or contract for Claude Buttet and Jaquemine Chapuys cannot be traced,[5] an act of 8 November 1545 allows a quite accurate calculation of their wedding date. The preamble states that

1. See supra, p. 24.
2. Armorial, I, 291. Foras does not reveal his source. Without explaining why, Ritter doubts the accuracy of this date (Recherches sur le poète Claude de Buttet et son Amalthée, p. 138).
3. I have examined all the extant marriage records for Geneva, Savoy and Haute-Savoie, and their respective surrounding parishes. The earliest extant document for Geneva and the surrounding area is dated 1550 (AEG, Administrations publiques: Etat civil); no such records are available for Chambéry prior to the 17th century, (ADS, sous-série 4E: Etat civil) nor for Annecy before 1573 (ADH-S, série 4E: Etat civil).
4. ADS, Minutes du notaire Rochet: E167, fol.72 v°.
5. See supra, n. 3.

> noble Marie, fillie de feu spectable seigneur Claude Buctet, en son vivant des maystres de la Chambre des Comptes de Genevoys, vefve de feu noble Pierre Chapuys, bourgeoys d' Annessy , aye demouré et faict sa demourance ordinayre avec noble Jaquemine Chapuys, vefve dudit feu spectable Claude Buctet, pendant que ledict spectable Claude Buctet auroyt vescuz pour l' espace de douze ans et dempuys le trespas d' icelluy spectable Claude Buctet, pere de ladite noble Marie, pour l' espace de quattorze ans dans la mayson que fust dudict spectable seigneur Claude Buctet situé Ugine.[1]

This reveals that Claude Buttet died fourteen years before this act was drawn up, that is, in 1531, and that his marriage to Jaquemine took place twelve years prior to his death, that is, in 1519.

These details suggest that if there was only one Claude Buttet, then Marc-Claude must have been born prior to the second marriage, that is, before 1519, since his mother is indisputably Jeanne-Françoise,[2] and, according to this argument, the first wife and also Marie's mother. However, there is categoric evidence that Marc-Claude was not born before 1529.[3] It is therefore impossible that Claude Buttet, Marie's father, was also Marc-Claude's father. The only conclusion to draw is that there were two men called Claude Buttet, and they both exercised the same function at the Genevois Chambre des Comptes.

In the preparation of this thesis, other documents

1. ADH-S, Minutes du notaire Deserveta: 2E 432, fol. 291 r°. Faure inaccurately numbers this act fols 281-283 (Sur la généalogie du poète Marc-Claude de Buttet, p. 91, n. 25); it comprises fols 291 r°-295 r°.
2. See supra, p. 24.
3. See infra, p. 42.

have come to light which further corroborate this conclusion. An act of 15 June 1587 refers to the 'testament d'icelluy noble Claude de Buttet, pere dudit noble Marc-Claude de Buttet, de l' an mil cinq centz trente-quatre le penultiesme janvier, receu et signé par notaire Anthoine Boverat'.[1] This establishes that Marc-Claude's father was certainly still alive in 1534.[2] However, an act of 1545, which mentions Marie and Jaquemine, reveals that 'Monsieur Mermet, notaire,auroit receu ung acte de testament faict par feu spectable Claude Buctet...ce douziesme juillet, mil cinq cens vingt-neuf, aussi ce codicille dudict Buctet en l' année mil cinq cens trente ung'.[3] This must be the 'dernier testament et codicille...receu, soubscript et signé par feu François Mermier, notayre', referred to in the act of 8 November 1545.[4] These two acts show that, unlike Marc-Claude's father, Marie's father was dead in 1531.[5]

1. ADS, Minutes du notaire Rochet: E167,fol.71 v°. I have been unable to locate any of Boverat's minutes in the respective archives of Geneva, Haute-Savoie and Savoy. My research provides the exact date, hitherto unknown, of Claude Buttet's testament; Foras tentatively gives the date as 'd'environ 1520'; see Armorial, I, 291
2. Like Foras, I have found no extant documents which record the exact date of death of Marc-Claude's father; see Armorial, I, 291.
3. ADH-S, Minutes du notaire Deserveta: 2E 432, fol. 67 r°. The precise date of this act is not indicated. I have found no trace of the testament and codicille.
4. ADH-S, Minutes du notaire Deserveta: 2E 432, fol. 291 r°.
5. In conclusion, for the benefit of future research into the Buttet family, it is appropriate to mention the following documents which refer to Claude Buttet in his capacity as chief auditeur at the Genevois Chambre des Comptes, although it is impossible to know to which of

Foras believes that Buttet's paternal relations originated from Ugine, in the Geneva region.[1] If this is true, his father would probably have owned property there or in the Geneva area. The Rochet acts provide the following inventary of all the property bequeathed by Claude Buttet to Marc-Claude and to his two daughters, Jeanne-Françoise and Jeanne-Antoinette: 'les biens paternelz ne pourront estre sinon...la grand maison dudit testateur [Marc-Claude] pres et joignant le pont Saint François, la maison, granges et prez, vignes, terres, bois, et aultres situez riere le lieu et village de Tresserve, et la rente situé riere le mandement de Gresy'.[2] As this act reveals, all the property of Marc-Claude's father was concentrated in and around Chambéry.[3] Evidence suggests that of the two Claude Buttets, only Marie's father had property in Ugine and actually lived there; the above-mentioned act of 8 November 1545 refers to 'la mayson que fust dudict

the two men they refer: ADH-S, Ancienne inventaire 196: Registre 109:Inventaire des livres de reconnoissances du pais de Genevois, Faucigny, Beaufort, Gordans et Chassey et autres livres de comptes y désignés en 1526, fols 2 r°, 22 r°, 38 r°; LBDC, Pyochet: livres de raison: inventaire des biens de noble Gaspard Dieulefist, fols 85 r°-85 v°, 101 r°.

1. Armorial, I, 288, 290-291.
2. ADS, Minutes du notaire Rochet: E167, fol. 72 v°.
3. The Rochet acts show that only Marc-Claude's mother possessed property in the Genevan area. See infra, p. 139.

spectable seigneur Buctet situé Ugine'.[1]

The probability that Foras is mistaken in believing Marc-Claude's family to originate from Ugine is strengthened by the poet's testament: it stipulates that he should be buried in Chambéry 'au tombeau de ses ancestres'.[2] This strongly suggests that several generations of his family are interred there; it is probable that if the family originated from Ugine, it would have been traditional for its members to be buried there.

In the light of these new findings, the whole of Foras's genealogy of the Buttet family must obviously be considered with circumspection. Whilst the section dealing with Marc-Claude's contemporaries and descendants generally appears accurate,[3] the ascendancy which Foras

1. ADH-S, Minutes du notaire Deserveta: 2E432, fol. 281 r°. For this reason, the entries in a hitherto unrecorded document to 'nobilis Claudius Buctet de Ugina' (ADS, Ancienne Inventaire 196: reg. 109, fol. 29 r°.) must be to Marie's father; equally, a record of 'Procures pour les serments de fidelité des vassaux 1465 à 1597' has an entry dated 17 March 1563 for 'La dame veuve Buttet et sa fille du lieu d' Ugine' (AST, Sez. Ri., Inventario Savoia: 210: Petit et gros livre rouge, fol.70 r°; original document not extant); this must be a reference to Marie's branch of the family.
2. AEG, Archives notariales: Jehan Jovenon, VI, fol. 77 r°.
3. This conclusion is founded on the archive material consulted in the course of my research. A considerable number of these documents are not cited by Foras or by any of Buttet's biographers, which suggests that they have been hitherto unknown. There is one inconsistency in this section of the Armorial: Foras includes Marc-Claude's brother, Jean-Louis, in the genealogy of the Buttet family, (Armorial, I, 291) but excludes him from that section of the De la Mar genealogy dealing with Jeanne-Françoise's children (Armorial, III, 333). Attention should also be drawn to the ambiguity

attributes to him seems doubtful: Foras cites plausible evidence to show that his supposed grandfather and great-uncle, noble Mermet de Buttet and noble Claude de Buttet, respectively, originate from Ugine.[1] However, as I have demonstrated above, it is unlikely that Marc-Claude's family came from there;[2] Mermet and Claude de Buttet are undoubtedly related to Marie.

Closely linked to the subject of Buttet's origins, is the question of where he was born. In his 1812 article, Pillet is the first to attempt to answer this. Without stating his grounds, he claims that Buttet was born in Chambéry,[3] and thereafter this became the prevalent view. Only four writers have tried to prove their contention that Buttet was born there.

Of these writers, Dufour and Rabut draw attention to the stipulation in Buttet's testament that Jean-François de Buttet, the inheritor of the house situated near to the Hôtel Dieu in Chambéry, should never be sold:'il la doibve garder pour luy et les siens legitimes successeurs, pour le nom et honneur de la maison'.[4]

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concerning the existence of Marc-Antoine de Buttet, the supposed author of, among other works, Le Cavalier savoisien; see Foras, Armorial, I, 288, n. 1; Dufour, Notice bibliographique sur le 'Cavalier de Savoie', pp. 19-20. I have found many references to Buttets in the Savoy region, unmentioned by Foras, and the possibility cannot be discounted that they were related to Marc-Claude. The commoness of the name shows how plausible the existence of two Buttets at the same time and in the same area is.

1. Armorial, I, 290-291.
2. See supra, pp. 29-30.
3. Buttet (Marc-Claude de), pp. 260-261.
4. AEG, Minutes du notaire Jean Jovenon: VI, fol. 78 r°.

Interpreting this as an indication that the house in question is the patrimonial home, Dufour and Rabut conclude: 'l'existence à Chambéri [sic] d'une maison patrimoniale des Buttet nous porte à nous ranger à l'opinion de ceux qui font naître Marc-Claude dans cette ville'.[1] For the same reasons, Mugnier shares this view.[2]

Ritter,[3] Mugnier[4] and Désormaux[5] perceive a definite indication that Buttet was born in Chambéry in the reference made to him by Jacques Peletier du Mans in La Savoye:

> De Chamberi, le chef de la Province,
> Ce ne seroit raison que je preuinse
> Le bien disant Butet, qui en n'aquit.[6]

They believe that Buttet's own poetry corroborates this contention;[7] they recognise the following apostrophe as an oblique reference to Chambéry:

> Mon lieu natal, où mon plaisir se fonde,
> Non par ton ciel, non par l'art sumptueux
> De ton palais, en ses tours montueux.[8]

Mugnier[9] and Désormaux[10] find further corroboration of

1. Ode à Madame Marguerite de France, p. 8.
2. Marc-Claude de Buttet, p. 10.
3. Recherches sur le poète Claude de Buttet, p. 10.
4. Marc-Claude de Buttet, p. 9.
5. Sur la généalogie du poète Marc-Claude de Buttet, p. 83.
6. La Savoye (Annecy, J. Bertrand, 1572), II, 44.
7. See Ritter, Recherches sur le poète Claude de Buttet, p. 136; Mugnier, Marc-Claude de Buttet, p.9; Désormaux, Sur la généalogie du poète Marc-Claude de Buttet, p. 83.
8. L'Amalthée, p. 57 [a]; see infra, my text, XCIII.
9. Marc-Claude de Buttet, p. 9.
10. Sur la généalogie du poète Marc-Claude de Buttet, p. 83.

their argument in the apparent emotion with which Buttet seems frequently to mention Chambéry. As an example of this, they cite the ode in which the poet declares

> Mais à ce coup ma Chamberi m'appelle,
> Paradis de ma felicité,
> Que n'est desia cette plume immortelle,
> Pour tracer vif ton honneur merité![1]

Désormaux remarks that in contrast, the other places proposed as Buttet's birthplace, Geneva[2] and Annecy,[3] are rarely mentioned 'et ce qu'il en dit n'a rien que de banal'.[4]

Désormaux further supports his argument by reference to Pyochet's dizain published in the 1575 Amalthée.[5] Pyochet states that while the principal river of the respective regions most closely associated with Ronsard, du Bellay and Buttet continues to flow, 'vivra Vandosme, Angers, & Chamberi'.[6] Désormaux does not entertain the possibility that Pyochet may merely be referring to the town where Buttet perhaps lived only after his birth.

As the above analysis reveals, very little firm evidence has been offered to prove that Buttet was born in Chambéry. The most dependable evidence proposed

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1. Le Premier Livre des vers, I, fol. 23 r°, XII, 29-32.
2. See infra, pp. 36-37.
3. Despite Désormaux's reference to such a hypothesis, I have found no evidence that anyone has ever suggested Annecy as Buttet's birthplace.
4. Sur la généalogie du poète Marc-Claude de Buttet, p. 83.
5. Sur la généalogie du poète Marc-Claude de Buttet, p.83.
6. L'Amalthée, p. 176 [b]; see infra, my text, p. 865.

appears to be founded on Buttet's testament[1] and Peletier's reference in La Savoye.[2] The documents which would provide the most categoric proof about where Buttet was born are no longer extant: baptismal records for the relevant period[3] for Chambéry,[4] Annecy[5] and Geneva,[6] the three towns suggested as Buttet's birthplace.[7] However, I have discovered new evidence to resolve this question.

Firstly, the Rochet acts corroborate the claim made by Dufour, Rabut and Mugnier that the house situated near to the Hôtel-Dieu in Chambéry was the patrimonial home.[8] This is undoubtedly the house referred to as one of the 'biens paternelz' and described as 'la grand maison dudit testateur pres et joignant le pont St François'.[9] However, these acts also reveal that there was a maternal home in Chambéry; in 1512 Jeanne-Françoise de la Mar had received 'en dotte missive, une maison située en la presente ville Chambéry, pres St Leger en la rue manant à St François'.[10] These acts denote that Buttet's parents

1. See supra, pp. 31-32.
2. See supra, p. 32.
3. 1529-1531; on Buttet's birth date, see infra, pp. 37-42.
4. See supra, pp. 31-33.
5. See supra, p. 33, n. 3.
6. See infra, pp. 36-37.
7. The following are the earliest extant baptismal records for (i) Savoy 1561 (ADS, sous-série 4E) (ii) Haute-Savoie, 1573 (ADH-S, série 4E: Etat civil) (iii) Republic of Geneva, 1542 (AEG, Etat Civil: B.M.).
8. See supra, pp. 31-32.
9. ADS, Minutes du notaire Rochet: E167, fol. 72 v°. The house stood at what is now number 4, Rue Metropole; see R. Tiollier 'Promenade Rue Metropole', SAVC, 14 (1975), 37-40.
10. ADS, Minutes du notaire Rochet: E167, fol. 72 r°.

had a considerable amount of property in the surrounding area of Chambéry, Genevois, Chablais and the Baillages. As well as woods, fields, barns and vines, this also included a third house, which belonged to Claude Buttet and was situated in the village of Tresserve.[1]

No documents have come to light to indicate if the house near to the Hôtel-Dieu and the one at Tresserve were acquired prior to or following Buttet's birth; there is only evidence to suggest firstly that they belonged to Claude Buttet in 1534, the year in which they were presumably mentioned in his testament,[2] and secondly, that Jeanne-Françoise's Chambéry house belonged to the family at the time Buttet was born.[3] Even if it were possible to ascertain that the patrimonial properties in Chambéry and Tresserve had been acquired before his birth, it would not be absolute conclusive proof that he was born in one of these three houses; this is because of the partial nature of the Rochet acts,[4] and the lack of other documents which might have given a more precise

1. ADS, Minutes du notaire Rochet: EI67, fol. 72 v°.
2. See supra, pp. 28, 29.
3. She received the house in 1512 (see supra, p. 34) and it still belonged to her at the time of her son's birth, as he disposed of it in his own testament (see infra, pp. 200-201 and n. 1).
4. These acts are principally concerned with Marc-Claude's testament, and what he inherited from his parents (see infra, pp. 201- 201). As Claude Buttet's testament is no longer extant, it is impossible to verify whether he possessed other property which he perhaps bequeathed to another relation, for example, to his other son, Jean-Louis.

insight into the history of the parent's property.[1] However, as the Rochet acts only mention houses in Chambéry and Tresserve, it does appear likely that the family's principal interests were concentrated in and around Chambéry. This hypothesis is strengthened by the fact that Claude Buttet was appointed syndic of Chambéry for the period 1527-1528.[2] This office would not have been given to a newcomer to the area. A strong presumption therefore exists that Buttet was born in Chambéry, either in the maternal or the paternal house, or in nearby Tresserve.

The adjective 'savoisien' is applied to Buttet not only by his contemporaries,[3] but by the poet himself, on the title-page of several of his works.[4] In the light of the above evidence that his family was very probably in Savoy at the time of his birth, it is likely that the use of the adjective is indicative that he was born in the region.

My conclusion contradicts Foras's claim that 'on

1. Only extensive research, beyond the immediate objectives of the present study, would provide more information on this point; however, there are considerable lacunae in the early notarial acts for Savoy, and there are no surviving land registers for Savoy prior to the 18th century (ADS, série 1C). Even if such documents were available and analysed, they would not necessarily indicate where exactly Buttet was born.
2. ADS, Archives communales de Chambéry: sous-série CC: titre III: impôts et comptabilité-comptes des syndics et des tresoriers de ville, carton 225, compte 8 .
3. See supra, p. 15.
4. See infra, bibliography of Buttet's works, nos. 3, 4, 8, 13, 14.

le croit né à Genève'.[1] Foras appears to be alone in maintaining this.[2] Foras does not reveal his source, but his contention may be founded on the fact that Buttet's mother originated from Geneva and his father worked in the Genevois Chambre des Comptes; consequently, Foras may have assumed that although the family was established in Chambéry-Foras describes Claude Buttet as a bourgeois of the town-it was resident in Geneva at the time of the poet's birth. I have found no evidence to corroborate this, although the possibility may not be entirely discounted.

Considerable ambiguity also surrounds Buttet's date of birth. Foras is the first to offer a date; without stating his source, he claims that 'On le croit né...en 1520'.[3] Although this became the accepted date for the next twenty years, slight variations were proposed. As the following examination will demonstrate,these are founded upon tenuous evidence.

Folliet states that although Buttet's birth date was unknown, 'en la fixant vers 1520 ou 1525, nous pensons nous éloigner le moins possible de la vérité...il ne devait être guère plus âgé que ses amis Pierre de Ronsard

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1. Armorial, I, 291.
2. The prevalent view is that Buttet was born in Chambéry; see supra, pp. 31-34. Only two writers refer to the possibility that Buttet was born in Geneva, and even then they express uncertainty; see Dufour, Notice bibliographique sur le 'Cavalier de Savoie', pp. 22-23; Morand, La Savoie et les Savoyards au XVIe siècle, p. 360.
3. Armorial, I, 291.

et Joachim du Bellay, nés l'un et l'autre en 1524'.[1]

With equally simplistic and unsubstantiated reasoning, Burdin suggests that 'il a dû naître ...entre 1520 à 1525'.[2]

Whilst doubting the accuracy of 1520 as Buttet's birth date, Philibert-Soupé does not explain why he believes it was earlier.[3]

By interpreting the Amalthée as a reliable biographical source, Jacob presumes that Buttet was probably born 'vers 1524'.[4] His conclusion is founded upon two sonnets. In the first, the poet reveals how long he has been in love with Amalthée: 'ne me chaud d'avoir porté ma plaie/Sept ans au flanc';[5] in the second, he indicates how old he was when he fell in love with her: 'Dix & neuf ans j'avois heureusement,.../Allors qu'Amour trop cauteleusement.../Me fit ton serf'.[6] On the basis of these details, Jacob believes that Buttet really did fall in love at the age of nineteen and that after seven years, when he was aged twenty-six, the Amalthée was published for the first time, that is, in 1560.

Jacob's argument is specious for several reasons.

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1. Un Poète du XVIe siècle, p. 161.
2. Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 20.
3. Les OEuvres poétiques de Marc-Claude de Buttet, p. vii.
4. OEuvres poétiques de Marc-Claude de Buttet, I, ii.
5. L'Amalthée, p. 29 [b]; see infra, my text, XXXVIII, vv. 12-13.
6. L'Amalthée, p. 50 [b]; see infra, my text, LXXX, vv. 1-7 ff.

Firstly, it confuses Buttet the poetic protagonist and Buttet the author: Jacob ignores Buttet's indisputable allegiance to the love poetry convention of the period, whereby poetry would be dedicated to a mistress whose actual existence was of little importance.[1] He fails to take into account that it was a characteristic of this convention to employ apparently biographical details, such as dates and age, in order to create a certain degree of verisimilitude. Secondly, even if there were plausible grounds for considering the Amalthée as a reliable biographical source, Jacob's calculation would still prove inaccurate: the lines he quotes show that,according to his argument, Buttet was twenty-six in 1560. This would mean that he was born in 1534 and not in circa 1524, as Jacob asserts. Thirdly, Jacob's argument is fallible because it depends upon a strict temporal development between Buttet's life and his poetic composition and publication. According to Jacob, these sonnets were written during Buttet's supposed seven year relationship with Amalthée, and were published at the end of it, in 1560. However, the first of the sonnets he quotes does not in fact appear until the 1575 edition of the Amalthée.[2] If Jacob were consistent in maintaining the biographical validity of the sonnets, he would entertain the two possibilities suggested by the absence

1. See infra, p. 214.
2. See supra, p. 38, n. 5.

of this poem from the 1560 edition: Buttet may have composed the Amalthée from a retrospective stance or, even if he did write it during his supposed relationship, he did not publish it in its entirety at the end of the seven years. These two possibilities further invalidate Jacob's calculation of Buttet's birth date.

In 1884, d'Oncieu de la Batie published an extract from one of Pyochet's livres de raison.[1] This extract permitted a more precise calculation of Buttet's date of birth than had hitherto been attempted.

Ritter is the first to acknowledge the importance of the published extract for a precise calculation of Buttet's date of birth.[2] He estimates this, using the details found in the following section of the epitaph which Pyochet composed for his cousin:

> Quem invida bonis omnibus lybitina communi omnium ac proecipue literatorum moerore annum quinquagesimum

1. E. d'Oncieu de la Batie, 'Note sur les derniers moments du poète Marc-Claude de Buttet: Extrait d'un livre de raison du XVIe siècle', MASBLAS, 10 (1884), 347-363. For the original document, see LBDC, Pyochet: livres de raison: inventaire de mes titres tant à cause de ma maison forte de Sallin relle de Puynet que Villeneufve que aussi des titres generaux et commungs entre mon frere et moy touchant tant nostre bien paternel que de l'hoerie de feuz Dieullefitz, aieul maternel et oncle, ensemble des rentes procedéez d'iceux, fols 7 r°-15 v° (working from the rear to the centre). For greater accuracy, all quotations are taken from the original ms copy.
2. Recherches sur le poète Claude de Buttet et son Amalthée, pp. 137-138; three years before Ritter, in 1883, Morand used the same epitaph to calculate Buttet's death, yet ignored its relevance to his date of birth; see La Savoie et les Savoyards au XVIe siècle, p. 368.

> sextum agentem Genevae e medio substulit. Anno salutiferae per Christum reparationis sexqui milesimo octuagesimo sexto quarto Idus augusti.[1]

These details prompt Ritter to conclude that 'le 10 août 1586, Claude [sic] de Buttet n'avait pas encore cinquante-six ans complètement révolus. Il faut ainsi qu'il soit né dans les derniers mois de 1530, ou dans les premiers de 1531'.[2]

Mugnier analyses the same extract yet arrives at a different conclusion: 'Puisqu'il est mort le 10 août 1586, dans sa 56e année, sa naissance doit être placée en 1529 ou en 1530'.[3]

To date, subsequent writers have adhered to the respective dates proposed by either Ritter or Mugnier.

My research has not uncovered the exact date of Buttet's birth,[4] and consequently, Pyochet's epitaph remains the most reliable source on which to found an estimation. However, a careful examination of the epitaph reveals that Ritter and Mugnier are not as comprehensive and as accurate in their respective conclusions as they might have been. They ignore the fact that the epitaph admits of four possible birth dates, each of which is compatible with Pyochet's statement that Buttet died in

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1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 14 v°.
2. Recherches sur le poète Claude de Buttet et son Amalthée, p. 138.
3. Marc-Claude de Buttet, p. 10.
4. I have already indicated the lack of relevant baptismal records, probably the most useful potential source to resolve this question; see supra, p. 34, n. 7.

his fifty-sixth year.

Firstly, it is possible that Buttet's fifty-seventh birthday fell in 1586, yet that he died before reaching it; this would mean that his birthday fell after the August fourth of Ides.[1] Consequently, Buttet may have been born either during the last four to five months of 1529, or during the first seven to eight months of 1530, prior to the August fourth of Ides of that year.

The two remaining possible dates have their source in the ambiguous manner in which Pyochet indicates Buttet's age at the time of his death. 'Annum quinquagesimum sextum' suggests that if Buttet's birthday fell in the twelve months before the August fourth of Ides , he had possibly completed his fifty-fifth year either during the last quarter of 1585, or during the first seven to eight months of 1586. He would, therefore, be fifty-five years old, yet in his fifty-sixth year. This interpretation corroborates Ritter's opinion that Buttet was born either towards the end of 1530 or at the beginning of 1531.[2]

Given these four possibilities, in the absence of more categoric evidence, the only conclusion to be drawn is that Buttet was born between 1529 and 1531.

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1. I have deliberately not translated the Latin date as 10 August as there is new evidence that Pyochet meant to record 4 August as the date of Buttet's death; see infra, p. 192.
2. See supra, pp. 40-41.

2: EARLY YOUTH AND EDUCATION

Writing in the aftermath of the major studies on Buttet, Balmain justifiably comments that 'les premières années de Buttet sont assez mal connues et tous les érudits sont obligés de faire sur ce point de simples conjectures'.[1] To date, no-one, including Mugnier,[2] appears to have made a formal archival investigation into Buttet's early life. If details are given about this period, they appear inspired by Belleau and Goujet.

Belleau's annotation to the madrigal which Ronsard dedicated to Buttet does not provide precise details about the course of the poet's education; however, it indicates the orientation and success of Buttet's studies: Belleau describes him as 'merveilleusement bien versé aux sciences de Philosophie & Mathematique'.[3] Two other contemporaries of Buttet corroborate this, although the terms they use suggest that their source is Belleau, rather than a personal assessment of Buttet's abilities;

1. Un Oublié: Marc-Claude de Buttet: notes par J. Balmain: la vertu mon but est ,(Paris, Editions du Savoyard de Paris, 1912), p. 5.
2. As already stated (see supra, p. 9), until now, the most extensive biographical research on Buttet has undeniably been done by Mugnier; however, he does not clarify by what research processes he has arrived at the conclusion that 'on ne possède pas de détails sur les premières études de Marc-Claude'; see Marc-Claude de Buttet, p. 11.
3. Les OEuvres de P. de Ronsard, ed. cit. , X, 205-206, II, n. 3; for a further discussion of this madrigal, see infra, pp. 113-114.

de la Porte reiterates Belleau exactly,[1] and La Croix du Maine refers to 'les Mathematiques ou autres disciplines esquelles il est for bien versé'.[2]

Goujet provides the first known detailed study of Buttet's early life and education.[3] He does not indicate the specific grounds for these particular details, although he does acknowledge his general biographical sources as La Croix du Maine, Buttet's Epithalame, his Ode à la paix, and Le Premier Livre des vers.[4] Goujet elaborates on what Belleau reveals about the orientation of Buttet's studies: 'Outre les langues Grecque & Latine & la connoissance des bons Autheurs, il s'étoit appliqué à la science des Mathématiques & de la Philosophie, & l'on assure qu'il y a excellé'.[5] He provides the first indication of where Buttet was educated: 'il fut envoyé dès sa première jeunesse à Paris, où il fit ses études'.[6] He gives a further unprecedented detail concerning the career that Buttet was meant to have had following this education: 'Sa naissance, l'exemple de plusieurs de ses parens...sembloient devoir le déterminer pour la profession militaire'.[7]

Although the details provided by Belleau and Goujet are subsequently either repeated exactly or inspire more

1. Les Epithetes, p. 43 a.
2. Premier volume de la bibliothèque, p. 306.
3. Bibliothèque françoise, XII, 353.
4. See supra, p. 16, n. 4, 5, 6.
5. Bibliothèque françoise, XII, 353.
6. Bibliothèque françoise, XII, 353.
7. Bibliothèque françoise, XII, 354.

summary versions, in the 19th century slight elaborations are proposed. The sources of these are never disclosed, hence their accuracy is questionable. When reference is made to the subjects which Buttet studied, there is no divergence from the accounts of Belleau,[1] de la Porte,[2] La Croix du Maine[3] and Goujet.[4] Instead, the new details generally concern the time at which Buttet undertook the various stages of his education. Pillet, for example, suggests that Buttet only studied mathematics and classical literature after the completion of his formal education: 'Ayant achevé ses études à Paris, il s'appliqua aux mathématiques at à la littérature grecque et latine'.[5] Philippe,[6] Folliet,[7] Burdin[8] and Philibert-Soupé[9] believe he only came to Paris to complete his studies; Burdin claims that they were already highly advanced when he arrived,[10] whereas according to Philibert-Soupé, it was only there that 'il les poussa fort loin'.[11] None of the writers who believe that Buttet came to Paris to complete his education indicate where,

1. See supra, p. 43.
2. See supra, p. 44.
3. See supra, p. 44.
4. See supra, p. 44.
5. Buttet (Marc-Claude de), p. 260.
6. J. Philippe, Les Poètes de la Savoie, (Annecy, J. Philippe, 1865), p. 21.
7. Un Poète du XVIe siècle: Marc-Claude de Buttet, p. 161.
8. Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 3.
9. Les OEuvres poétiques, p. viii.
10. Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 3.
11. Les OEuvres poétiques, p. viii.

and at what age, his preliminary studies were pursued. In Morand's view, Buttet was studying in Paris by the age of fifteen at the latest.[1] Ritter does not justify his claim that Buttet's studies were 'terminées de bonne heure, et [que] c'est à la Cour de France qu'il passa toute sa jeunesse';[2] his certainty contradicts his earlier statement that 'on ne sait rien des premières années de notre autheur'.[3]

In particular, two hypotheses about Buttet's early life merit close examination . Firstly, the one offered by Jacob because of its complete originality: it owes nothing to any other extant biography. Secondly, the one suggested by Mugnier because it constitutes the most detailed theory hitherto expressed.

Jacob is the first to contradict the notion that Buttet studied in Paris.[4] Without explanation, he claims that 'il est permis de supposer que son éducation classique s'était faite à l'université de Turin'.[5] He believes that Buttet studied there with other Savoyards,

1. La Savoie et les Savoyards au XVIe siècle, p. 360.
2. Recherches sur le poète Claude de Buttet p. 139.
3. Recherches sur le poète Claude de Buttet, p. 138.
4. For this notion, see supra, pp. 44-46.
5. OEuvres poétiques, I, ii-iii; the following all subscribe to this view: H. de Ziegler, La Corne d'Amalthée: A propos du quatrième centenaire de la naissance de Ronsard (Lausanne, La Concorde, 1924), p. 6; M. Raymond, L'Influence de Ronsard sur la poèsie française (1550-1585), Travaux d'Humanisme et Renaissance 73, second edition, 2 vols, (Genève, Droz, 1965), I, 240.

notably Claude and Jean-Gaspard de Lambert.[1] He does not justify why he believes that 'à peine âgé de vingt ans, Buttet s'adonnait avec amour aux lettres et aux sciences'.[2] Jacob makes no further comment on Buttet's education. He claims that when Buttet came to Paris, at the age of 'environ vingt et un ans', he went directly to the royal court.[3] As no mention is made of an education in the city, Jacob appears to imply that Buttet's formal education was already completed prior to his arrival there, and, therefore, by the age of twenty-one. Although Jacob concurs with Goujet on the career which Buttet was supposed to follow,[4] the grounds he gives for such a choice are original: 'Comme il était le troisième enfant de son père et qu'il ne devait pas compter sur l'héritage de ses parents, il se tourna d'abord vers la carrière des armes'.[5] Jacob's view that Buttet only applied himself to a serious study of letters and science at the age of twenty suggests that up until that age, he was still intent on pursuing a military career.However, Jacob

1. OEuvres poétiques, I, ii; Jacob cites no evidence to show that they, or Buttet, studied there. I am indebted to Professor Ernesto Bellone for allowing me to consult the very comprehensive registers he has compiled of the graduates of the University of Turin for the period 1490-1580; Claude and Jean-Gaspard de Lambert do not appear on the register, but this does not discount the possibility that they studied there, given the practice at the time to study at one or several universities before, or without, attaining one's degree.
2. OEuvres poétiques, I, vi.
3. OEuvres poétiques, I, vi.
4. See supra, p. 44.
5. OEuvres poétiques, I, ii.

provides no details about the military training which would supposedly have occupied Buttet's early life. He believes that even after embarking on a literary career, Buttet was tempted to return to the army;[1] he justifies this by reference to the postface of the Premier Livre des vers: Buttet states that 'voiant le vent mal fauorable à mon nauire, i'etoi tout pret de retourner en arriere, & de prendre les armes pour le liure, sacrifiant tous les presents que les Muses m'auoient faits, à Vulcan'.[2]

Jacob's hypotheses are doubtful for two reasons: firstly, the notion that Buttet was coerced into a military career because he was excluded from his parents' inheritance is contradicted by new evidence which shows that he received a large part of his father's possessions and was his mother's 'heritier universalis'.[3] Secondly, prefaces and postfaces are often mendacious; Buttet may be employing war references metaphorically, in order to emphasise both the desperation that he experienced when he was without a patron, and the gratitude he feels towards Marguerite de France, his new protectress.

Mugnier suggests that Buttet received his early education in either Chambéry or, since his father worked at the Genevois Chambre des Comptes, in

1. OEuvres poétiques, I, vi.
2. Le Premier Livre des vers, fol. [121] r°; see infra, appendix 2, ll. 51-55.
3. ADS, Minutes du notaire Rochet: E167, fols 72 r°-v°, 85 r°; on Buttet's inheritance, see infra, pp. 139-140.

Annecy.[1] Having acquired 'une sérieuse connaissance des langues grecque, latine et italienne',[2] Buttet went to university; Mugnier discounts the possibility that he studied at the university of Turin, on the grounds that as the French invasion of 1536 had severely disrupted teaching there, it was usual to go elsewhere to study.[3] Without hesitation, he also dismisses the possibility that Buttet studied in Avignon: 'Si Buttet avait fait un séjour à Avignon, quelque souvenir de Pétrarque, son grand maître en virtuosité poétique, et de Laure, type éthéré de l'Amalthée, se retrouverait dans ses oeuvres'.[4] Given the undeniable influence of Petrarch on Buttet's poetry,[5] Mugnier's reasoning is particularly naïve. In dismissing so readily, and on such fragile grounds, the possibility that Buttet may have studied in Turin or in Avignon, Mugnier ignores the frequent practice of the time to study at various universities.[6] Mugnier concludes instead that 'on doit croire qu'après avoir épuisé l'enseignement des écoles de Savoie, il [Buttet] alla, comme le rapporte La Croix du Maine, écrivain contemporain, achever ses études à Paris'.[7] However, La

1. Marc-Claude de Buttet, p. 11.
2. Marc-Claude de Buttet, p. 12.
3. Marc-Claude de Buttet, p. 13.
4. Marc-Claude de Buttet, p. 13.
5. See infra, pp. 230-234 et passim.
6. See supra, p. 47, n. 1.
7. Marc-Claude de Buttet, p. 13.

Croix du Maine makes no such assertion. [1]

Concerning the age at which Buttet came to study in Paris, Mugnier comments: 'On dit à l'âge de quinze ans. En réalité, l'on n'en sait rien'.[2] However, without offering evidence, he then suggests that it was 'peut-être à seize ou a dix-huit ans'. [3]

Mugnier adheres to the generally accepted notion that Buttet's Parisian education was oriented towards letters and science. [4] He adds that he studied geomancy, and his source for this detail is undoubtedly Oncieu de la Batie's extract from Pyochet's livres de raison, to which he refers elsewhere: Pyochet reveals that his cousin 'excelloit en la geomancie'. [5] Mugnier does not offer any evidence to justify his contention that Jean Daurat was Buttet's poetry teacher.[6]

Like Morand,[7] Mugnier believes that Buttet was

1. However, M. Rigoley de Juvigny, the 18th century editor of La Croix du Maine's article on Buttet, makes this claim; his source is undoubtedly Goujet, whose Bibliotheque françoise figures in his recommended bibliography: the only other work mentioned is Pasquier's Recherches which gives no such biographical information about Buttet; see Les Bibliothéques françoises de la Croix du Maine et de Du Verdier Sieur de Vauprivas, edited by Rigoley de Juvigny, II, 79. Mugnier has probably confused the details provided by La Croix du Maine with those given by Rigolet de Juvigny.
2. Marc-Claude de Buttet, p. 16.
3. Marc-Claude de Buttet, p. 16.
4. Marc-Claude de Buttet, pp. 16-17.
5. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 v°. On Oncieu de la Batie's extract, see supra, p. 40, n. 1.
6. Marc-Claude de Buttet, p. 17. Also, see infra, p. 60, n. 2.
7. La Savoie et les Savoyards au XVIe siècle, pp. 360-361.

destined for either a legal or a military career.[1] He does not justify the grounds for his hypothesis that 'son père aurait voulu qu'il devînt jurisconsulte, mais ne sentant pas de goût pour le droit, il ne répondit pas au désir paternel'.[2] He believes that Buttet really wished to pursue a military career, and that it was only his physical ineptitude which prevented him from doing so.[3] As evidence of this, he draws attention to two odes;in the first, Buttet addresses his soldier cousin, Louis de Buttet in the following terms:

> Vraiment tu ensuis notre race,
> Prenant le fer pour batailler,
> Les Dieux en differente trace
> Prudentes me voulurent tailler.[4]

Mugnier identifies the same supposed regret in an ode to Claude de Lambert, in which Buttet remarks:

> A toi les iustes Dieux n'ont voulu refuser
> Des biens à suffisance, & moins l'art d'vser,
> Esprit, ni corps dispos: que vas tu souhetant? [6]

The validity of this evidence is uncertain. As they are not exercises in poetic convention, but are addressed to two of Buttet's intimates, it may be argued that the details they give are reliable. However, Mugnier fails to entertain the possibility that Buttet may be undermining

1. Marc-Claude de Buttet, p. 12-16.
2. Marc-Claude de Buttet, p. 12.
3. Marc-Claude de Buttet, p. 15.
5. Le Premier Livre des vers, I, fol. 28 r°, XVI, vv.9-12.
6. Le Premier Livre des vers, II, fol. 54 v°, XI, vv. 37-39.

himself in order to emphasise the military prowess of these two men. Given the laudatory intention of these two odes, such a personal distortion is quite possible.[1] Mugnier perceives a further regret in the ode in which the poet complains of his constant 'fieure palle, & tremblante'.[2] This interpretation shows that Mugnier is surprisingly unaware that the image of the feverish lover is a standard element of Petrarchism,[3] and Buttet is almost certainly employing it in this instance in just such an impersonal context.

Mugnier counters Morand's argument that Buttet did not pursue a military career out of a sense of loyalty to Savoy; [4] accusing Morand of anachronism, he argues that 'le loyalisme n'était pas au seizième siècle aussi impérieux qu'il l'est devenu plus tard'. [5] He supports his contention by reference to the ode in which Buttet remarks to the Cardinal de Châtillon that he has enjoyed the 'roiale largesse' of the French court.[6] However, his notion of 16th century loyalty is readily refuted; Castiglione's Il cortegiano,[7] 'particularly

1. In the ode to Lambert, Buttet does not in fact refer directly to himself; the fact that Mugnier perceives an oblique illusion to the poet reflects his often highly subjective analysis of Buttet's poetry.
2. Le Premier Livre des vers, I, fol. 16 v°, VII, v. 1.
3. See infra, p. 242 and n. 6.
4. Morand, La Savoie et les Savoyards au XVIe siècle, p. 361.
5. Marc-Claude de Buttet, p. 14.
6. Le Premier Livre des vers, I, fol. 12 vo, IIII, vv. 42 ff.
7. Il libro del cortegiano (Venezia, A.Romano and A. d'Asolo, 1528).

adapted to instruct the northern world in the Renaissance attitude to politics',[1] stipulates that the ideal courtier should aim 'con tutti i pensieri e forze dell'animo suo ad amare e quasi adorare il principe a chi serve sopra ogni altra cosa'.[2] Moreover, the tone of du Bellay's Deffence et Illustration de la langue francoyse[3] and of Buttet's Apologie[4] is highly patriotic.

I have discovered new details about Buttet's early years, and these test the validity of the majority of the hypotheses examined above.

The prose épître which accompanies certain copies of Buttet's Epithalame,[5] has never been directly acknowledged as a biographical source. Some of the details it provides about his early life correspond to those given by Goujet,[6] who cites as one of his sources a copy of the Epithalame accompanied by the épître.[7] However, if the épître was his source, he does not exploit it to its full potential. Its biographical significance contradicts Mugnier's claim that Buttet makes no reference to his education in any of his

1. D. Hay, The Italian Renaissance in its Historical Background, second edition, (Cambridge, Cambridge University Press, 1966), p. 197.
2. La seconda redazione del Cortegiano di Baldessare Castiglione, ed. by G. Ghinassi (Firenze, G.S. Sansoni, 1968), p. 100.
3. La Deffence et illustration de la langue françoyse (Paris, A. l'Angelier, 1549).
4. See infra, bibliography of Buttet's works, no. 1.
5. See infra, bibliography of Buttet's works, no. 3.
6. See supra, p. 44.
7. Bibliothèque françoise, XII, 355.

works.[1] When factual information is lacking, it offers grounds for more detailed and valid hypotheses than have hitherto been proposed.

In the épître, Buttet recalls how he has been 'des mon enfance nourri à Paris à l'estude & cognoissance des lettres'.[2] This endorses the hypothesis that he spent his early years in Paris,[3] and contradicts the notion that he came there at a mature age to complete his studies or after his formal education.[4] It also corroborates the theory that his studies were oriented towards literature as well as science.[5]

By establishing these facts, the épître raises two important questions: what did Buttet do prior to coming to study in Paris? How old was he when he arrived in the capital? Despite extensive research, I have discovered no documents which can resolve these questions. There are no extant records of the pupils who attended the various colleges in and around Chambéry, Annecy and Geneva, where, given his family's activities, Buttet, may have first studied:[6] as has already been pointed out,

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1. Marc-Claude de Buttet, p. 11.
2. Epithalame, fol. [2] r°.
3. See supra, pp. 44-46.
4. See supra, pp. 45, 49.
5. See supra, pp. 43-45.
6. The most informative documents would have been the financial accounts of the various colleges, as these record payment of fees and nominations and distributions of grants. Unfortunately, there are no such surviving documents for the relevant period, that is, at its most extreme, 1530-1550; these dates were selected for maximum accuracy, although as Buttet was born between 1529-1530 (see supra, p. 42), it is unlikely that he went to Paris

although the family was very probably established principally in Chambéry,[1] the possibility cannot be totally discounted that because of Claude de Buttet's post at the Genevois Chamber of Accounts, the family may have lived for a time in Annecy and/or Geneva. Moreover, as is revealed in the autobiography of Buttet's contemporary, Emmanuel-Philibert de Pingon, it was not uncommon for the children of Chambéry based families to be sent to school in Annecy.[2]

It may be argued that given the friendship between Pingon and Buttet,[3] and the fact that Buttet is mentioned elsewhere in the autobiography,[4] it is likely that if they had pursued their studies together at any of

later than at the age of nineteen as the épître states that he has been educated there since his 'enfance' (see supra, p. 54,n. 2). The following are the only extant documents concerning education in the 16th century in Savoy, Haute-Savoie and Geneva: ADS, série C: Administration générale et cadastre avant 1973: sous-série 1C: Intendance générale de Savoie: Instruction publique, enseignement, bibliothèques, 1564-1791; Série D: Instruction publique antérieurement à 1973; ADHS, série D: Instruction publique: Collèges avant 1792; AEG, Administrations publiques: Instruction publique.

1. See supra, p. 36.

2. 'Emanuelis Philiberti Pingonii cusiacensis ac primesellensis dynastae, praesidis, a sanctoribus consiliis, supplicibusque libellis, archicancellarii vice perfungentis, historici, atque poetae clarissimi vita a se ipso ad annum usque MDLXVII. , ante sui obitum XVI. , conscripta, e ex idiographo ipsius codice ad amussim relata, illustrationibus a Josepho Xaverio Nasio Taurinese adjectis', in Arrêt de la royale Chambre des Comptes concernant les armoires de la maison de Pingon originaire de la ville d'Aix en Provence, (Torino, F. A. Mairesse, 1779), p. 25.

3. See infra, pp. 100, 101, 106-107, 131, 132, 180-181.

4. See infra, p. 107.

the same institutions, then this would be mentioned. However, in the passage in which Pingon names some of the Savoyards with whom he studied at school in Chambéry and Annecy, between circa 1530-1540,[1] Buttet's name does not appear. Certainly, Pingon's irregular attendance,[2] and the four to six year age difference between the two men may account for such an exclusion.[3]

For a different reason to the one proposed by Mugnier,[4] it is improbable that Buttet studied in Avignon. In one of the livres de raison, Pyochet reveals that he himself studied there with his compatriot, Amé du Coudray.[5] As the passage in which he states this is

1. See Emmanuelis Philiberti Pingonii...vita, pp. 23-25.
2. Pingon was educated at the public school in Chambéry between 1530-1534; after a year at the Collège de la Trinité in Lyons, he briefly returned to the school in Chambéry, in 1535, before attending the one in Annecy until January 1536 ; between 1536-1540, he received private tuition in Chambéry; in 1540, he went to study in Paris (see Emmanuelis Philiberti Pingonii...vita, pp. 23-27).
3. Pingon was born 16 January 1525 and died 18 April 1582.
4. See supra, p. 49.
5. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 8 r°-v°; Pyochet does not name the establishment(s), nor does he indicate when exactly he was there. Mugnier hypothesises that Pyochet and du Coudray attended the Collège des Savoyards or the Collège de Saint-Nicolas d'Annecy; see Marc-Claude de Buttet, p. 13. He does not justify his argument, but documents do exist to show that both colleges made special provision for Savoyard students; see ADS, série SA: Archives de cour: IX: Fonds de l'instruction publique:SA 243-245. Devos and Le Blanc de Cernex only state that Pyochet studied in Avignon; see Un 'humaniste' chambérien au XVIe siècle, p. 213, n. 28. None of the extant documents for the Avignon colleges mention Buttet, Pyochet or Coudray; see ADV, série D: Enseignement public . On Buttet's links with du Coudray, see infra, p. 168 and n. 1.

incorporated into the section dedicated specifically to Buttet,[1] if his cousin had studied there too, then Pyochet would undoubtedly have mentioned this.

The social unrest in Savoy in the early 1530s may have prompted Buttet's parents to send him out of the region to study during this period.[2] It was possibly that he came to Paris then, although it does not appear to have been the usual practice to send one's sons to be educated in the capital before the age of twelve.[3]

1. It is entitled 'Preface sur les annotations des sonets de l'Amalthée du sieur Marc-Claude de Buttet, gentilhomme savoisien'; see LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 7 r°;
2. As in the case of Pingon, who gives a very graphic desription of this turmoil. See Emmanuelis Philiberti Pingonii...vita, pp. 24-25. On the political tension, arising from the conflicting imperial ambitions of the Emperor Charles V of Spain, and François I of France, see S. Guichenon, Histoire généalogique de la royale Maison de Savoye justifiée par titres, fondations de monasteres, manuscripts, anciens monuments, histoires & autres preuves autentiques: enrichie de plusieurs portraits, seaux, monnoyes, sepultures & armoiries (Lyon, G. Barbier, 1660), p. 643ff; Bruslé de Monpleinchamp, L'Histoire d'Emmanuel-Philibert, Duc de Savoie, Gouverneur général de la Belgique (Amsterdam, J. Le Noir, 1692), p. 11 ff; Costa de Beauregard, Mémoires Historiques sur la Maison Royale de Savoie et sur les pays soumis à sa domination depuis le commencement du onzième siècle jusqu'à l'année 1796 inclusivement: enrichis de notes et de tableaux généalogiques et chronologiques, 4 vols (vols 1-3: Torino, P. Joseph, 1816; vol. 3: Chambéry, A. Perrin, 1888), I, 321 ff.
3. For example, plans were only made to send Pingon to Paris when he was fourteen years old; see Emmanuelis Philiberti Pingonii...vita, p. 27. Similarly, Jacques Grévin was about twelve years old; see L. Pinvert, Jacques Grévin (1538-1570): sa vie,ses écrits,ses amis: étude biographique et littéra·ire: thèse présentée à la Faculté des Lettres de l'Université de Nancy, (Paris, Thorin & Fils, 1899), p. 23; K. J. Evans, A Study of the Life and Literary Works of Jacques Grévin with special reference to his relationship with the Pléiade poets (unpublished doctoral thesis, Bedford College, University

Buttet's name does not appear in any of the extant records of the Parisian colleges,[1] but given both the fragmentary nature of these documents and the migratory character of the education of the time,[2] this is not suprising.

It is unlikely that Buttet studied at the Collège de Sainte Barbe or at the Collège de Saint Michel, which appear to have been favoured by Savoyard students.[3] Pingon, who studied at the former and who lodged at the latter from 1540-1544, does not mention him in his enumeration of the Savoyards who were with him in these two establishments.[4]

The emphasis which Buttet's contemporaries place upon his aptitude for mathematics[5] suggests that he may have attended one of the few Parisian colleges which

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of London, 1983), p. 45. Ronsard was undoubtedly an exception: he is believed to have been sent to the Collège de Navarre when he was about nine; see G. Gadoffre, Ronsard (Paris, Editions du Seuil, 1960), p. 14.

1. For a comprehensive list of the college documents consulted, see infra, bibliography of archival sources. For greater accuracy, given the indication in the épître that Buttet was educated in Paris from childhood (see supra, p. 54), and the possibility that he left the capital in 1559 (see infra, p. 116 ff), I have consulted the documents spanning the period 1535-1559; this allows for the possibility that Buttet was between four and six when he came to Paris.

2. See supra, p. 47, n. 1.

3. Pingon names ten Savoyard families, apart from his own, which sent their sons to be educated and accommodated at these two colleges; see Emanuelis Philiberti Pingonii...vita, p. 27.

4. Emanuelis Philiberti Pingonii...vita, p. 27. On the probability that Pingon would have mentioned Buttet if they had studied together, see supra, pp. 55-56.

5. See supra, pp. 43-44.

specialised in this subject.[1] Like Pingon,[2] he may have been taught by Oronce Fine, who occupied the chair of mathematics at the Collège des Lecteurs Royaux between 1530 and 1555.[3] The Collège de Bayeux was also noted for the importance it gave to mathematics, particularly while Jacques Peletier du Mans was principal there, from 1543 to 1547.[4] Jugé believes that Peletier taught mathematics at the college, and it is therefore possible

1. On the teaching of mathematics in the 16th century, see C. Margolin, 'L'Enseignement des mathématiques en France (1540-70): Charles de Bovelles, Fine, Peletier, Ramus' in French Renaissance Studies 1540-1570: Humanism and the Encyclopedia, edited by P. Sharratt (Edinburgh, Edinburgh University Press, 1976), pp. 109-155. Margolin explains that mathematics only became an integral part of the college curriculum from 1540 onwards as 'l'education idéale est celle de l'orator, et les humanistes pédagogues sont plus soucieux d'apprendre à leurs élèves l'art du bien dire et du bien penser que celui du bien calculer' (p. 10). Porteau classifies mathematics as one of the quadrivium's 'parentes pauvres': 'Toujours, elles sont ce que chez nous l'on appelle des "matières facultatives"'; see Montaigne et la vie pédagogique de son temps, (Paris, Droz, 1935), p.23.
2. 'mathematicis sub Oronte Fineo dedi operam'; see Emanuelis Philiberti Pingonii...vita, p. 27. As Pingon principally pursued his studies at the Collège de Sainte Barbe, (see supra, p. 58) he is undoubtedly referring to Fine's public lectures.
3. On Oronce Fine, see Margolin, L'Enseignement des mathématiques en France, pp. 122-128. On the Collège des Lecteurs Royaux, see A. Lefranc, Histoire du Collège de France: Depuis ses origines jusqu'à la fin du premier empire (Paris, Hachette, 1893). There are no extant 16th century documents concerning the students of this college, and as lectures were open to the general public, their names would not have been recorded.
4. C. Jugé, Jacques Peletier du Mans (1517-1582): Essai sur sa vie, son oeuvre, son influence, (Paris, A. Lemerre/Le Mans, A. Bienaimé-Leguicheux, 1907), 39-40. Buttet's name is not mentioned in the college's fragmentary records available from 1546 onwards; ANP, H^3 Ancienne université de Paris et collèges: $H^{3*}2784^1$

that Buttet first met him as one of his students there.[1]

Although the hypothesis that Buttet may have studied under Jean Daurat has hitherto never been corrobrated,[2] the liminary sonnet of the 1560 Amalthée provides strong grounds to support this. Buttet reminds Daurat that he first introduced him to metrical verse: 'Tu me seras tousiours mon diuin d'Aurat Apollon/Car tu m'es auteur en ce poeme noueau.[3]

The two poems which Daurat gave to the Premier Livre des vers, testify further to the friendship and literary links firmly established between the two men by 1560.[4] However, Daurat's precise educative role in Buttet's life cannot be ascertained: there is no evidence that Buttet attended Daurat's lectures whether at the Collège

1. On their friendship, see infra, pp. 149-150.
2. See Philibert-Soupé, Les OEuvres poétiques, p. viii. Also, see supra, p. 50, and n. 6.
3. Le Premier Livre des vers, fol. [75] r°, 'A IEAN D'AVRAT LIMOSIN', 1-2; see infra appendix 3. On Buttet's experiments in metrical verse, see infra, appendix 2, ll. 89-127.
4. Le Premier Livre des vers, fol. 76 v°, ' ', 'IN BVTTETI AMALTHAEAM'; see infra, my text, pp. 316-317; 'DE ILLVSTRISS. ALLOBROGVM DVCIS D. MARGARETAE Gallicae è Gallia migratione, Ad Marc. Clau. Buttetum. Ioan. Auratus Lemoux', fol. 36 v°; for a detailed discussion of this poem, see infra, pp. 110-111.

Coqueret or at the Collège des Lecteurs Royaux,[1] or if he received private tuition from him.

If Buttet studied at the Collège Coqueret during the late 1540s and early 1550s, it was possibly there that he first met Ronsard, du Bellay and the other poets of the future Pléiade.[2] However, his name does not appear in the 'Folatrissime voyage d'Arcueil',[3] composed in about 1549, and considered to enumerate reliably Ronsard's fellow students there.

As the Epithalame's épître only mentions Paris in connection with Buttet's studies,[4] it seems that

1. It is generally believed that Daurat was principal at the Collège Coqueret from 1547 until about 1559, when he went to teach at the Collège des Lecteurs Royaux; cf. H. Chamard, Joachim du Bellay 1525-1560 (Lille, Le Bigot, 1900), p. 45; Gadoffre, Ronsard, p. 26. E. Laumonier suggests that Daurat taught at Coqueret as early as 1545, as by then 'il avait déjà réuni chez lui, oû ailleurs, un certain nombre d'auditeurs assidus, et je ne crois pas avantureux de faire remonter jusque-là les relations de Ronsard avec quelques uns de ceux qui formèrent sous la discipline de Dorat le noyau primitif de la Brigade'; cf. Ronsard: poète lyrique: étude historique et littéraire, second edition (Paris, Hachette, 1909), p. 48. T. Graur believes he left Coqueret as early as 1556; cf. Un Disciple de Ronsard: Amadis Jamyn: 1540 (?)-1593: Sa vie, son oeuvre, son temps, Bibliothèque Littéraire de la Renaissance, nouvelle série, 18 (Paris, H. Champion, 1929), p. 19. On his appointment to the Collège des Lecteurs Royaux, see Lefranc, Histoire du Collège de France, p. 382. On his lectures, see P. Sharratt, 'Ronsard et Pindare: un écho de la voix de Dorat', BHR, 39 (1977), 97-114. There are no relevant extant documents directly concerning the Collège Coqueret; however, see J. Quicherat, Histoire de Sainte-Barbe: collège, communauté, institution, 3 vols (Paris, Hachette, 1860-1864); Chamard, Joachim du Bellay 1522-1560, pp. 41-98. On the Collège des Lecteurs Royaux, see supra, p. 59, n. 3.
2. On his relations with the Pléiade, see infra, pp. 109-115, 172-173.
3. Cinquiesme livre des odes, ed. cit. , III, 184.
4. See supra, p. 54.

certainly up to 1559,[1] he considered Paris as his major educational centre. Certainly, I have found no evidence that he studied outside of Paris or France, for example, in Turin, as has been suggested.[2] If he was in Paris in September 1544,when Charles V made his second entry into France and the capital prepared for a siege, he may have left,like many other students, to pursue his studies temporarily elsewhere.[3]

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1. The year that the épître was published; see supra, p. 53 and n. 5.
2. See supra, p. 46. Buttet's name does not appear on Bellone's list of graduates of the University of Turin; on this list and the unreliability of such records as categoric evidence of the students who attended the respective institutions, see supra, p. 47 n. 1.Several Northern Italian universities were favoured by Savoyards: Claude Milliet and Pingon studied at the University of Turin (Bellone). They also studied at the University of Padua, as did Pyochet; see Foras, Armorial, IV, 18; Emanuelis Philiberti Pingoni...vita, p. 30; Devos and Le Blanc de Cernex, Un 'humaniste' chambérien du XVIe siècle, p. 213. Laurent Pyochet, Buttet's cousin, attended the University of Pavia; see Devos and Le Blanc de Cernex, op. cit. , p. 213. Buttet's name is not on any of the available lists of graduates of these universities; see infra, bibliography of archival sources. Despite extensive research into several of the Northern Italian universities, notably Turin, Pavia, Parma, Pisa and Ferrara, Bellone has never found any mention of Buttet. It is beyond the practical scope of the present study to examine all the surviving archives of the colleges and universities of Europe, merely to establish where Buttet may have studied temporarily; my principal concern has been to try to discover at which Parisian establishment he studied, since there is only proof that he was educated in the capital (see supra, p. 54).
3. This is attested by Pingon, who returned to Savoy; see Emanuelis Philiberti Pingonii...vita, p. 29. Similarly, Guillaume des Autelz is believed to have left the Collège de Bourgogne to continue his studies at the University of Valence; see M.L.M. Young, Guillaume des Autelz: A Study of his Life and Works, Travaux d'Humanisme et Renaissance, 48 (Genève, Droz, 1961), pp. 17, 102.

I have found no proof to substantiate the claim that Buttet's education destined him to become a soldier, or a lawyer.[1] There is no evidence that he ever exercised either of these professions.[2]

Despite the lack of details about Buttet's education, the admiration which his contemporaries frequently express for his erudition suggests that he was a diligent and intelligent scholar. He is descibed as 'docte' by Amé du Coudray,[3] and when Ronsard employs the same adjective, Belleau explains that this is because of his great knowledge of philosophy and mathematics,'outre la perfecte cognoissance qu'il a de la Poêsie (de laquelle il a le premier illustré son pays').[3] De la Porte describes him as 'docte, philosophe, ingenieus, l'honneur de la Savoye'.[4] Pyochet claims that 'il estoit tres docte de toutte science: ses oeuvres en portent tesmoignage...Estant en France, il fut cogneu des plus doctes qui lors etaient du regne de Henry second'.[5] His particular aptitude for mathematics is attested, as

1. See supra, pp. 44, 47-48, 50-51.
2. For a detailed discussion of Buttet's professional activities, see infra, pp. 79-84.
3. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 15 vo, 'Au sieur Marc-Claude de Buttet sur son Amalthée', 13; for the complete text of the sonnet in which du Coudray calls Buttet 'docte', see infra, my text, CCXCI, n. 2.
3. Le Second Livre des Amours, ed. cit. , X, 205, and n. 3; see infra, pp. 113-114.
4. Les Epithetes, p. 43 a.
5. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 11 v°-12v°.

already shown, by several contemporary accounts.[1]

3: BUTTET POSSIBLY IN CHAMBERY IN 1551

Without citing his source, Raymond claims that Buttet temporarily returned from Paris to Chambéry at some time between 1550 and 1552.[2] Two documents exist which suggest that he may, indeed, have been in Chambéry in 1551.

The first of these documents has already been reproduced and analysed by Mugnier,[3] whose conclusions do, however, differ from mine. It comprises a census, drawn up on 10 July 1551, of all the inhabitants of Chambéry considered wealthy enough to give financial aid to the poor. It mentions 'M. Buttet et son frere', who are taxed for two écus.[4] Without explaining his grounds, Mugnier claims that this is a reference to a certain Laurent and Amé Buttet.[5] However, I have discovered no information about these two men. Certainly, Foras does not mention them in his Armorial. The entry may then be for Marc-Claude and his brother, Louis. The census also records that 'M. Buttet pres Saint-François' is taxed for

1. See supra, pp. 43-44.
2. L'Influence de Ronsard sur la poésie française, I, 240. He states that Buttet came to Paris in 1550, returned temporarily to Chambéry, and then went back to the Court in 1552 and 1553.
3. Marc-Claude de Buttet, pp. 219-223.
4. ADS, série B: Archives du Parlément de Chambéry: arrêts criminels rendus sur pièces vues: B55, fols 155 v°-158 r° (fol. 156 ro); Mugnier erroneously dates this document 2 July 1551.
5. Marc-Claude de Buttet, p. 220.

one écu.[1] As Mugnier concludes,[2] this must be either Marc-Claude or his father, if he was still alive. However, a further possibility should be entertained: if Claude Buttet was already dead in 1551, it may be a reference to one of his brothers, nephews,[3] or to either of his own two sons.

To my knowledge, the second document has never before been referred to in connection with Buttet. It is a census, drawn up at some time in 1551, of the inhabitants of Chambéry who were obliged to pay a tax for the maintenance of the town's defence walls. In the section listing the 'noms et surnoms des manans et habitans en la dixaine de la Juerie començant à la porte de Masche jusques au Couvent Saint Dominique', there is an entry for 'Messieurs les freres Buttet' who are taxed for twenty-eight florins and ninety-five écus.[4] As in the case of the previous document, the absence of Christian

1. ADS, série B: Archives du Parlément de Chambéry: arrêts criminels rendus sur pièces vues: B55, fol. 156 r°.
2. Marc-Claude de Buttet, p. 220. The paternal home was situated near the rue Saint-François; see supra, p. 29.
3. His two brothers, Louis and Philibert, may still have been alive; Claude had three nephews, Jean-François, Jean-Louis and Bernard. They all lived or owned property in Chambéry; see Foras, Armorial, I, 290-291.
4. ADS, série SA: Archives de Cour: SA 17, article 19; fol. 18 r°. It is an 18th century copy of a document no longer extant. In the section 'dizaine de la grand rue despuis la maison des boursiers jusques en la maison du sire Heustace Scarron', there is an entry for 'Madame la maistresse Buttette' who is required to pay ten florins (fol. 10 r°); this may be a reference to one of Marc-Claude's sisters, cousins or to his mother, if she was still alive.

names allows for the possibility that it is a reference to Marc-Claude and his brother, Louis.[1]

4: A LETTER FROM JEAN DE BOYSSONNE, 1553

In a letter dated 9 February 1553, Jean de Boyssonné describes how he has collected a sum of money 'a procuratibus Butteti', to be repaid to a certain Hector Riquier, to whom the letter is addressed. Mugnier alone has drawn attention to this letter,[2] but given both that he only partially reproduces it and its rarity, it deserves complete transcription in the present study:

> Curavi negotium tuum, cum huc venissem; nihilque praetermisi quod ad meum officium erga te pertinere sum arbitratus. Quod tandem confeci ex animi tui meique sententia. Nam eam pecuniam quam tuo nomine Dominus Pingonus a procuratoribus Butteti acceperat, Pingonus mihi hodie numeravit. Quam ego statim ad te deferendam tibique reddendam diligentissime et fidelissime etiam curavi. Scripsi itaque, et mandavi Anthonio meo ut eam pecuniam cum his literis tibi redderet, quibus etiam adiunctae sunt literae quas ad te idem ipse Pingonus nunc exaravit. Reliquum est ut si quid aliud a me, dum hic ago, tua gratia perfici velis, ad me scribas. Meam etenim operam et diligentiam tibi nunquam defuturam, ut tibi persuadeas, omnium maxime cupio. Vale. Camberii. v. Id. Februar. 1553.[3]

1. For the other possibilities, see supra, p. 65, n. 3.
2. Marc-Claude de Buttet, p. 207, n. 1; curiously he omits all mention of Buttet in his later work La Vie et les poésies de Jean de Boyssonné: professeur de droit à Toulouse et à Grenoble, Conseiller au Parlement de Chambéry: (XVIe siècle) (Paris, H. Champion, 1897). G. Guibal also makes no mention of Buttet in his study De Ioannis Boyssonnei vita seu de litterarum in Gallia meridiana restitutione: thesim proponebat facultati litterarum Parisiensi (Toulouse, A. Chauvin, 1863).
3. BMT, MS 834: CCXLIV.

Mugnier presumes that the Buttet referred to is Marc-Claude,[1] but the absence of a Christian name, and the commoness of the name Buttet,[2] make this uncertain. I have found no other details concerning the matter, except that Buttet was acquainted with Boyssonné,[3] Pingon[4] and Antoine Battendier.[5]

5: THE APOLOGIE, 1554

In 1554, Buttet's first known work was published: the Apologie.[6] He could not have begun it before July 1553, the year in which appeared the work it attacks, Aneau's preface to the Stile et reglement sur le faict de la justice.[7] The sonnet which concludes the Apologie is Buttet's earliest known poetic composition.[8]

The Apologie counters Aneau's opinion that prior to

1. Marc-Claude de Buttet, p. 207, n. 1.
2. See supra, p. 30, n. 3.
3. See infra, p. 100 and n. 6.
4. See infra, pp. 100 and n. 1, 101, 106-107, 131, 132, 180-181.
5. See infra, pp. 99 and n. 7, 101, 102-103.
6. See infra, bibliography of Buttet's works, no. 1. As Mugnier observes (Marc-Claude de Buttet, p. 93), it is in French, not Latin, as Jacob claims (OEuvres poétiques, I, v).
7. Stile et reiglement sur le faict de la justice: abbréviation des procès & modération des frais d'iceulx, dressé par le court de parlement de Savoye, extrait des ordonnances royaulx tant anciennes que nouvelles auctorisé et approuvé par le roy: publié en la dicte Court le vingt-septième iour de juillet 1553. -A la fin sont mis plusieurs édictz et ordonnances royaulx concernant le faict de la Justice et gouvernement du pays de Savoye (Lyon, P. de Portonaris, 1553). The preface is transcribed in the Apologie, fols. 15 r°-16 r°.
8. Apologie, 14 v°. It is also the oldest known sonnet in L'Amalthée; see infra, my text, XCVII.

the French invasion of 1536, 'exces, tort, crime, impuny malefice/Estoient commis (vn temps fu) en Savoie'.[1] Defining his defence as a 'deuoir naturel que i'ay a mon pais',[2] Buttet systematically refutes each of Aneau's arguments that the Savoyard people were barbaric.[3]

The Apologie gives an indication of Buttet's literary projects in 1554. Without indicating if it is to be in prose or verse, he reveals that he intends to write about the 'antique origine' of the Savoyard people.[4] This was a popular theme of the period.[5] I have found no work by Buttet which conforms to this description. It may be the Livre des plus illustres & apparens personnages de son pais,[6] or the Hystoriens,[7] two works referred to by several of his contemporaries yet which have disappeared without trace.

6: BUTTET INVOLVED IN LITIGATION, 1554-1556

On 5 November 1554, the Juge mage of Savoy appointed

1. Apologie, fol. 16 ro, 'A CE MESME',vv. 1-2.
2. Apologie, fol.2 vo. This contradicts Mugnier's argument that Buttet could not have been patriotic; see supra, pp. 52-53.
3. For a detailed analysis of the Apologie, see Mugnier, Marc-Claude de Buttet, pp. 92-108.
4. Apologie, fol. 11 ro.
5. For example, Ronsard's Franciade aimed to show the Trojan origins of the French people; on the motivation behind these national historical epics, see D. Ménager, Ronsard le roi, le poète et les hommes, Travaux d'Humanisme et Renaissance, 169 (Genève, Droz, 1979), pp. 293-296.
6. See infra, bibliography of Buttet's works, no. 33.
7. See infra, bibliography of Buttet's works, no. 29.

Buttet as the curator of 'la personne et biens' of his brother, Jean-Louis.[1] When this was decreed, Buttet was possibly in Chambéry to take charge of his brother's affairs. The reason why Buttet was made his brother's curator is unknown; however, the series of acccusations and guilty verdicts sustained against a certain Jean-Louis de Buttet, between 1550 and 1551,[2] strengthen Mugnier's hypothesis that it was perhaps because he was exiled for a crime, or because he was mentally unstable.[3] Mugnier suggests that Jean-Louis may have been forced to leave Savoy even after the restoration of Duke Emmanuel-Philibert in 1559.[4] However, he probably left before the end of 1554, as otherwise there would have been no need

1. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B79, fol. 42 r°;
2. ADS, série B: Archives du Parlement de Savoie: arrêts criminels sur pièces vues: B54, fols 4 r°, 6 v°-7 r° (Mugnier only mentions fol. 7): on 12 March 1550, Jean-Louis was fined for 'exces...et pour blasphemes'; B55, fols 98 r°-v° , 151 r°, 153 v°-154 r° (Mugnier only mentions fol. 98): on 19 April 1551, he was found guilty of holding 'assamblées clandestines et illicites'; on 20 and 23 June 1551, he made two separate requests for 'eslargissement', presumably for his release from prison where he was to stay until he had paid the fines imposed on 19 April. I see no justification for Mugnier's contention that these two cases must only concern Buttet's cousin, Jean-Louis: They could equally well refer to his brother; see Marc-Claude de Buttet, p. 28, n. 3. On Buttet's cousin, Jean-Louis, see Foras, Armorial, I, 290. Foras only gives the name of Buttet's brother: he provides no biographical information and, as indicated above (p. 30, n. 3),omits him entirely from the genealogy of the De la Mar family. Significantly, no mention is made of him in the Rochet acts which indicate to which of their children Claude Buttet and his wife bequeathed their property.
3. Marc-Claude de Buttet, p. 28.
4. Marc-Claude de Buttet, p. 28.

to appoint a curator in that year.

Two documents , hitherto never recorded in connection with Buttet's biography, suggest that the poet was very possibly detained by legal affairs in Chambéry, at least until the end of June 1555.

The first of these reveals that on 11 May 1555, Marc-Claude presented a request for the 'eslargissement de sa personne' to the public prosecutor of the Parliament at Chambéry.[1] This request was granted and he was presumably acquitted of the charge against him. Unfortunately, no documents have come to light to indicate both the accusation brought against him and the duration of his imprisonment.

The second document is dated 21 June 1555, and appears to be the final stage of a lawsuit brought against Marc-Claude in February of that year.[2] It is doubtful that this is connected with the previous one, which concluded with his acquittal on 11 May[3] as this second document suggests that he was still in prison on 21 June. The request for 'eslargissement' could not have been an application for bail, as under French law, in force in Savoy from 1536-1559, the accused had no right to it.[4] The Parliament's decision to grant his request

1. ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B59, fol. 78 v°.
2. ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B59, fols 105 v°-107 r°.
3. See supra, this page.
4. On French criminel procedure in the 16th century, see

therefore signals the definitive end of that particular case. It is therefore likely that Buttet was involved in two separate criminal proceedings, and although he was acquitted of the first set of charges on 11 May, he was obliged to remain in prison until the second suit had been judged on 21 June.

According to this document, Buttet and several others[1] were charged with 'exces, port d'armes, blasphemes, et contravention du rest'.[2] Marc-Claude was accused of being in possession of arms on 12 February 1555, and his 'responses' were given on 17 February;[3] in accordance with the law of the time, Buttet would have been imprisoned at this stage in the proceedings, and he must have remained there until his request for 'eslargissement' was granted on 21 June.[4]

At some time prior to 1560, Louis Milliet, a Savoyard lawyer,[5] successfully intervened in a lawsuit on Marc-Claude's behalf: in an ode published in that year, the poet reminds Milliet that

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J.H. Langbein, Prosecuting Crime in the Renaissance: England, Germany, France (Cambridge, Massachusetts, Harvard University Press, 1974), pp. 210-251.

1. Including his friend Claude Lambert; on their friendship, see infra, pp. 100 and n. 2.

2. ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B59, fol. 105' v°.

3. ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B59, fol. 106 r°. On 31 December 1532, François I had decreed:'les armes...sont prohibées et deffendues à tous les subgectz'; see Ordonnances des rois de France, Académie des Sciences Morales et Politiques,(Paris, 1936-1940), VI, 303-305.

4. See Langbein, Prosecuting Crime in the Renaissance, pp. 228-231.

5. On Milliet, see infra, pp. 88, 99, 100, 101.

Par ton graue parler me tiras de l'encombre
Ou i'alloi trebucher, quand soudein tu fis [sombre]
Tout le Senat béant à tes dits merueilleus.[1]

Although the details of the case are unknown, the possibility cannot be discounted that it was one of the forementioned ones.

On 26 August 1556, Louis de la Ravoyre, Seigneur de Tresserve,[2] began proceedings against Marc-Claude and his brother.[3] La Ravoyre wanted to annul two sale contracts which dated back to before 1530.[4] Although his reasons for wanting to do this are not indicated in the extant

1. Le Premier Livre des vers, I, fol. 34 r°, XXIII, vv. 6-8.
2. Louis de la Ravoyre or Ravoire (?-1578? 1579?), Seigneur of Tresserve, Marches and Ravoire, situated at Saint-Jean de la Porte. The following lawsuits concerning him have come to light in the course of my research: ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B55, fols 164 r°-165 r°, 176 v°-177 r°, 194 r°-v°, 212 v°-213 r°, 238 r°-239 r°; B56, fols 17 r°-20 r°, 38 r°-v°: 1551-1552, he was found guilty of violence against Pernette Bonnard and Arthaud de la Roze; ADS, série B: Archives propres du Sénat de Savoie: arrêts civils rendus en audience: B33, fols 248 r°-250 r°: 1551 property dispute with the Charrente family; B71, fol. 24 r°: case brought against him by the Beuse family in 1561. Also, see Foras, Armorial, V, 89.
3. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B79, fols 39 r°-43 r°. I am most grateful to R. Devos, of the Archives Départementales de Haute-Savoie, for his assistance in analysing this document. Mugnier briefly refers to the case; see Marc-Claude de Buttet, pp. 27-28, 224-225.
4. Without revealing his source, Mugnier claims that the sale contracts were drawn up in 1551 and 1558 respectively; see Marc-Claude de Buttet, p. 28. However, the only known document concerning the case (see supra, n. 2) does not indicate the dates of the contracts. A contract de laoudz of 1 April 1530 is mentioned (fol. 42 v°), hence the sale itself must have been before this date. A contract of resale dated 16 April 1556 is referred to (fol. 41 ro), but it is not stated if it refers to both sale contracts.

documents concerning the case,[1] it seems probable that he did not feel that he had been paid the correct price for the property in question. The case was to last six years.[2]

7: PATRONAGE

It is generally acknowledged, albeit on slight if any grounds, that Marguerite de France was Buttet's patroness.[3] However, little attention has been given to the possibility that he may also have enjoyed the patronage of other people.

Jacob[4] alone draws attention to the significance of the ode in which Buttet adresses Jean Truchon, the First President of the Parliament of Grenoble,[5] as the 'patron de mes carmes'.[6] Although it seems plausible that Truchon acted as his patron, Jacob does not justify why he believes the two lived together.[7] I have discovered no further details about their friendship.

1. The text of the trial is no longer extant; the Arrêts du Sénat only outline the procedure of the case, and do not provide much information about the cause of litigation.
2. On the conclusion of the lawsuit, see infra, pp. 133-136.
3. See infra, pp. 74-84.
4. OEuvres poétiques, I, v.
5. On Truchon, see Mugnier, Marc-Claude de Buttet, pp. 157-159.
6. Le Premier Livre des vers, I, fol. 62 vo, XVII, v. 38.
7. OEuvres poétiques, I, v.

Philippe[1] and D'Amat[2] suggest that only the Cardinal de Châtillon was Buttet's protector.

To date, the possibility has been ignored that Henriette de Nevers and her father, François de Clèves, may have been Buttet's benefactors; this is implied by a sonnet in which Buttet reminds Henriette how, finding his poetry 'plaisans',

> ...fille encor', (la Muse aiant ja chere)
> Ta main ouvrit celle-là de ton pere,
> Qui m'honnora de ses riches presens.[3]

Unfortunately, I have found no documents to firmly substantiate this hypothesis.[4]

The patronage which Buttet received from Marguerite is better documented, and was undoubtedly the most significant.

8: BUTTET'S INTRODUCTION TO MARGUERITE DE FRANCE

There has been considerable speculation about the age at which Buttet first came to the French Court in Paris.

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1. Les Gloires de la Savoie (Paris, Clarcy/Annecy, Monnet/Chambéry, Baudet, 1863), p. 198; Les Poètes de la Savoie, pp. 22-23.3.
2. R. D'Amat, 'Buttet (Marc-Claude de), in Dictionnaire de Biographie Française: sous la direction de J. Balteau, M. Barroux, M. Prevost, 16 vols (Paris, Letouzey & Ané, 1933-1985), VII, 737.
3. L'Amalthée, p. 46 [a]; see infra, my text, LXXI, vv. 12-14.
4. For a comprehensive list of the archives consulted which concern the French royal households, see infra, bibliography of archival sources.

Without revealing their grounds, Ritter,[1] Philibert-Soupé,[2] and Perouse[3] claim that he went there when he was very young, yet they do not offer a specific date. In Jacob's opinion, he came to the Court of Henri II when he was twenty-one, that is, in 1545 according to his calculation of Buttet's birth date.[4] Raymond suggests that it was in 1550 when, according to his estimation, Buttet would have been about twenty years old;[5] he is very precise about when Buttet sought Marguerite's patronage: 'En 1558 et 1559,...l'ancien amant d'Amalthée est plus assidu que jamais au Louvre, où le retient, au lieu d'un amour décevant, l'espoir d'être accepté par Madame Marguerite comme chantre officiel de sa future Maison de Savoie; pour mériter cette faveur, il se pose en poète courtisan'.[6] Arminjon, however, believes that he came to the Court at the age of nineteen,[7] that is, in 1549, according to his calculation of Buttet's date of birth.

It is a popular belief that while Buttet was in Paris, the Cardinal de Châtillon presented him to Marguerite de France. Goujet is the first to suggest

1. Recherches sur le poète Claude de Buttet, p. 139.
2. Les OEuvres poétiques, p. viii.
3. G. Perouse, 'Marc-Claude de Buttet', in Causeries sur l'histoire littéraire de la Savoie, 2 vols (Chambéry, Dardel, 1934), I, 109-146 (p. 113).
4. OEuvres poétiques, I, vi; on Jacob's estimation of Buttet's birth date, see supra, pp. 38-40. François I was, however, the monarch in 1545.
5. L'Influence de Ronsard, I, 240.
6. L'Influence de Ronsard, I, 241.
7. Marc-Claude de Buttet en son temps, p. 4.

this,[1] although he does not indicate when exactly the introduction occurred, or in what circumstances; he merely states that while in Paris, Buttet 'y acquit la connoissance du Cardinal de Châtillon, & cette Eminence le présenta à Marguerite de France'.[2]

Jacob considerably elaborates Goujet's account. He is the first to draw attention to the ode in which Buttet, addressing the Cardinal de Châtillon, evokes his introduction to the Princess:

> Qvand deuant la seur du Roi
> La diuine MARGVERITE
> Ie montroi au pres de toi
> Quelque traits de son merite,
> Et que mon vers se combloit
> D'vne lyrique merueille,
> Qui de douceur lui embloit

1. Bibliothèque françoise, XII, 353-354. His view is adhered to by the following: Rigoley de Jouvigny, Les Bibliothèques Françoises de la Croix du Maine et de du Verdier, II, 79; Grillet, De Buttet (Marc-Claude), 92; Morand, La Savoie et les Savoyards au XVIe siècle, p. 362; Folliet, Un Poète du XVIe siècle, p. 161; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 3; Philibert-Soupé, Les OEuvres poétiques, p. viii; Dufour and Rabut, Ode à Madame Marguerite de France, p. 9; Jacob, OEuvres poétiques, I, xvi; Mugnier, Marc-Claude de Buttet, pp. 23-24; Balmain, Un Oublié: Marc-Claude de Buttet, pp. 9-10; W. Stevens, Margaret of France: Duchess of Savoy 1523-74: A Biography...with a photogravure frontispiece and sixteen other illustrations (London, John Lane The Bodley Head/ New York, John Lane Company, 1912), p. 288; Ziegler, La Corne d'Amalthée, p. 9; unsigned article 'Buttet (Marcos Antonio de), in Enciclopedia universal ilustrada europeo-americana: etimologias sanscrito, hebreo, griego, Latin, Arabe, lenguas indigenas americanoas, etc: versiones de la mayoria de las voces en francés, italiano, inglés, aleman, portugués, catalan esperanto, 70 vols (Barcelona, J. Espasa, 1907-1930), IX, 1570; Perouse, Marc-Claude de Buttet, 113; Arminjon, Marc-Claude de Buttet en son temps, p. 3

2. Bibliothèque françoise, XII, 353-354.

L'esprit raui par l'oreille,

Le soin qui te tient le plus,
Et la faueur dont tu vses,
Aux chers enfans de Phoebus,
Et aux saints prestres des Muses,
Te fit d'vn si bon aueu
Loüer les tons de ma rime,
Que ma Princesse ma eu
Des ce tens en quelque estime.[1]

Jacob believes that the Cardinal particularly favoured Buttet because he recognised in his poetry a sympathy to Protestantism.[2] He attempts to corroborate this by citing a sonnet illustrating what he perceives as 'traces certaines' of Protestantism in Buttet's poetry, yet which is in fact neo-Platonic rather than Christian in tone.[3] Certainly, his conclusions about Buttet's religious tendencies are based upon a highly subjective interpretation of his poetry, and he does not therefore satisfactorily justify why the Cardinal should have had a particular interest in Buttet.

Morand believes that it was not just the Cardinal's recommendation which gained Buttet access to Marguerite's Court, but an ode which he dedicated to her.[4] He does not identify the ode, but his source is undoubtedly the ode cited above, which mentions a'lyrique merueille' (v. 6)

1. Buttet, Le Premier Livre des vers, fol. 11 v°-12 r°, IIII, 1-16; see Jacob, OEuvres poétiques, I, xvi
2. OEuvres poétiques, I, xvi-xvii; on Buttet's religious views, see infra, pp. 186-191.
3. OEuvres poétiques, I, xvii; see L'Amalthée, p. 169, [b] and infra, my text, CCCXVIII.
4. La Savoie et les Savoyards au XVIe siècle, p. 362.

which enchanted the Princess.[1] Mugnier suggests that this 'lyrique merueille' was published in 1560 in the Premier Livre des vers under the title 'AUX MUSES POVR immortaliser la vertu de Madame Marguerite'.[2] He offers no firm proof to corroborate this hypothesis, and even if it is valid, he does not consider the possibility that it may have been the manuscript version of this ode which was recited before the Princess.[3]

According to Mugnier, Buttet entered Marguerite's service after the completion of his studies.[4] He ignores the possibility that he was in royal service while still a student.[5]

Other documents, hitherto overlooked, give a further insight into Buttet's life at the French Court.

One of Pyochet's livres de raison confirms that Buttet was highly favoured by the Cardinal; Pyochet reveals that his cousin was 'chery de Oddet de Colligny, Cardinal de Chastillon, frere de l'Amiral de Chastillon, comme son protecteur et Moecenas'.[6]

In the prose épître which precedes his 1559 Epithalame,[7] Buttet reminds Marguerite that 'il vous

1. See supra, p. 76.
2. Le Premier Livre des vers, I, fol. 24 v°; see Mugnier, Marc-Claude de Buttet, p. 24.
3. See infra, bibliography of Buttet's works, no. 24.
4. Marc-Claude de Buttet, p. 23.
5. After all, it is believed that Ronsard was a page in the royal écurie while still a student; see Laumonier, Ronsard: poète lyrique, p. 47.
6. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 13 r°.
7. See infra, bibliography of Buttet's works, no. 3.

auoit pleu trois ans y a m'oüir reciter au Louure en presence de Moseigneur le Reuerendiss. Cardinal de Chastillon'.[1] This particular reference to the Cardinal suggests that he was the intermediary between Buttet and the Princess, as the ode addressed to him implies.[2] As Buttet reveals that he has been at the Louvre for three years, it is possible to estimate when he came to the Court: the épître was written in 1559, hence Buttet must have come there in about 1556, when he would have been aged between twenty-five and twenty-seven.[3]

Several hypotheses have been proposed about the post which Buttet supposedly occupied while in Marguerite's service. Only Mugnier's is founded on archival evidence. None of these hypotheses distinguish between the position he supposedly held in her household at the French Court, and the one he is believed to have had at the Savoy Court, following her marriage and departure from Paris in 1559.[4]

Jacob offers the first hypothesis and this is the most popular one; he believes that Marguerite 'l'avait attaché spécialement à sa personne en qualité de mathématicien et de secrétaire...sans doute remplissant une charge de confiance auprès de cette princesse'. [5]

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1. Epithalame, fol. [2] v°.
2. See supra, pp. 76-77.
3. On the calculation of Buttet's date of birth, see supra, pp. 37-42.
4. See infra, pp. 116-125.
5. OEuvres poétiques, I, xv, xvii; his view is subsequently adhered to by the following: J. Hutton,

Ziegler[1] and Tiollier[2] suggests that Buttet only had the post of secretary.

Morand believes that 'il fut simplement poète et passa sa vie à faire des vers'.[3] Similarly, Raymond describes him as a 'poète courtisan'.[4]

Mugnier's conclusions are based on his examination of certain archives concerning Savoy. He believes that after being admitted to Marguerite's Court, 'il ne paraît pas qu'il y ait jamais obtenu le charge de valet de chambre ou quelque office un peu important, car s'il avait possédé le moindre titre nous en aurions certainement retrouvé la mention sur les registres du Parlement du Sénat de Savoie, où il ne reçoit que la qualification, banale alors, d'écuyer'.[5] He suggests, however, that Buttet was probably in receipt of 'quelque modique pension' from Marguerite.[6] However, the shortcomings of Mugnier's research are considerable: the only documents he has consulted are legal ones, and they are not therefore directly relevant to Marguerite's French or Savoyard household.[7]

Themes of Peace in Renaissance Poetry, edited by Rita Guerlac (Ithaca, London: Cornell University Press, 1984), p. 109; Arminjon, Marc-Claude de Buttet en son temps, p.3

1. La Corne d'Amalthée, p. 10.
2. Promenade rue Metropole, p. 39.
3. La Savoie et les Savoyards au XVIe siècle, p. 361.
4. L'Influence de Ronsard, I, 241.
5. Marc-Claude de Buttet, p. 26.
6. Marc-Claude de Buttet, p. 26.
7. The only archival records mentioned by Mugnier, apart from Buttet's testament, are ADS, série B: Archives du Parlement de Savoie, and Archives propres du Sénat de Savoie.

There appear to be no surviving documents which record the people in Marguerite's French household for the period 1556 onwards,[1] the year in which, according to the épître,[2] Buttet came to the Louvre. There is no evidence either that he was a member of any of the other royal households.[3]

As Mugnier points out, Buttet is referred to as an escuyer in certain legal documents of 1560 onwards.[4] However, the term is applied to him even earlier, before his arrival at the French Court, in the hitherto unrecorded papers of 1555 concering his imprisonment.[5] Mugnier explains: 'Ce titre était alors donné à tout noble, de noblesse moyenne au moins, étant allé aux

1. For a comprehensive list of the documents consulted, see infra, bibliography of archival sources. The following are particularly relevant as they appear to be the only extant ones directly pertinent to Marguerite's household at the Louvre: BNP, MS Fr. 10394 (Compte 1550); MS Fr. 7856: Table des ordonnances et estats des maisons des roys, reynes, dauphins, enfans et autres princes de France: Louis XII-Louis XIV (1499-1665); this 17th century copy of many inexistant documents records the officiers domestiques of Marguerite's household for the following years: 1 October 1530-December 1533; 1 January 1533-December 1536; 1 January 1536-31 December 1540; 1 January 1541-31 December 1550; MS Fr. 3068(108), (Compte 1533).
2. See supra, pp. 78-79.
3. However, on the probability that François de Clèves was his patron, see supra, p. 74.
4. The documents in question are the following: ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B79, fols 39 r°-43 r°; B102, fols 94 vo-95 ro. For an analysis of these documents, see supra, pp. 72-73, infra, pp. 133-134, 136-137.
5. ADS, série B: Archives du Parlement de Chambéry: arrêts criminels sur pièces vues: B59, fol. 78 v°; fols. 105 v°-107 r°. See supra, pp. 70-71.

armes, ou voulant suivre la carrière des armes'.[1] This is, however, an over-simplification of the 16th century use of the term. Although it was applied to a nobleman who trained to be a cavalry soldier in the royal écurie, it was also used in a non-military sense to describe someone of the lower ranks of nobility: Nicot explains that it indicates

> le plus bas & premier degre de noblesse, & par ce que les Notaires en France donnent ce tiltre d'Escuyer à tout gentil-homme n'ayant tiltre plus signalé que d'vn Seigneur Chastelain, on le rend Scrutiser, comme portant Escu ou Blason à armes, estant Escuyer proprement celuyqui a droit & prerogatiue de porter Blason & Escu armoirié, lequel droit appartient aux seuls gentils-hommes, Et par ce tout Escuyer est gentil-homme...& est si bien ce mot Escuter le premier degré de noblesse, que lesdits Notaires le mettent deuant la Seigneurie du gentil-homme, tenant fief ou arriere-fief, disans tel, &c. Escuyer, Seigneur de tel lieu, s'il n'a plus eminent tiltre, que de Seigneur Chastelain, comme dit est. Aucuns font ledit tiltre d'Escuyer subordinatif à celuy de cheualier sans plus, appelans Escuyer le gentil-homme qui n'a encores receu l'Ordre de cheualier, quelque eminence d'aultre tiltre qu'il ait.[2]

Buttet's name does not appear among the écuyers attached to the various royal French households of the time.[3] Lack of extant documentation prevents us from knowing if he exercised such a post at Marguerite's French Court.[4] Consequently, until evidence is discovered to confirm whether or not Buttet was ever an

1. Marc-Claude de Buttet, p. 200.
2. Thresor de la langue françoise tant ancienne que moderne de Jean Nicot M.DC.XXI, Fondation Singer-Polignac (Paris, A & J Picard, 1960), pp. 250-251.
3. See infra, bibliography of archival sources.
4. See supra, p. 81, n. 1.

écuyer in the French army, the use of the term cannot be fully understood. However, since Buttet did not come to the French Court before 1556, it is probable that the two legal documents of 1555 refer to him as an écuyer in the sense defined by Nicot.

Although it is impossible to know if Buttet occupied a post in Marguerite's French household, it is certain that she did not act as his literary patroness before 1559. In the Epithalame's épitre, Buttet tells the Princess that 'le plus grand desir que i'aye iamais eu, c'est de m'y pouuoir si bien employer, qu'en fin par là ie puisse paruenir au nombre de ceux qui sont dediés à vous faire tres humble & tresobeissant seruice'.[1] He tells Marguerite that the Epithalame is merely the 'arres d'vne plus grande, qui vous est vouée de long temps, & bientôt, aidant Dieu, sera mise au iour sous la protection & garde de vostre nom, auquel des à present auec toute reuerence ie la dedie'.[2] This strongly suggests that at the moment of the épître's publication, at sometime after 30 June 1559,[3] Marguerite was not yet his protectress. This larger work to be published under her 'protection & garde' is undoubtedly the Premier Livre des vers, published at some time during 1560 and 'DEDIE' // A TRESILLVSTRE PRINCESSE // MARGVERITE DE FRANCE

1. Epithalame, fol. [2] r°.
2. Epithalame, fol. [3] r°.
3. See infra, pp. 86-88.

DVCHESSE DE SAVOIE // ET DE BERRI. //'.[1] It therefore seems that she was acting as his literary patron by this time.

Pyochet reveals that his cousin 'eust cest honneur d'estre cogneu et aimé de la perle de France, Marguerite, soeur du roy Henry second, despuis duchesse de Savoye'.[2] This suggests that Buttet was certainly highly favoured by Marguerite before 9 July 1559, when she became Duchess of Savoy on her marriage to Emmanuel-Philibert.[3]

Buttet may have endeared himself to the Duchess not just through his poetry, but through his aptitude for mathematics.[4] La Croix du Maine calls Buttet the 'bien aimé de son Altesse, soit pour les Mathematiques ou autres disciplines esquelles il est for bien versé'.[5] It is uncertain, however, whether La Croix du Maine is referring to Marguerite or to Emmanuel-Philibert, as the title Altesse could be applied to either sex.[6]

1. See infra, bibliography of Buttet's works, no. 8.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 12 vo.
3. On this event, see infra, pp. 86-88.
4. See supra, pp. 43-44.
5. Premier volume de la bibliothèque, p. 306.
6. See H. Estienne, Deux dialogues du nouveau langage françois italianizé et autrement desguizé, principalement entre les courtisans de ce temps: de plusieurs nouveautez qui ont accompagné ceste nouveauté de langage, de quelques courtisanismes modernes, et de quelques singularitez courtisanesques, edited by P.M. Smith, La Renaissance Française: Editions et monographies (Genève, Slatkine 1980), pp. 226-227, n. 659. Ronsard uses it for a woman; see Elegies, Mascarades et Bergerie, ed. cit. , XIII, 243, 'Sonet à L'Alteze Mere de Monseigneur le duc de Lorraine'.

9: POETIC PRODUCTION, 1559-1560

Following the Apologie of 1554,[1] Buttet did not publish any other known works until 1559. Two of the works published in this year are political, and show Buttet in his role as Court poet.

The first of these was written to celebrate the treaty of Cateau-Cambrésis, which was signed on 3 April 1559 and which ended the dissension between France and the Emperor Charles V.[2] As Jacob alone points out,[3] the privilège of Buttet's Ode à la paix [4] is dated 21 February 1558, which suggests that it was composed before the treaty was signed in order to encourage a positive outcome to the peace negotiations.[5]

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1. See supra, pp. 67-68.
2. On this event, see L. Romier, Les Origines politiques des Guerres de Religion, 2 vols (Paris, Perrin, 1913-1914), II, 297-347.
3. OEuvres poétiques, II, 204, n. to p. 122.
4. See infra, bibliography of Buttet's works, no. 2. This ode was published in 1560 in Le Premier Livre des vers, II, fol. 49 r°, under the title 'HYMNE A LA PAIX' (no variants). On Buttet's treatment of the theme of peace in this and other odes, see Hutton, Themes of Peace in Renaissance Poetry, pp. 96-97, 108-109, 268, 270, 271, 275, 277, 280-281, 288, 295. On the poetry written to commemorate the treaty, see D. Hartley, 'La Célébration poétique du traité du Cateau-Cambrésis (1559): document bibliographique', BHR, 43 (1983), 303-318.
5. Indeed, Du Bellay, L'Hôpital and Ronsard all wrote anticipatory poems concerning the treaty; see Hartley, La Célébration poétique du traité du Cateau-Cambrésis, pp. 307, 308-309.

The other work, the Epithalame[1] was composed to celebrate the marriage between Marguerite de France and Emmanuel-Philibert;[2] this marriage was a direct consequence of the treaty of Cateau-Cambrésis and it took place on 9 July 1559, hence it must have been composed at some time between April and June. The privilège is not dated, but it is certain that some copies were published before the ceremony. In the épître which accompanies some copies,[3] Buttet explains to Marguerite that the

1. See infra, bibliography of Buttet's works, no. 3 . It was later published in Le Premier Livre des vers, fol. 110 v° under the new title 'EPITHALAME AVX NOSSES DE TRESMAGNANIME PRINCE EM. PHILIBERT DVC DE SAVOIE & de tresuertueuse Princesse Marguerite de France, Duchesse de Berri, sur les triumphes qui étoient prets à faire, sans la mort du Roi suruenue' (no variants). On the publication of the copies accompanied by the prose épître, see infra, pp. 87-88. On the influence of Buttet's Epithalame, see E. Welsford, Spenser: Fowre Hymnes: Epithalamion: A Study of Edmund Spencer's Doctrine of Love (Oxford, Blackwell, 1967), pp.68-69.
2. On this event, see R. Peyre, Une Princesse de la Renaissance: Marguerite de France, duchesse de Berry, duchesse de Savoie (Paris, E. Paul, 1902), pp. 26-48; Stevens, Margaret of France, pp. 109-205; Romier, Les Origines politiques des Guerres de Religion, II, 387-388. On its poetic commemoration, see Hartley, La Célébration poétique du traité du Cateau-Cambrésis.
3. Goujet is the only writer to mention the épître; see Bibliothèque françoise, XII, 355. For those copies of the Epithalame which include the épître, see infra, bibliography of Buttet's works, no. 3. It is recorded in the following sale catalogues: E. Picot, Catalogue des livres composant la bibliothèque de feu M. le Baron James de Rothschild, 5 vols (vols 1-3: Paris, Damoscene Morgand; vols 4-5: E. Rahir,1884-1920), I, 491, entry 708; Catalogue des livres rares et précieux manuscrits et imprimés composant la bibliothèque de feu M. le Comte de Lignerolles, 2 vols (Paris, Charles Porquet, 1894), II, 123, entry 1227; Bibliothèque de feu M. Hector de Backer (Paris, [publisher?] 1926), pp. 218-219, entry 417. The following mention the Epithalame but do not specify if the épître is included; G. De Bure, Catalogue des livres de la bibliothèque de feu M. le Duc de la Vallière:

> s'acheuoit d'imprimer, ce pendant que le loüable & requis exercice des armes auoit émeu tout le tournoy dressé pour la commune ioye d'vn tant heureux mariage, & que les Princes & Cheualiers de la France auoyent ia fait grandes preuues de leurs vaillances, la Fortune coustumiere d'entremesler la tristesse au plaisir, a fait que le Roy, (apres s'estre monstré aux armes & vaillant Chaualier & Roy,) a esté atteint au visage d'vn coup de lance: qui a non seulement apporté vn commun dueil à la France, mais retardement des nosses...Ce que voyant, i'estoy aussi tout prest de ruiner ce mien petit edifice, n'eut esté l'asseurance que i'ay eüe, qu'encores que les choses n'ayent esté faites ainsi qu'on les preparoit, & que vostre grandeur meritoit, plus que ie n'en ay sceu preuoir & mettre par écrit, vostre excellence ne trouueroit mauuais les voir decrites: mesme ne m'ayant donné le temps tant soit peu de loisir pour les refaire.[1]

The accident to which he refers occurred on 30 June 1559. It appears, then, that those copies of the Epithalame which do not contain an épître were published before the King's death, and those which do include it were published after this date. The épître was merely

première partie contenant les manuscrits, les premières éditions, les livres imprimés sur vélin & sur grand papier, les livres rares, & précieux par leur belle conservation, les livres d'estampes, &c. dont la vente se fera dans les premiers jours du mois de décembre 1783, 6 vols (Paris, G. De Bure, 1783), II, 362, entry 3176; Catalogue des livres rares et précieux de la bibliothèque de feu M. le Comte de Mac-Carthy Reagh 5 vols (Paris, De Bure Frères, 1815), II, 96-97, entry 4486. Although these two last copies are printed on vellum, and the two vellum copies I have located both include the épître, it is uncertain if all copies printed on this medium were identical: some copies were published before the King's death, and do not have an épître, and those published afterwards, do include it (see supra, this page and p. 88).

1. Epithalame, fol. [2] v°.

inserted into some of the already printed copies.[1]

Some copies of the Epithalame were printed on vellum and decorated with gold leaf.[2] These were probably intended for a more wealthy public, or even for a select body of friends; this latter hypothesis is corrobrated to some degree by one copy's manuscript dedication, apparently in Buttet's hand, to Louis Milliet: 'Ludovico Millieto Jurecons[ulto]/patrono benemerito in perpetua/amicitia testimoniu[m] M. Cl. Buttetus./Dono dedit 1559 Lutetia'.[3] This dedication, never before mentioned by Buttet scholars, emphasises the great friendship between the two men.[4]

In the same year, Buttet commemorated Henri's death in the Ode funebre sur le trepas du roi.[5] It must have been composed at some time between 10 July, the date of

1. This is evident from the system of gathering used in the copies of the Epithalame containing the épître: it is printed on the three pages of a single sheet and forms an unsigned gathering.
2. See infra, bibliography of Buttet's works, no. 3; also, see supra, p. 86, n. 2.
3. This dedication is on fol. [14] v° of the Turin copy of the Epithalame; see infra, bibliography of Buttet's works, no. 3. I have compared the handwriting with Buttet's signature on an act of 1 June 1586 (AEG, Archives notariales: Hugues Paquet XII, fol. 73 r°). Unfortunately the Turin archivists were unable to inform me how this copy came to be in their possession.
4. On Milliet and his friendship with Buttet, see supra, p. 71 and infra, pp. 99, 100, 101.
5. See infra, bibliography of Buttet's works, no. 4. Reprinted in Le Premier Livre des vers, fol. 58 r°, XV, under the title 'SVR LE TREPAS du Roi' (No variants). On the poetry written to commemorate this event, see D. Hartley, 'La Mort du roi Henri II (1559) et sa commémoration poétique: document bibliographique', BHR, 47 (1985), 379-388.

his death, and 12 August, the date of the privilège.

10: BUTTET AND CHARLES D'ESPINAY 1559-1560

In 1559, Buttet had a poem entitled 'Sonet sur sa Couronne' published in Charles d'Espinay's Sonets Amoureux.[1] Espinay's name does not appear on the title-page, which only identifies the author as C.D.B. Mugnier suggests that he employed these initials 'voulant peut-être que le gros public les attribuât à Claude de Buttet'.[2] He does explain why Espinay was so cautious, and it is certainly a difficult attitude to understand. I believe, therefore, that Pinvert is probably correct in interpreting these initials as representative of Charles d'Espinay Breton.[3]

According to H. Busson,[4] the Sonets Amoureux were published after Buttet's Ode à la Paix[5] and his Epithalame.[6] As the privilège of the Sonets Amoureux is dated 22 April 1559, this is certainly true with regard to the Ode à la Paix.[7] However,it is uncertain that they

1. See infra, bibliography of Buttet's works, no. 5. Buttet's poem appears with variants in the Premier Livre des vers, fol. 105 v° [b] and in the Amalthée, p. 82 [a]; see infra, my text, CXLIII.
2. Marc-Claude de Buttet, p. 154.
3. Jacques Grévin, p. 342.
4. Charles d'Espinay évêque de Dol et son oeuvre poétique (1531?-1591), Bibliothèque Littéraire de la Renaissance, nouvelle série, 6 (Paris, H. Champion, 1923), p. 46.
5. See supra, p. 85.
6. See supra, pp. 86-88.
7. As already mentioned, its privilège is dated 21 February 1559; see supra, p. 85.

were published after the Epithalame because this latter's privilège is not dated. Those copies which contain the épître were certainly published after the Sonets Amoureux.[1]

In 1560, a revised edition of the Sonets Amoureux was published,[2] and Buttet's sonnet appeared in it with variants.[3] This sonnet is certainly the only extant indication that Buttet and Espinay knew each other.

11: LE PREMIER LIVRE DES VERS, 1560

There has been considerable confusion about the Premier Livre des vers.[4] Some writers claim that Buttet published two books of odes, in either 1560[5] or 1561;[6] others believe that the two books of odes were published together with the Amalthée under the collective title of L'Amalthée.[7] It has also been suggested that the Amalthée was published separately in 1560[8] or in 1561[9] and prior to the Premier Livre des vers. However, in the course of my research, I have found no works by Buttet

1. See supra, pp. 86-88.
2. See infra, bibliography of Buttet's works, no. 6.
3. See infra, my text, CXLIII.
4. For a detailed study, see infra, pp. 296-306.
5. See infra, pp. 301-302.
6. See infra, pp. 301-302.
7. See infra, pp. 301.
8. See infra, pp. 302-305.
9. See infra, p. 305.

which conform to any of these bibliographical descriptions.

The publication date of the Premier Livre des vers has also been disputed, some favouring 1560,[1] others believing it first appeared in 1561.[2] My research confirms that it was in fact first published in 1560, yet unsold copies reappeared with an amended date on the title-page in 1561.[3]

Given its volume, this work may be considered as Buttet's first major verse publication. The verso of the titlepage is a dedicatory sonnet to Marguerite de France.[4] It comprises two books of odes, the first containing twenty-five poems, the second comprising thirty-one. The two books of odes are separated by a Latin ode by Daurat: 'DE ILLVSTRISS. ALLOBROGVM DVCIS D. MARGARETAE Gallicae è Gallia migratione, Ad Marc. Clau. Buttetum. Ioan. Auratus Lemouix'.[5] To my knowledge, this ode appears in no other publication. The second book of odes is separated from the one hundred and twenty-eight sonnets of the Amalthée by a sonnet in metrical verse to

1. See infra, p. 297.
2. See infra, pp. 296-297.
3. See infra, pp. 298-300.
4. See infra, appendix 1.
5. Le Premier Livre des vers, fol. 36 v°-38 v°. On this poem, see G. Demerson, Jean Dorat: Les Odes latines, Faculté des Lettres et Sciences Humaines de l'Université de Clermont-Ferrand II, nouvelle série fascicule 5 (Clermont-Ferrand, Association des Publications de la Faculté des Lettres et Sciences Humaines de Clermont-Ferrand, 1979), pp. 164-171, 337-340. Also, see infra, pp. 110-111.

Daurat,[1] a fifty-nine line Latin ode by Jean-Gaspard de Lambert,[2] and a five line Greek verse by Daurat followed by its Latin translation.[3] The Amalthée is followed by a fifty line Latin ode by Guillaume des Autelz,[4] the Epithalame,[5] a postface 'L'AVTEVR AV LECTEVR',[6] a list of errata,[7] and an extract of the undated royal privilège granted to Fezandat.[8]

According to Mugnier, several of the poems in the recueil were first published separately.[9] His foundation for this is the passage in the postface in which Buttet tells the reader: 'ie t'ai assemblé tout ce que i'ai peu recouurer de mes vers, lesquels, pour les auoir nonchallamant delaissés, étoient perdus quat à moi, sans quelques vns de mes amis, & ceux à qui ie les auoi adressé, qui, plus curieux que ie n' en étoi, à cette heure m'en ont fet part'.[10] Although there is evidence

1. Le Premier Livre des vers, fol. [75] r°; see infra, appendix 3. On Buttet's links with Daurat, see supra, pp. 60-61, infra, pp. 109-111, 173, appendix 3.
2. Le Premier Livre des vers, fols 75 v°-76 r°; see infra, appendix 4. On Buttet's friendship with Lambert, see infra, pp. 100, 103-105.
3. Le Premier Livre des vers, fol. 76 v°. It reappears (without variants) in the 1575 Amalthée, pp. 9-10; see infra, my text, pp. 316-317.
4. Le Premier Livre des vers, fols 109 v°-110 r°: 'G. ALTARIVS AD M.C. BVTTETVM'.
5. Le Premier Livre des vers, fols 110 v°-120 r°. On this work's first publication, see supra, p.
6. Le Premier Livre des vers, fols [120] v°-[123] r°; see infra, appendix 2.
7. Le Premier Livre des vers, fol. [123] v°.
8. Le Premier Livre des vers, fol. [124] r°.
9. Marc-Claude de Buttet, pp. 41-42, 54.
10. Le Premier Livre des vers, fol. [121] v°; see infra, appendix 2, ll. 83-88.

to support his claim that the Epithalame[1] and the Ode à la Paix[2] were published separately, there is no certainty that all the other compositions he cites were published before the Premier Livre des vers; he mentions the odes 'AV ROI',[3] 'A LA REINE',[4] 'A MADAME DE Saint Vallier',[5] 'SVR LE TREPAS de la Reine de Nauarre, suiuant les vers latins de Iean d'Aurat',[6] 'SVR LA PERTE DE Sainctquentin, & les victoires de François de Lorreine, Duc de Guise, à Calais, & Thionville'[7] and 'A PHILIBERT DV VAL, EVESQVE DE SEES'.[8] Moreover, in the postface, Buttet does not specify that the poems he has included in the recueil have already been printed, as Mugnier claims they have:[9] they may well have been distributed just in manuscript form. With the exception of the Epithalame and the Ode à la Paix, I have, however, found no printed or manuscript copies of any of these works, and they are only known to us as they appear in the Premier Livre des vers.

It has been suggested that Buttet published the Premier Livre des vers 'sans ordre et à la hâte'.[10] This assumption appears to be founded on the passage in the

1. See supra, pp. 86-88.
2. See supra, p. 85.
3. Le Premier Livre des vers, I, fol. 2 r°, I.
4. Le Premier Livre des vers, I, fol. 3 v°, II.
5. Le Premier Livre des vers, I, fol. 15 r°, VI.
6. Le Premier Livre des vers, I, fol. 31 r°, XIX.
7. Le Premier Livre des vers, II, fol. 48 r°, IX.
8. Le Premier Livre des vers, II, fol. 68 v°, XXV.9. Marc-Claude de Buttet, p. 54.
10. Jacob, OEuvres poétiques, I, xxiv; Perouse, Marc-Claude de Buttet, 116.

postface in which Buttet suggests that the recueil has not been written with publication in mind: the poems were 'nonchallamant delaissés...perdus'.[1] However, this is undoubtedly mere literary affectation on Buttet's part: in 1559, in an oblique allusion to the Premier Livre des vers, Buttet told Marguerite that he had been working on a much larger work than the Epithalame, and that it had been dedicated to her 'de long temps'.[2] Evidently, in 1559, Buttet had already been preparing the recueil for some time. Moreover, the organisation of the respective dedicatory poems by Daurat,[3] Lambert[4] and Des Autelz[5] suggests careful planning: they are situated at regular intervals throughout the text, in key positions, either between two different sections as in the case of the poems by Daurat and Lambert, or at the end, like the ode by Des Autelz, so that they act as frequent reminders to the reader that Buttet and his poetry are highly recommended. Given that this was his first major publication, Buttet must have been anxious to make a favourable first impression on the general public.

There exist only two contemporary accounts which provide an insight into the reception of the Premier Livre des vers. Although these are confined to particular

1. Le Premier Livre des vers, fol. [121] v°; see infra, appendix 2, l. 85.
2. Epithalame, fol. [3] r°; see supra, p. 83.
3. See supra, p. 91.
4. See supra, p. 92.
5. See supra, p. 92.

sections of the recueil, they do at least reveal which aspects were judged to be most significant, in the literary context of the time.

One of these accounts is provided by Louis de Richevaux,[1] in his preface to the 1575 Amalthée. It is probably because he is so intent on emphasising the merits of the Amalthée that he only refers to the sonnet section of the Premier Livre des vers.

Richevaux describes how, one day in Avignon, he heard his female companions singing :

> Or si la musique fut trouvée bonne, moi, qui sur le livre notoi les parolles, trouvei la lettre encores meilleure, & demandei si c'estoient des vers de Ronsard, ou de Du Bellai, à quoi une me répond: 'Vous estes comme ceux qui mangent les fruits estrangers, & ne reconnoissent ceux qui leur sont plus familiers, encores qu'ils soient bons: Ce sont des vers de L'Amalthée. Comme je repliquoi le contraire, elle fit apporter le livre, & me dit: 'Tenés, & voies si je di vrai, mais rendés-le moi: Je ne le veu perdre, pource qu'il est fort beau...Je me saisi du livre, mais sans le rendre, car à mon retour, comme j'estoi contreint de séjourner à la plus vehemente chaleur du jour, pour rendre mon voiage plus agreable, estant retiré au logis, je ne prenoi autre plaisir qu'à le lire.[2]

Richevaux implies that he and his Avignon friends are not alone in appreciating the sonnet sequence; it appears to have enjoyed an immediate and popular success when it was first published, as he reflects in 1574 on how 'Au paravent L'Amalthée a esté veuë belle, & de bonne grace'.[3]

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1. On Richevaux, see infra, pp. 311, n. 1.
2. L'Amalthée, pp. 4-5; see infra, my text, p. 311-312.
3. L'Amalthée, p. 6; see infra, my text, p. 313.

Richevaux is, however, aware of certain faults in the Amalthée; he reveals that in revising the 1560 version,'j'ai fait comme celui qui, trouvant le fils d'un sien ami en estrange païs, mal en ordre, & dévalisé, le reconnoissant à la semblance du pere, & sachant qu'il est de bon lieu, le retient pour le ramener en sa maison, à fin que puis son pere aussi le reconnoisse'.[1] This criticism is probably aimed at the presentation of the sonnets; Richevaux perhaps felt that the Amalthée should have been published separately from the odes. The fact that he was so instrumental in its 1575 publication,[2] when it was not printed with the odes, suggests that this is likely.

When considering Richevaux's account, it is essential to consider that the principle intention of the preface is to recommend the author and his work as highly as possible. Richevaux may, therefore, be deliberately distorting the truth about the reaction to the 1560 version of the Amalthée in order to strengthen his recommendation of the 1575 edition. His account should, then, be viewed with some circumspection.

The other extant contemporary account is provided by Pasquier, and is confined to a criticism of Buttet's use of Sapphic verse in the ode 'A APOLLON'.[3]

1. L'Amalthée, pp. 5-6; see infra, my text, pp. 312-313.
2. See infra, pp. 162-163.
3. Recherches, VII, xi, ed. cit. ,I, 733-734; see Le Premier Livre des vers, fol. 42 r°-42 v°. See infra, p. 874, n. 2.

The fact that copies of the Premier Livre des vers remained unsold not just in 1561 but twenty-eight years later[1] suggests that it never enjoyed great public success. It was possibly because the recueil sold badly in Paris that copies were difficult to procure in the provinces. This may explain why Gerard Marie Imbert of Condom complains that

> Plus vaut tard que jamais, mais sept fois espandues
> A Cerès ses moissons, plus tost que n'aie veuls
> Les oeuvres de Jodelle, et celles de Buttet.[2]

Jacob is the first to have drawn attention to the recueil's lack of success, and he is the only one to attempt to explain it: 'Nous attribuons cet échec littéraire à l'absence de Marc-Claude, qui, au moment même où le recueil de ses OEuvres poétiques [sic] sortait des presses de Michel Fezandat, avait quitté la France et était allé se fixer en Savoie'.[3] Even if Buttet did leave Paris at this moment-and Jacob provides no evidence that he did-why should this necessarily have prejudiced the public against his work? Jacob's argument is specious also because although he believes that in 1560, a

1. See infra, p. 300.
2. Premiere partie des sonnets exotériques, edited by P. Tamizey de Larroque, Collection Méridionale 2 (Paris, A. Claudin/Bordeaux, G. Gounouilhou, 1872), p. 44.
3. OEuvres poétiques, I, xxvi. However, he mistakenly presumes that the work was first published in 1561. Perouse is the only other to draw attention to the recueil's failure, and he acknowledges Jacob as his source; see Marc-Claude de Buttet, p. 116, n. 1.

separate edition of the Amalthée 'naturalisa en France la reputation de Marc-Claude de Buttet',[1] he does not find it strange that the public should suddenly have rejected Buttet.

The reason for the recueil's unpopularity, or more aptly, for the indifference with which it met, is unknown. It is particularly difficult to judge because the historical context in which Buttet's poetry is read today is vastly different from that of the Renaissance reader, who may not have experienced the same difficulties as the modern one. It is, however,unlikely that his innovative experiments in metrical verse are responsible: of Buttet's one hundred and eighty-five poems in the recueil, only two are genuinely metrical.[2]

There is considerable debate about the inspiration behind Amalthée. Some have recognised Amalthée as a pseudonym for Jacqueline de Montbel d'Entremont,[3] others believe that she represents Marguerite de France,[4] various noble women of the French Court,[5] or a totally fictitious person.[6] Whilst some do not doubt that the text is autobiographical,[7] others dismiss it as purely fictional.[8] The validity of these hypotheses will be

1. OEuvres poétiques, I, xiv.
2. On Buttet's experiments in metrical verse, see supra, pp. 60, infra, p. 109, appendix 2, ll. 89-127.
3. See infra, pp. 204-210.
4. See infra, pp. 210-213.
5. See infra, pp. 221-223.
6. See infra, p. 220.
7. See infra, pp. 214-220.
8. See infra, p. 220.

examined in a later chapter.[1]

12: BUTTET'S FRIENDS IN 1560

A valuable insight into Buttet's circle of friends and acquaintances is provided by the Premier Livre des vers. In several instances, it forms the only evidence that he knew certain individuals. A considerable number of these poems are dedicated to his compatriots,[2] which suggests that throughout his time in Paris, he was mindful of his own country. Consequently, the recueil includes poems to François de Lambert,[3] François d'Eguebellete,[4] Jean-Gaspard de Lambert,[5] his cousin Louis de Buttet,[6] Antoine Battendier,[7] Louis Milliet,[8]

1. See infra, pp. 204-223.
2. In the course of my research, I have found many references to a considerable number of them, but to list these details here is beyond the immediate concerns of this thesis. Except in the case of Buttet's close intimates, the reader is referred to Mugnier Marc-Claude de Buttet, pp. 154-214, for useful summaries.
3. Le Premier Livre des vers, I, fol. 16 v°, VII; on Lambert, see Mugnier, Marc-Claude de Buttet, p. 195.
4. Le Premier Livre des vers, I, fol. 18 r°, VIII; on d'Eguebellete, see Mugnier, Marc-Claude de Buttet, p. 171.
5. Le Premier Livre des vers, I, fol. 19 v°, X; fol. 82 v° [b]; see infra, my text, XL; fol. 103 r° [b]; see infra, my text, CXII; on Lambert and his friendship with Buttet, see supra, p. 92, infra, pp. 100, 103-105, 173.
6. Le Premier Livre des vers, I, fol. 28 r°, XVI; on Buttet, see Mugnier, Marc-Claude de Buttet, pp. 186-188.
7. Le Premier Livre des vers, I, fol. 31 v°, XX; on Battendier and his friendship with Buttet, see infra, pp. 101, 102-103.
8. Le Premier Livre des vers, I, fol. 34 r°, XXIII; on Milliet, and his friendship with Buttet, see supra, pp. 71, 88, infra, pp. 100, 101.

Emmanuel-Philibert de Pingon,[1] Claude de Lambert,[2] Jean de Pyochet,[3] Jean Truchon,[4] and Jean de Saint-Denis.[5] Some compositions are dedicated to people from other regions, for example, Jean de Boyssonné of Toulouse,[6] who lived for some time in Savoy, and it was perhaps there that Buttet first met them. One ode is dedicated to a certain René Julien, a Parisian,[7] another is adressed to a Jaques Juliot of Dijon.[8] In many respects, it is a repertoire of relatively unknown names.

Although in many of the above-cited instances it is not clear how intimate Buttet was with these people, some compositions suggest that he had a close relationship with one particular group, comprising Milliet,[9] Pingon,

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1. Le Premier Livre des vers, II, fol. 43 v°, VI; on Pingon and his friendship with Buttet, see infra, pp. 101, 106-107, 131, 132, 180-181.
2. Le Premier Livre des vers, II, fol. 53 v°, XI; on Lambert, see Mugnier, Marc-Claude de Buttet, pp. 200-203, and infra, pp. 103-105.
3. Le Premier Livre des vers, II, fol. 56 v°, XIIII; on Pyochet and his friendship with Buttet, see infra, pp. 141-145, 150-157, 163-172, 173, 193-195.
4. Le Premier Livre des vers, II, fol. 61 v°, XVII; see Mugnier, Marc-Claude de Buttet, pp. 157-159; supra, p. 73
5. Le Premier Livre des vers, II, fol. 63 v°, XIX; see Mugnier, Marc-Claude de Buttet, p. 156.
6. Le Premier Livre des vers, I, fols 27 r°, XV; see Mugnier, Marc-Claude de Buttet, pp. 159-164; also supra, pp. 66-67.
7. Le Premier Livre des vers, I, fol. 28 v°, XVI; like Mugnier, I have found no information about this person.
8. Le Premier Livre des vers, II, fol. 60 v°, XVI; like Mugnier, I have found no information about this person.
9. Louis Milliet (1527-1599), Doctor of Civil and Canon Law, judge at Faucigny, avocat général (1559), vice-President (1562), and First President (1571) at the Savoy Sénat; see Foras, Armorial, IV, 18; Mugnier, Marc-Claude de Buttet, pp. 204-206. On his legal intervention on Buttet's behalf, see supra, pp. 71-72; on Buttet's ms dedication to him, see supra, p. 88.

Lambert, Battendier and Jean de la Balme. He exhorts Pingon to hold a feast, instructing his own servant thus:

> Qu'on m'apporte ma lyre
> Cà Philelphe, & aussi
> Cour t'en a Lambert dire
> Qu'il vienne droit ici,
> Auec sa Marguerite:
> Puis entre chez Milliet,
> Di lui qu'il vienne vite,
> Et que la bande i est.[1]

One ode identifies Pingon, Lambert, Battendier and de la Balme as Buttet's close literary associates, forming a sort of Savoyard cénacle.[2] Adressing his Muses, Buttet reveals that

> Attendu suis d'vne trouppe fidelle,
> Qui par voz dons tousiours m'a tenu cher...
> Si ie vai la, tous mes plus fauorables
> En m'embrassant me viendront caresser,
> Me faisant voir leurs labeurs memorables,
> Que les longs iours ne pourront ranuerser.
>
> De Battandier la ioieuse~~ttée~~ braue
> Ses mots fleuris soudain dégorgera,
> Et mon Lambert Pallas ton doux esclaue,
> De Ciceron les thesors versera.
>
> Ramasse i est, & Pingon à la trace
> Des anciens, ses vers fera bondir,
> Qui sont venus freschement de Parnasse,
> Ou Apollon les lui a fet ourdir.[3]

1. Le Premier Livre des vers, II, fol. 44 r°, VI, vv. 33-40.
2. The subject of my paper, 'Marc-Claude de Buttet et sa "trouppe fidelle" savoisienne' (unpublished paper given 7 November 1991, Colloque International: Claude Le Jeune et son temps, 1530-1600, 4-7 November, 1991, University of Savoy).
3. Le Premier Livre des vers, I, fols 22 v°-23 r°, XIII, vv. 23-24, 37-48.

Who, then, are Battendier, Lambert, Ramasse and Pingon? Jacob and Mugnier, the only ones to suggest that Buttet may have had such a literary circle in Savoy, presume that Battendier is Antoine Battendier, juge-mage of Maurienne and vassal to the Duke of Savoy.[1] Foras, in fact, mentions a first cousin with the same name,[2] but as there is no evidence that the other pursued a legal career, it is undoubtedly Antoine, the judge, whom Buttet exhorts in another ode: 'Laisse le palais plein d'emoi,/Laisse, laisse, ces loix rongeardes'.[3] Given his profession, it must also be him to whom Peletier refers in the following passage of La Savoye:

> Batendier, de suffisance egale
> En Poesie & science legale,
> Fait de ses Droitz Maurienne jouir,
> Et ses beaux vers par tout le monde ouir.[4]

Unfortunately, I have found no extant works by Battendier. However, Mugnier indicates a poem by Jean de Boyssonné which suggests that Battendier's poetry was

1. See Jacob, OEuvres poétiques, II, 195, n. to p. 56, v. 11; Mugnier, Marc-Claude de Buttet, p. 181. On Battendier (15?-15?), see Foras, Armorial, I, 111, 113; Mugnier, op. cit., pp. 179-183. I have located the following documents concerning him: AST, Sez. Ri, Camera dei Conti di Savoia: inv. 16, reg. 227 [1565], fol. 58 r° ('pour ses gaiges et entretenement de son office'); mentioned in the following lawsuits: ADS, série B: Archives propres du Sénat de Savoie: arrêts sur pièces vues: B68 [15620-1561], fols 88 r°, 89 r°; B92 [1565], fol. 122 r°; B95 [1566], fol. 88 r°; B97 [1566], fols 103 r°-104 r°; B102 [1567], fol. 124 r°; B115 [1569], fol. 66 r°; arrêts criminels rendus en audience [1552-1553], fols 82 r°, 234 v°.
2. Armorial, I, 113.
3. Le Premier Livre des vers, II, fol. 32 v°, XX, vv.31-32.
4. La Savoye, p. 42.

largely motivated by patriotism for his native province, Maurienne.[1]

Considerable ambiguity surrounds the identity of Lambert, who has been recognised either as Jean-Gaspard (15?-ante 1569)[2] or as his brother, Claude (15?-ante 1577).[3] Without stating their respective grounds, Philibert-Soupé recognises Jean-Gaspard, 'grand admirateur de Cicéron',[4] while Jacob[5] maintains that Claude is not only the Lambert of Buttet's literary

1. Marc-Claude de Buttet, p. 182. For the text that he cites, see Guibal, De Ioannis Boyssonnei vita, p. 72.
2. On Jean-Gaspard, see Foras, Armorial, III, 225: 'Conseiller de S.A. [Duke of Savoy], seig^{r} de la Croix, seig^{r} de la Colliette, ambassadeur de Savoie chez les Suisses et en France auprès du roi François I'; also, see Mugnier, Marc-Claude de Buttet, pp. 199-200. The following documents also mention him: ADS, Archives Communales, sous-série CC: tître III: impôts et comptabilité: comptes des syndics et des trésoriers de ville, art. 229, compte 1 (syndic of Chambéry 1554-1555); mentioned in the following lawsuits: ADS, série B: Archives du Parlement de Chambéry: arrêts criminels rendus sur pièces vues: B59 [1555]; arrêts civils rendus en audience: B33 [1557-1558], fol. 259 r°; the following concern his post as the Duke's ambassador (from 1559 onwards) in Switzerland: AST, Sez. Ri., Camera dei Conti di Piemonte: art. 86 [1559-1561], entries 310, 399, 400-402; art. 268, par. 1 [1565], fol. 4 r°; Camera dei Conti di Savoia: inv. 16, reg. 223 [1563], fol. 90 r°; AST, Pri. Sez., Inv. Genève: cat. 12, paq. 4, art. 2.
3. For very summary details on Claude, see Foras, Armorial, III, 225; Mugnier, Marc-Claude de Buttet, pp. 200-203. I have found him mentioned in the following accounts and lawsuits: AST, Sez. Ri., Camera dei Conti di Savoia: inv. 16, reg. 218 [1557-1559], fol. 150 r°; ADS, série B: Archives propres du Sénat de Savoie: arrêts criminels rendus en audiences: B146 [1576-1577], fol. 224 r°; arrêts civils rendus sur pièces vues: B151 [1578], fol. 107 r°.
4. Les OEuvres poétiques, p. xv.
5. OEuvres poétiques, I, 167, n. to p. 26, v. 3; 171, n. to p. 108, v. 1; II, 196, n. to p. 56, v. 13; 199, n. to p. 82; 202, n. to p. 111, v. 3.

cénacle, alluded to in the above-quoted ode, but the Lambert mentioned in several other poems in the Premier Livre des vers.[1] Although Mugnier does not try to identify specifically the Lambert in this ode, his conclusions concerning other poems in the recueil suggest that he probably aligns himself with Jacob's view. Although he first calls Jean-Gaspard 'l'ami le plus intime de Buttet', and recognises him as the Lambert named in two of Buttet's sonnets,[2] elsewhere, he claims that Claude was Buttet's 'ami de coeur, [son] autre moi-même', and that the two sonnets in question are dedicated to him.[3] He also identifies Claude in two further poems.[4] He does not explain why the poems which refer to Lambert's mistress, Marguerite, must concern Claude and not Jean-Gaspard.[5]

Although I have found a considerable number of documents concerning the two brothers,[6] I have been unable to firmly resolve the identity of the Lambert in Buttet's literary 'trouppe'. However, for three reasons, I am inclined towards the hypothesis that Jean-Gaspard

1. See Le Premier Livre des vers, I, fol. 33 r°, XXII, v. 4; fol. 44 r°, VI, vv. 35-37; fol. 82 v° [b], v. 3 (see infra, my text, XL); fol. 103 r° [b], v. 1 (see infra, my text, CXII, var. v. 1).
2. Marc-Claude de Buttet, pp. 49-50; see Le Premier Livre des vers, fol. 103 r° [b] (see infra, my text, CXII, var. v. 1); L'Amalthée (1575), p. 122 [b]; see infra, my text, CCXXIV.
3. Marc-Claude de Buttet, pp. 200-203.
4. See Le Premier Livre des vers, I, fol. 33 r°, XXII, v. 4; fol. 82 v° [b], v. 3 (see infra, my text, XL).
5. On these, see infra, L'Amalthée, my text, XL, n. 4.
6. See supra, p. 103, n. 2, 3.

was Buttet's literary intimate. Firstly, although both Claude and Jean-Gaspard were poets,[1] only a composition by the latter is included in the Premier Livre des vers,[2] and this surely, may be interpreted as a sign of a particularly strong bond of friendship; secondly, in his ode to Claude,[3] Buttet makes no reference to any literary disposition; thirdly, in his ode to Jean-Gaspard, he specifically praises his poetic talent.[4] Certainly, one firm conclusion, hitherto overlooked, may be drawn. Lambert, the Cicero scholar, is the same man to whom Buttet refers only by surname in several poems in the Premier Livre des vers.[5]

Little is known about Jean de la Balme(15?-15?), Seigneur of Ramasse, whom Clément Marot described in 1544 as 'la jeunesse en qui vertu croist & s'amasse'.[6] It seems probable that at the end of the 1550s he was in the

1. Rossotti describes Claude as a 'poeta non ignobilis' (Syllabus scriptorum pedemontii, p. 163). In 1564, he published a Hymne triumphal to celebrate the entry of Duke Emmanuel-Philibert into Chambéry; see Della Chiesa, Catalogo de'scrittori piemontesi, savoiardi, e nizzardi, p. 220; Rossotti, op. cit., p. 163. Jean-Gaspard, not mentioned by Della Chiesa or Rossotti, published the following translation in Lyons in 1560: Les faits merveilleux, ensemble la vie du gentil Lazare de Tormes et les avantures à luy advenues en divers lieux: livre fort plaisant et fececieux, au plaisir et contentement d'un chacun, traduit nouvellement d'espagnol en françois; see A. Cioranescu, Bibliographie de la littérature française du 16e siècle: collaboration et préface de V-L Saulnier (Paris, Klincksiek, 1959), p. 397.
2. See supra, p. 92, infra, appendix 4.
3. See supra, p. 100, n. 2.
4. See supra, p. 99, n. 5.
5. See infra, L'Amalthée, my text, XL, n. 4.
6. OEuvres complètes, edited by C.A. Mayer, 6 vols (Paris, Nizet, 1958-1980), I, Les Epîtres, 273, v. 31.

service of the Duke of Savoy,[1] and between between 1560-1582, he was involved in a number of lawsuits.[2] I know of no work by him.

Thanks particularly to his autobiography, the life of Emmanuel-Philibert de Pingon (1525-1582), First syndic of Chambéry, collatéral and President of the Geneva Council, State Counciller, Chancellor and Vice-Chancellor of the University of Turin, is well documented.[3] He

1. The following document records payment for a voyage he undertook for the Duke: AST, Sez. Ri., Camera dei Conti di Savoia: inv. 38, fol. 21, mazzo 26, art. 118 [1558-1559].
2. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils et criminels rendus en audiences: B70 [1560], fol. 389 r°; B71 [1561], fol. 35 r°; B74 [1561-1562], fol. 425 r°; B78 [1562], fol. 22 r°; B82 [1562-1563], fol. 11 r°; B83 [1563], fols 45 r°, 72 r°; B173 [1582], fol. 130 v°; arrêts civils et criminels rendus sur pièces vues: B130 [1572-1573], fol. 176 v°. Also, see Mugnier, Marc-Claude de Buttet, pp. 213-214.
3. See supra, p. 55, n. 2. Also, see the following accounts of the House of Savoy: AST, Pri. Sez., Camera dei Conti di Savoia: inv. 5, reg. 2 [1563], fol. 33 r°; reg. 8 [1570], fol. 100 r°; reg. 12 [1576-1578], fol. 350 r°; inv. 6, reg. 1 [1559-1561], fol. 342 r°; reg. 11 [1574], fol. 7 r°; inv. 16, reg. 228 [1566], fol. 71 v°; inv. 74 [1563], fols 160 v°-161 r°; reg. 3 [1574], fol. 94 r°; Camera dei Conti di Piemonte: art. 261, par. 30 [1562], fols 44 v°, 46 r°, 47 r°, 1235 v°, 1222 r°; art. 267 [1563-1564], fols 18 v°, 32 r°; art. 268, par. 4 [1559-1561], fols 80 r°, 81 v°, 157 r°, 195 r°, 207 r°; art. 269 [1563-1564], fols 2 v°, 23 v°, 24 v°; inv. 16, reg. 228 [1566], fol. 71; mentioned also in the following lawsuits: ADS, série B: Archives propres du Sénat de Savoie: arrêts civils rendus en audience: B74 [1561-1562], fols 146 r°; B78 [1562], fols 302 r°, 612 v°; B92 [1565], fol. 303 r°; B99 [1566], fol. 119 r°; arrêts civils rendus sur pièces vues: B94 [1565], fols 95 r°, 228 v°; also mentioned in various contexts in the following: BRT, Miscellanea Vernazza: 35, art. 7; 66, art. 10; 81. 8, art. 89; 97, art. 16, 19, 39 bis; 171, art. 8 bis; Storia patria, art. 205. See also La Croix du Maine's article, Les Bibliothèques françoises de la Croix du Maine et de Du Verdier, edited by Rigoley de Juvigny, II, 227-228; Della Chiesa, Catalogo de'scrittori

certainly knew Buttet and two other members of the cénacle before 1560, as he indicates that before 1555 'familiarem & habebam...Antonium Battanderium, Marcum Claudium Buttetum, Gasparem Lambertum, crucium poetas clarisssimos'.[1] I have found many of his works,[2] hitherto unrecorded, and these largely comprise histories of the House of Savoy, undoubtedly written while he was Emmanuel-Philibert's historiographer.

One composition suggests that Buttet had close literary links with another even more obscure literary group; he proposes a drinking bout to a certain Jean de Saint Denis, Seigneur de Saint Christophle, and several others, identified only as Mordentiere, Monchatre, and

piemontesi, savoiardi, e nizzardi, pp. 221-223; Rossotti, Syllabus scriptorum, pp. 493-495; Grillet, 'De Pingon, Emmanuel-Philibert', in Dictionnaire historique, II, 75-80; Philippe, Les Gloires de la Savoie, pp. 194-195; Foras, Armorial, IV, 404; Mugnier, Marc-Claude de Buttet, pp. 206-208. I have found numerous references to him in various accounts of the House of Savoy, and lawsuits

1. Emmanuelis Philiberti Pingonii...vita, p. 39; the reference to Jean-Gaspard strengthens the possibility that he, not Claude, was part of Buttet's circle. For further evidence of Pingon's friendship with Buttet, see infra, pp. 131, 132, 180-181.

2. For the majority of these, see AST, Pri. Sez., Storia della real casa: categoria 1 (stemmi e monete-addizioni):mazzo 1; categoria 2 (storia generale): mazzo 2, art. 1; mazzo 4, art. 1, 2, 3; mazzo 5, art. 2; mazzo 6, art. 1; categoria 3 (storie particolari): mazzo 10, art. 12; mazzo 11, art. 1; BRT, Miscellanea Vernazza: MSS 92, art. 1; 95 art. 26; 97 art. 39 bis; 105 art. 87; 128, art. 14; 171 art. 8 bis; of particular importance is BRT, Miscellanea Vernazza: MS 97, art. 16 a catalogus operum; BNT, MSX9 fols [2] r°-[3] r°. On some of his printed works, see M. Bersano Begey, Le cinquecentine piemontesi, 3 vols (Turin, Tipografia Torinese Editrice, 1961), I, entries 82, 260, 419 et passim.

Guillaume will be present:

> Que songes tu là Mordentiere
> Tousiours sur ton Timée? & puis
> Monchatre degaine ta flute,
> Guillaume emporte ce Platon.[1]

I have discovered no new information about these four people. Mugnier suggests that as there were two fiefs called Saint-Christophe and Saint-Denis in Bresse respectively, then Jean de Saint-Denis was probably 'un gentilhomme bressan habitant Chambéry'.[2] This is certainly possible. Like Jacob[3] and Mugnier,[4] I have found no details about Mordentière. Jacob and Mugnier think it unlikely that Monchatre is the Jean de Monchastre described by La Croix du Maine as a dominican, originating from Maine, who died of the plague in Paris, in 1588, at the age of forty.[5] Without explaining why, Jacob comments that 'c'est sans doute son parent'.[6] Mugnier believes that it cannot be the same person because Jean de Monchastre's name does not appear on the list of dominicans, or novices, in Chambéry in 1561;[7] this fails to consider the possibility that Buttet may have known him other than in Chambéry, and prior to 1561.

1. Le Premier Livre des vers, II, fol. 63 v°, XIX, vv. 11-14.
2. Marc-Claude de Buttet, pp. 156-157.
3. OEuvres poétiques, II, 206, n. to p. 158, v. 1.
4. Marc-Claude de Buttet, p. 156.
5. Les Bibliothèques françoises de la Croix du Maine et de Du Verdier, edited by Rigoley de Jouvigny, I, 552-553.
6. OEuvres poétiques, II, 206, n. to p. 158, v. 3.
7. Marc-Claude de Buttet, p. 157.

Jacob dismisses Guillaume as a mere servant,[1] but Mugnier believes that he must have been a friend, as Philelphe, Buttet's servant,is already present, hence a second servant would not have been necessary.[2] Neither argument can be proved.

13: BUTTET'S LINKS WITH THE PLEIADE IN 1560

The Premier Livre des vers also enlightens us considerably about Buttet's links with the Pléiade in 1560. He dedicates one ode and one sonnet to Ronsard,[3] and one sonnet each to Du Bellay,[4] Belleau,[5] Daurat,[6] and Des Autelz.[7] Although he calls himself Ronsard's 'ami,[8] it is his links with Daurat and Des Autelz which appear particularly intimate.

Daurat is his 'Apollon', because he first introduced him to metrical verse.[9] The sonnet in which Buttet states this is placed at the beginning of the sonnet section,

1. OEuvres poétiques, II, 206, n. to p. 158, v. 4.
2. Marc-Claude de Buttet, p. 156 and n. 3.
3. Le Premier Livre des vers, II, fol. 56 r°, XIII; fol. 88 r° [a]; see infra, my text, XLVII.
4. Le Premier Livre des vers, fol. 96 v° [a]; see infra, my text, LXXXV.
5. Le Premier Livre des vers, fol. 90 v° [a]; see infra, my text, CVII.
6. Le Premier Livre des vers, fol. [75] r°; see infra, appendix 3.
7. Le Premier Livre des vers, fol. 98 r° [a]; see infra, my text, CLXXV.
8. Le Premier Livre des vers, fol. 56 r°, XIII, v. 24.
9. Le Premier Livre des vers, fol. [75] r°, v. 1; see infra, appendix 3. On Buttet's experiments in metrical verse, see supra, p. 60, infra, appendix 2, ll. 89-127.

which suggests that he wanted to draw as much attention as possible to his indebtedness to Daurat. The sonnet stands as a special tribute to his influence on Buttet. The fact that Daurat has contributed two poems[1] to the recueil strongly suggests that he is well enough acquainted and satisfied with Buttet's poetry to want to associate his name with it. Indeed, it was a privilege which he usually reserved for the Pléiade. Daurat's confidence in Buttet's poetic ability is reflected particularly in the ode 'DE ILLVSTRISS. ALLLOBROGVM DVCIS D. MARGARETAE'.[2] Daurat deviates from the major theme, the impending departure of Marguerite de France, and introduces a lengthy digression on Buttet's merits as a poet of metrical verse, in particular. Reminding us that Marguerite is Buttet's generous patron, Daurat states:

> Tu testis vnus tu satis es meis
> Buttete dictis & tua carmina,
> Quae Lesbii non Cambriani
> Vatis opus neget esse nemo.
>
> Seu tu recentes ferre per orbitas
> Dignare gressum lege carentibus
> Rhytmis: catena siue certi
> Verba pedis libet alligare,
>
> Tu primus ausus Sapphica Gallicae
> Aptare linguae plectra...
> (vv. 73-82)

Daurat's praise is not confined to the Sapphic

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1. See supra, p. 60 and n. 4.
2. Le Premier Livre des vers, I, fol. 36 v°.

verse, but extends in no uncertain terms to the whole recueil:

> Seu facta regnum, & proelia principum
> Ingentia aequas comparibus modis:
> Seu tu pudicos ludis ignes
> Nomine sub mutilae capellae,
>
> Dignus tuae qui de domine tibi
> Cornu coronam diuite conseras:
> Florum quod vber atq; frugum
> Tu canis vberiore versu.
> (vv. 85-92)

He identifies Buttet as the foremost poet of Savoy:

> Per te Sabaudis Gallicus adstupet
> Nunc & Camoenis & numeris chorus:
> Et patrios miratur hymnos
> Tam cito transiliisse montes.
> (vv. 93-96)

Buttet warmly adresses des Autelz as 'Mon Desautels pour qui doux me seroit l'exil'.[1] In the ode he contributes to the recueil,[2] he encourages Buttet thus:

> Ter quaterq; beate, Marce Claudi,
> Nam dolentibus, inuidentibusq;,
> Et stupentibus omnibus Poëtis,
> Quos nostra, aut prior vlla vidit vnquam,
> Quos & posterior videbit aetas,
> Tota huius tibi gloria est coronae.
> (vv. 45-50)

As in Daurat's case, despite this apparent intimacy, only these poems in the Premier Livre des vers

1. Le Premier Livre des vers, fol.98 r° [a]; see infra, my text, CLXXV.
2. Le Premier Livre des vers, fol. 109 v°; see supra, p. 92 and n. 4.

reveal that des Autelz knew Buttet.[1] An important factor in their friendship could well have been their shared interest in metrical verse.[2]

Did the Premier Livre des vers prompt Ronsard's invitation to Buttet to contribute a liminary quatrain to his Oeuvres, published towards the end of the same year?[3] Or was this invitation inspired by a previous acquaintance with Buttet's work? The same questions may be asked of the laudatory references which Ronsard makes to Buttet in the same work.[4] Unfortunately, because the privilège of the Premier Livre des vers is not dated, it is impossible to know which of the two works was published first, and therefore to have an insight into the impression which Buttet's recueil had upon Ronsard.

Buttet composed the following liminary verse for the first tome of the Oeuvres:

> Quand les neuf doctes seurs l'Aonie laisserent,
> Et leur saint mont fourchu, voulant en France vivre,
> Venant au Vandomois avec Ronsard logerent:
> Puis le remerciant luy donnerent ce livre.[5]

The inclusion of this poem suggests that by 1560, Buttet was certainly in Ronsard's entourage. As McFarlane comments, liminary poems are 'rarely of great literary

1. As evidence of their friendship, Young only mentions these poems; see Guillaume des Autelz, pp. 30-31, 55, 175-176.
2. On his experiments in metrical verse, see Young, Guillaume des Autelz, p. 118 and n. 26.
3. See infra, this page.
4. See infra, pp. 113-114.
5. See infra, bibliography of Buttet's works, no. 7.

interest, but they often shed light on the groups in which the author moved'.[1] The fact that the accompanying liminary poems are by four distinguished poets of the day, Adrian Turnèbe, Du Bellay, Daurat, and Robert de la Haye is certainly flattering to Buttet, the relative newcomer.

The quatrain was omitted from subsequent editions of the Oeuvres, but the possibility that this was because Ronsard no longer wished to be associated with Buttet can be ruled out: two poems praising Buttet's poetic talent appear in every edition ever published of the Oeuvres,[2] which suggests that Ronsard's esteem for Buttet never diminished.

At the beginning of the second book of the Oeuvres, Ronsard praises Buttet thus in terms reminiscent of Daurat's Latin ode:[3]

> Docte Buttet, qui as montré la voye
> Aux tiens de suivre Apollon & son Choeur,
> Qui le premier t'espoinçonnant le coeur,
> Te fist chanter sur les mons de Savoye,
> Puis que l'amour à la mort me convoye,
> De sur ma tombe (apres que la douleur
> M'aura tué) engrave mon malheur
> De ces sept vers qu'adeullez je t'envoye:
> CELUY QUI GIST SOUS CETTE TOMBE ICY
> AIMA PREMIERE UNE BELLE CASSANDRE,
> AIMA SECONDE UNE MARIE AUSSY,
> TANT EN AMOUR IL FUT FACILE A PRENDRE.
> DE LA PREMIERE IL EUT LE COEUR TRANSY

1. Renaissance France 1470-1589 (London, E. Benn, 1974), p. 11.
2. See the editions of 1560, 1567, 1571, 1572-1573, 1578, 1584, 1587.
3. See supra, pp. 110-111; in particular, compare vv. 93-96 of Daurat's ode with vv. 1-2 of Ronsard's madrigal.

DE LA SECONDE IL EUT LE COEUR EN CENDRE,
ET SI DES DEUX IL N'EUT ONCQUES MERCY.[1]

In his annotation to this madrigal, Belleau explains that Ronsard esteems Buttet not just for his aptitude in mathematics[2] and philosophy, but for 'la perfecte cognoissance qu'il a de la Poësie (de laquelle il a le premier illustré son pays)'.[3]

In the 1560 version of his ode, 'Les Isles Fortunées', Ronsard describes the embarcation of the ship which will take his 'si chere bande' of friends away from war stricken France:

Je voi Baïf, Denisot & Belleau
Buttet, du Parc, Bellai, Dorat, & celle
Troupe de gens qui court apres Jodelle.[4]

It is the inclusion of Buttet's name in this particulier poem which strengthens the argument that by 1560 at the latest he was one of the brigade.[5] However, although Laumonier believes that Buttet belonged to the brigade as early as 1558,[6] his links with the Pléiade are only attested from 1560 onwards, as shown above.

Buttet's love poetry and his predilection for

1. Les Oeuvres: Le Second Livre des Amours, ed. cit., X, 205.
2. See supra, pp. 43-44.
3. Les Oeuvres: Le Second Livre des Amours, ed. cit., X, 206.
4. Les Oeuvres: Poemes, ed. cit. ,V, 179, 'Les Isles Fortunées. A Marc Antoine de Muret', 68-70.
5. See supra, p. 10.
6. Ronsard: poète lyrique, p. 187.

classical allusion[1] possibly caused his name to be linked with the other leading exponents of pagan literature in the following anonymous voeu of 1560:

> RONSARD, BAYF, BELLEAU & BUTET, soubs les treilles
> Offrent, fuyant soucy, d'un doux plaisir veincous,
> A Phoebus, aux Neuf Soeurs, à Venus, & Bacchus,
> La Lyre, le Laurier, L'Amour & les Bouteilles.[2]

Champion interprets this as an accusation by the Huguenots of paganism.[3] However, there is no firm evidence to support this: the voeu appears in a collection of verses compiled by the royal surgeon, Rasse de Neus, who indicates neither the identity nor the religious tendencies of the author, although he himself was a Protestant. The verse refers to the poetic, orgiastic and bacchic furors of classical poetry, which were so important to the Pléiade's intention to revive the classical spirit. By associating Buttet with this project, and particularly with Ronsard, Baïf, and Belleau, the voeu shows that his contemporaries recognised him as a poet in the Pléiade mould.[4]

1. In particular, see infra, pp. 253-261, 264-269.
2. BNP, MS Fr.: 22560: Recueil de vers sur les Guerres de Religion , part 2, p. 227. My attention was first drawn to this voeu by Champion, Ronsard et son temps, p. 179. It is also mentioned by Raymond, L'Influence de Ronsard sur la poésie française, II, 364, n. 1.
3. Ronsard et son temps, p.179, n. 3.
4. On my own conclusions on this, see infra, pp. 244-253, 292-295.

14: BUTTET'S SUPPOSED DEPARTURE FROM PARIS, 1559-1561

Although it is unanimously believed that Buttet left Paris after, and as a result of, the marriage of Marguerite de France to Duke Emmanuel-Philibert of Savoy, there is considerable disagreement about the date of his departure, and what he did subsequently.

Goujet offers the earliest extant hypothesis about Buttet's life following Marguerite's marriage. He summarises the period thus:

> Buttet accompagna la Princesse dans les Etats de son mari, & concentré dans le sein de sa patrie, il paroît qu'il ne s'y occupa presque plus que des Mathématiques & de la poësie, & qu'il fut toujours favorablement accueilli à la Cour de Savoie. Il vivoit encore en 1584. & il promettoit alors quelques ouvrages, qui n'ont point paru.[1]

Subsequent hypotheses about this period of Buttet's life appear inspired by Goujet's account. Those which elaborate on it merit particular attention, although none is founded on evidence.

Burdin believes that Buttet left Paris in 1559 immediately after Marguerite's marriage.[2]

In Philibert-Soupé's opinion, it was only after his definitive departure that Buttet decided to publish the Amalthée (sic) in 1560, and the Premier Livre des vers

1. Bibliothèque françoise, XII, 355.
2. Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 8.

in 1561 (sic).[1] According to this theory, Buttet must have left Paris no later than 1560.

Jacob believes that Buttet left Paris just as the printing of the Premier Livre des vers was drawing to an end.[2] Jacob believes that the recueil was first published in 1561,[3] and that preparation for it began in 1560; allowing for the time that it would take to print the work, according to Jacob's theory, this would mean that Buttet left at some time between 1560 and 1561.

Mugnier believes that Buttet left Paris as early as 1560,[4] and returned specifically to supervise the publication of the Premier Livre des vers: 'La première édition des oeuvres de Buttet date de 1560, 1561 elle fut faite chez Michel Fezandat, à Paris, où sans doute le poète se rendit pour en diriger l'impression'.[5]

According to Raymond, Buttet left Paris 'non sans faire imprimer, en 1560, son Amalthée [sic], rééditée bientôt en même temps que ses Odes'.[6] He does not indicate if Buttet left after the actual publication of these works, or if he merely organised their printing and left before they were published.

In H. Chamard's view, Buttet left Paris 'quelques

1. Les OEuvres poétiques, p. xi. On the confusion concerning the editions, see infra, pp. 296-306.
2. OEuvres poétiques, I, xxvi.
3. See infra, p. 296, n. 2.
4. Marc-Claude de Buttet, p. 84.
5. Marc-Claude de Buttet, p. 29
6. L'Influence de Ronsard, I, 241.

mois' after Marguerite's marriage.[1] This suggests a relatively short time and certainly less than a year; according to Chamard, then, as the wedding took place in July 1559, Buttet left Paris before July 1560.

Whilst agreeing with the hypothesis that Buttet remained attached to Marguerite's household after 1559,[2] a minority of writers believe that he spent his later years in Annecy.[3] The first to presume this is Chamard who claims that Buttet followed his patron 'ou la rejoignit dans son duché de Savoie. Le 'gentilhomme savoisien' retrouvait ainsi sa patrie. Il y passa ses dernières années, membre du petit cercle de lettrés dont s'entourait, à sa cour d'Annecy, la duchesse fidèle à ses goûts d'autrefois'.[4] However, it was the Duke of Genevois who had his Court in Annecy,[5] and I have found no evidence that Buttet was ever in his service.

A popular hypothesis, equally uncorroborated, is

1. 'Buttet (Marc-Claude de)' in Dictionnaire des lettres françaises: XVIe siècle (Paris, Arthème Fayard, 1951), pp. 145-146 (p. 145).
2. For the hypothesis that he was in her service in Paris, see supra, pp. 79-84.
3. See H. Chamard, Histoire de la Pléiade, 4 vols (Paris, Didier, 1939-1940), III, 313; idem, Buttet (Marc-Claude de), p. 145; G. Brereton 'Buttet, Marc-Claude de', in Cassell's Encyclopedia of World Literature, edited by S.H. Steinberg, revised by J. Buchanan Brown, 3 vols (London, Cassell & Company, 1973), II, 239.
4. Buttet (Marc-Claude de), p. 145.
5. In contrast, the Savoy Court led a migratory existence until the end of 1562; between 1559 and 1562, the Court resided in Nice, Valentino, Vercelli, Rivoli and Fossano, and it finally settled in Turin on 12 December 1562, when Emmanuel-Philibert regained possession of the city. On the Court's movements, see Stevens, Margaret of France, pp. 206-255.

that Buttet followed Marguerite to the Savoy Court in Turin.[1] Grillet, the first to state this, makes no other comment on Buttet's later life except to imply that he was employed there as a mathematician and continued to write poetry: 'Quoique très versé dans les mathématiques, et employé à la Cour de Turin, de Buttet passa la vie à faire des vers'.[2]

Folliet implies that Buttet exercised the official function of royal poet at the Savoy Court: 'Le duc de Savoie, prince aussi éclairé que grand capitaine, aimait les lettres; aussi notre poète passa la plus grande partie de la seconde moitié de sa vie à la cour de Turin'.[3] Without explaining his grounds, he supposes a change in Buttet's intellectual orientation: 'Arrivé à la vieillesse, Buttet n'était plus le poëte amoureux de l'Amalthée: tenu pour un personnage de moeurs graves et de profond savoir, il s'adonnait à l'étude des mathématiques et ne rimait plus que sur des sujets sérieux'.[4]

According to one hypothesis, Buttet divided his later life between Tresserve and Turin.[5] Philibert-Soupé, the

1. See the following: Grillet, De Buttet (Marc-Claude), p. 92; Folliet, Un Poète du XVIe siècle, p. 174; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 8; Dufour and Rabut, Ode à Madame Marguerite de France, p. 9; Ziegler, La Corne d'Amalthée, p. 10 (but see infra, n. 5).
2. De Buttet (Marc-Claude de), p. 92.
3. Un Poète du XVIe siècle, p. 174.
4. Un Poète du XVIe siècle, p. 174.
5. See the following: Philibert-Soupé, Les OEuvres poétiques, pp. xi, xix; Jacob, OEuvres poétiques, I,

first to express this notion, believes that after leaving Paris, 'à l'exception de quelques excursions probables du côté de Paris & de son séjour final en Suisse, il restera dans son pays natal, habitant son beau champ de Troisserve, cultivant les arts & les sciences, s'entourant de nombreux amis & ne rimant guère que pour eux'.[1] He states that Buttet also frequented the Savoy Court for many years, yet left it definitively in 1580: 'La mort d'Emmanuel-Philibert, survenue en 1580, six ans après celle de Marguerite, a pu l'éloigner d'une cour où l'on l'avait si bien accueilli'.[2]

The most detailed version of this hypothesis is provided by Jacob, but, like its counterparts, it appears founded on pure conjecture. In Jacob's opinion, Buttet remained at the Court in Turin until the death of Marguerite de France in 1574.[3] He does not remark upon the post he may have held, presuming perhaps that he was still her mathematician and secretary as in Paris (sic).[4] From 1574, Buttet supposedly led a hermit-like existence at Tresserve: 'Dans les dernières années de sa vie, Marc-Claude avait totalement disparu du monde: la perte de ses amis et surtout celle de son cher Lambert le firent tomber dans un profond dégoût de toutes choses, et

xxxiv-xxxv; Ziegler, La Corne d'Amalthée, pp. 10-11 (but see supra, p. 107, n. 1); Raymond, L'Influence de Ronsard, I, 241.

1. Les OEuvres poétiques, p. xi.
2. Les OEuvres poétiques, p. xx.
3. Oeuvres poétiques, I, xxxiii.
4. OEuvres poétiques, I, xv; see supra, p. 79.

bientôt après dans une mystique contemplation'.[1] With the exception of Daurat, Ronsard, Peletier du Mans and Jean de La Jesée, he was forgotten by French literary society which formed a coalition against him because of his experiments in metrical verse.[2] He believes that after 1560, although Buttet continued to write poetry-but not metrical verse-and prose, he only published works addressed to specific individuals and a revised Amalthée: 'Il faut conclure de son aversion pour la publicité qu'il faisait peu de cas de la gloire et des applaudissements. Il pensait que les lettres et les sciences n'étaient que les distractions des classes élévées et n'avaient rien à faire avec le vulgaire'.[3]

The fourth and most popular hypothesis is that Buttet returned to Savoy-some specify to Tresserve-to lead the life of 'un gentilhomme campagnard qui a du goût pour les lettres'.[4]

Mugnier supports this notion, and his archival research, although very partial,[5] together with pure

1. OEuvres poétiques, I, xxxiv-xxxv.
2. OEuvres poétiques, I, xix-xx.
3. OEuvres poétiques, I, xxviii-xxix. Perouse explains that Buttet avoided fame because he was 'un vrai Savoyard...car il y a toujours eu, dans ce pays-j'en ai connu moi-même-des gens comme lui, qui ont du talent et presque du génie, et qui se sont contentés de le savoir...ils n'ont pas senti le besoin de l'afficher en public; ils ont mieux aimé vivre inconnus ou mourir oubliés, que de sacrifier leurs loisirs à un labeur méthodique ou à une réclame bien faite'; see Marc-Claude de Buttet, 112.
4. Ritter, Recherches sur le poète Claude de Buttet, p. 154.
5. See supra, p. 80, n. 7.

conjecture lead him to summarise thus Buttet's post-1559 activities:

> Ses besoins n'étaient donc pas grands, et, sans les dédaigner, son ardeur aux cadeaux princiers semble avoir été modérée. Il tenait plus aux faveurs de l'esprit qu'à l'argent, un autre motif encore pour qu'il n'exercât pas d'office à la cour, c'est qu'il était souvent en Savoie. Ses goûts, la faiblesse de sa santé, des procès aussi, le ramenaient dans sa bonne ville de Chambéry, auprès de ses amis, lettrés et poètes comme lui, ou dans sa maison de Tresserve.[1]

New evidence has come to light which invalidates several of these hypotheses, and which presents a much more factual account of Buttet's life after 1559, albeit with some lacunae.

Two questions must be examined first: did Buttet leave Paris or not, and if so, when? The answer to the first of these questions depends largely upon whether Buttet was officially attached to the household of Marguerite de France, following her marriage. If he was, then he would certainly have accompanied her when she left Paris. However, despite a thorough examination of all the surviving documents which record the names of the people in the household of the new Duke and Duchess of

1. Marc-Claude de Buttet, pp. 26-27. The following all appear inspired by Mugnier, although they do not always directly acknowledge him as a source: Balmain, Un Oublié: Marc-Claude de Buttet, p. 10; Ziegler, La Corne d'Amalthée, p. 10; P. Courthion, 'Un Poète méconnu: Marc-Claude de Buttet, ami de Ronsard', E, 2 January 1925, p. 8; Arminjon, Marc-Claude de Buttet en son temps, p. 12 ff.

Savoy, between 1559 and 1586,[1] I have found no mention of Buttet's name.[2]

Although the household accounts show that Marguerite and Emmanuel-Philibert were patrons of the visual arts, I have found no payment registered to poets. In connection with the suggestion that Buttet may have been a mathematician at the Court,[3] I have found only one entry for such a post, and this names Giovanni Battista

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1. The year of Buttet's death; see infra, pp. 191-195.
2. Because of the particular nature of the archives concerning Savoy, it is essential to elucidate the criteria upon which my research into this question was based. If Buttet had held a post in the Savoy household, he would have been in receipt of some financial remuneration. This, together with an indication of his office, would have been recorded by the Chamber of Accounts. Between 1559 and 1577, there was only one Chamber of Accounts for the Duchy of Savoy, and this was responsible for all financial transactions on both sides of the Alps. However, an edict of 5 October 1577 created two Chambers, one to deal with the finances of Savoy and one for those of Piedmont. Today, all the archives of the Chamber of Accounts of Piedmont are in Turin; those concerning the Chamber of Accounts of Savoy have been divided thus: AST, Sez. Ri. pre 1577, post 1720; ADS, 1577-1720; those accounts concerning the Genevois Duchy, the apanage of the House of Savoy, are divided between AST, Sez. Ri and ADH-S. In order to be as thorough as possible, I have consulted the financial accounts of these three archives, and where documents are available, I have attempted to verify each year from 1559-1586. This was hindered by the fact that although the distribution of these accounts, as described above, occurred between 1950-1951, no comprehensive inventory has been produced by the Turin archives; an inventory only exists of the microfilm made of documents given to France. It is therefore difficult to establish exactly what documents are conserved in Turin. Despite this difficulty, the accounts form a more or less continuous series; where one type of document is lacking, another one often compensates for the lacuna. For a comprehensive list of the documents consulted, see infra, bibliography of archival sources. Mugnier does not appear to have consulted any of these accounts; see supra, p. 80, n. 7.
3. See supra, p. 120 and n. 4.

Benedetti.[1] The omission of Buttet's name from these documents is particularly significant since they mention so many of his friends.[2]

As already pointed out, when the term escuyer is applied to Buttet in the post 1559 legal documents, it is undoubtedly used to indicate that he was a member of the lesser nobility, and not because he was in the Duke's Ecurie.[3]

If, as my research suggests, Buttet did not hold an official post in the House of Savoy, what did he do after 1559? There is no evidence that he left Paris at any of the dates hitherto suggested.[4] It certainly seems unlikely that he left before the publication of the Premier Livre des vers in 1560. Given that it was his first major publication, and, moreover, the probability that he was under no obligation to the Savoy Court, it is possible that he remained in Paris to ensure that it conformed as closely as possible to his intentions.

Finally,there is no evidence that Buttet left Paris for Turin, or that he ever resided in the latter city.[5]

1. AST, Sez. Ri, Camera dei Conti di Piemonte: art. 261, par. 1, reg. 3 [1576-1579], fol. 347 r°.
2. Notably Milliet, Battendier, Lambert and Pingon. See supra, pp. 102, n. 1; 103, n. 2,3; 106, n. 3.
3. See supra, pp. 81-83.
4. See supra, pp. 116-118.
5. For this hypothesis, see supra, pp. 119-120. However, an entry dated 9 January 1559, in the cadastral registers for the Porta Doranea district of Turin, mentions a certain Stephanus Buteti, one of the 'pro re magistri francisci'. Until further research is done into the Buttet genealogy, it is impossible to know if he was related to Marc-Claude; ACT, Catasti: CX, fol. 159 v°.

As I will demonstrate, evidence only exists to show that between 1559 and the early 1570s, Buttet travelled about considerably. Although he appears to have lived principally in Tresserve in the 1570s,[1] there is no proof that he did so in the 1560s.

15: BUTTET AND JACQUES GREVIN, 1561

In 1561, Grévin published the second part of his Gelodacrye, which contained a sonnet dedicated to Buttet. As it forms the only evidence that the two men were acquainted with each other,[2] and as it has hitherto been overlooked in previous biographical accounts of Buttet,[3] it is appropriate to reproduce it here:

Rien ne meurt sous le Ciel, tout est tousiours en estre
Ainsi que de tout temps, mesme ce changement
Qu'on appelle en commun la Mort, n'est seulement
Qu'un moment qui nous fait une autre fois renaistre.
Ce moment que ie dy, d'un homme nous fait estre
(Eschangeant nostre corps) d'un arbre l'aliment,
Cest arbre porte un fruict, qui sert pareillement
Pour faire la semence en un autre homme croistre.
Puis de ceste semence un homme en est produit,
Et ainsi nous uoyons comme tout sentresuit,
Non autrement, BUTTET, que les temps de l'annee.
Ne t'esbahy donc point, si entre les François
Nous auons eu la guerre & la paix autresfois,
Puis la guerre ciuile encore retournee.[4]

1. See infra, pp. 150-153.
2. However, for a sonnet possibly dedicated to Grévin in the 1575 Amalthée, see infra, my text, CXXXV, n.1.
3. However, it is remarked upon by two of Grévin's biographers; see Pinvert, Jacques Grévin, p. 341; D.R. Bienaimé, Grévin poeta satirico: e altri saggi sulla poesia del cinquecento francese (Pisa, Giardini, 1967), p. 32.
4. Le Théatre de Jacques Grevin de Clermont en Beauvais:

Given the proximity in age between the two men,[1] and the fact that Grévin was in Paris from an early age,[2] it is probable that they met while Buttet was in the capital. Since Grévin was also acquainted with the Pléiade,[3] they undoubtedly moved in the same literary circles.

Grévin is believed to have been appointed doctor to the Duke and Duchess of Savoy towards the end of 1568.[4] However, despite the evidence that he knew Buttet as early as 1561, there is no indication that the two men maintained their links while Grévin was in Turin, and Buttet was in the neighbouring Chambéry area.

à tresillustre et treshaulte Princesse Madame Claude de France, Duchesse de Lorraine. Ensemble la seconde partie de l'Olimpe et de la Gelodacrye (Paris, V. Sertenas & G. Barbé, 1561), p. 300.

1. On Buttet's date of birth, see supra, pp. 37-42; Grévin was born in 1538; see Pinvert, Jacques Grévin, p. 22; Evans, A Study of the Life and Literary Works of Jacques Grévin, p.2.

2. According to Pinvert, he was there from 1550-1551 onwards; Jacques Grévin, ,p.23. He believes that he was absent for a brief period in 1560 yet returned the same year; op. cit. , pp. 34-43.

3. For a detailed study of Grévin's links with the Pléiade, see Evans, A Study of the Life and Literary Works of Jacques Grévin, pp. 158-276. On Buttet's links with the Pléiade by 1560, see supra, pp. 109-115.

4. See Pinvert, Jacques Grévin, p. 69; Evans states that the date is unknown; see A Study of the Life and Literary Works of Jacques Grévin, p. 102. I have not found his name in any of the accounts for the Duke and Duchess's household, although as a doctor he would have received financial remuneration; however, Pinvert (op. cit., p. 70) cites a document which satisfactorily proves that Marguerite appointed Grévin as her doctor and conseiller d'estat of Savoy and Piedmont.

16: OCCASIONAL POETRY, 1561-1567

The works which Buttet published after 1560 show him principally in his role as court panegyrist, and provide only a partial insight into his literary pursuits of this period. He appears to have written much more than he actually published, although it is possible that some of the works known to be in manuscript form may have been published and later lost. I have certainly found no evidence that any of the works which Richevaux mentions in the preface to the 1575 Amalthée,[1] or which La Croix du Maine states had still not been printed in 1584,[2] were ever published. One of these works may have been the 'recueil de poésies', which Morand claims was by Buttet, yet which was lost or destroyed in a fire in the 19th century.[3]

In 1561, Buttet's little-known work, the Victoire de Tres-Haut et Magnanime Prince Emanuel Philibert,[4] was

1. L'Amalthée, p. 7; see infra, my text, p.314; see infra, bibliography of Buttet's works, nos 26-33.
2. Premier volume de la Bibliothèque, p.306; see infra, bibliography of Buttet's works, nos 30, 33, 34.
3. La Savoie et les Savoyards au XVIe siècle, p. 366 and n. 3; see p. 367, where Morand reproduces the final poem in the recueil, which he claims was originally transcribed in Buttet's hand. See infra, bibliography of Buttet's works, no. 35.
4. See infra, bibliography of Buttet's works, no. 9. It is only mentioned by the following: La Victoire de tres-haut et magnanime Prince Emanuel Philibert Duc de Savoie par Marc-Claude de Buttet, edited by the Chevalier d'Arcollières (Torino, Tipografia del Collegio degli artigianielli, 1915); Cioranescu, Bibliographie de la littérature française du XVIe siècle, p. 163.

published. The title-page indicates that it was 'pour Pierre Mathieu, libraire', about whom I have found no information; Arcollières's suspicion that it is perhaps a fictitious name may be justified.[1]

Why was the Victoire published in Antwerp? Although Buttet certainly visited the Netherlands in 1568-1569,[2] there is no evidence that he was there in 1561. However, whilst admitting that the Victoire may have been printed in Antwerp merely because Buttet happened perhaps to be there, Arcollières justifiably suggests that the theme, the celebration of the Duke's victory over the French at Saint Quentin,[3] may have determined the place of publication:

> plutôt...c'est par une délicate attention envers son souverain qu'il a voulu chanter ses exploits dans une des régions les plus voisines de celle où ils se sont produits. On pourrait encore demander si, en évitant de livrer ses vers à l'impression à Paris ou à Lyon, il n'a pas voulu ne pas rappeler trop directemment à la France et à son Roi le souvenir de la journée de Saint-Quentin, pour eux si néfastes.[4]

It is equally possible that as Emmanuel-Philibert was

1. La Victoire, ed. cit., pp. 3-4.
2. See infra, pp. 142, 143, 144, 145.
3. This took place in August 1557; for a detailed account, see Guichenon, Histoire généalogique de la royale Maison de Savoye, pp.671-673; G. Paradin, Chronique de Savoye: reveuë & nouvellement augmentée...avec les figures de toutes les alliances des mariages qui se sont faicts en la maison de Savoye, depuis le commencement jusqu'à l'heure présente (Lyon, J. de Tournes, 1661), pp. 432-435. For Buttet's earlier commemoration of it, see Le Premier Livre des vers, II, fol. 48 r°, IX.
4. La Victoire, ed. cit., p. 4.

governor of the Netherlands, the publication there of the Victoire was intended to ingratiate him to his subjects.

This work provides further evidence of Buttet's friendship with Daurat.[1] As a liminary piece, Daurat has contributed six Latin distichs praising the Duke for his martial prowess;[2] he also expresses his admiration of Buttet when he tells the Duke 'dum tua concurret cupiens describere facta/Martia, doctorum flosque decusque virorum'.[3]

Jean Bordat has also contributed a fourteen-line Greek poem, praising the Duke.[4] This contribution is the only indication that he knew Buttet. Although very little is known about Bordat, like Buttet he appears to have known Grévin, who dedicated a sonnet to him in the Gelodacrye.[5] Details of his own literary output are sparse: I only know that in 1561, he published a Latin translation of the gospel of Saint John.[6] However, I have found several references to a Jean Bordat in the household accounts of the Duke of Genevois and it may be the same one: in 1580, he is described as an 'homme de

1. On Buttet's links with Daurat, see infra, p. 316, n. 3.
2. La Victoire, ed. cit. , p. [6]; Arcollières cites a copy at the Deputazione Sabaudia, Turin, but I have not been permitted access to it,nor have I received confirmation that it is there. As I know of no other copy, reference may only be made to Arcollière's edition.
3. La Victoire, ed. cit. , p. [6], vv. 5-6.
4. La Victoire, ed. cit. , p. [19].
5. Gelodacrye, p. 300; on Buttet's friendship with Grévin, see supra, pp. 125-126.
6. See Arcollières, La Victoire, p. 3.

chambre';[1] in 1585 and 1587, he is described as a 'valeto di camera del Altissimo G. Marchese di San Sorlino'.[2] If these are references to the same Bordat, then it is likely that the two men first knew each other in Savoy or in neighbouring Genevois.

In August 1563, Emmanuel-Philibert fell seriously ill at Rivoli,[3] and when he began to show signs of recovery, Buttet published a Chant de liesse.[4]

This one hundred and sixty-two line poem was published in Chambéry by François Pomar,[5] the ducal printer, hence it may have been specially commissioned.

With the exception of Mugnier,[6] the few biographers who mention it[7] all claim that it was published in conjunction with another work by Buttet, the

1. AST, Sez. Ri. Camera dei Conti di Savoia: inv. 53, mazzo 26, [1580] (fols not numbered).
2. AST, Sez. Ri. Camera dei Conti di Piemonte: art. 217, par. 1, [1585], entry no. 124.
3. See Pingon, Emanuelis Philiberti Pingonii...vita, p. 28; Stevens, Margaret of France, p. 242.
4. See infra, bibliography of Buttet's works, no. 10.
5. On Pomar the Elder, see A. Dufour and A. Rabut, 'Notes pour servir à l'histoire des Savoyards de divers états: l'imprimerie, les imprimeurs et les libraires en Savoie du XVe au XIXe siècle', MDSS, 16 (1877), 3-415 (pp. 44-51; 224-227); see also, AST, Sez. Ri. Camera dei Conti di Savoia: inventario 10, registro 1, fols 80 v°, 119 v° (payment for rebinding and for the provision of materials to the Savoy Chamber of Accounts).
6. Marc-Claude de Buttet, p. 58.
7. See the following: Pillet, Buttet (Marc-Claude de), p. 260; Philippe, Les Poètes de la Savoie, p. 23; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 17; Philibert-Soupé, Les OEuvres poétiques, p. xvii; Jacob, OEuvres poétiques, I, xxix; Ritter, Recherches sur le poète Claude de Buttet, p. 155; Perouse, Marc-Claude de Buttet, p. 14.

Sur la venue de tresillvstre Princesse Anne d'Este Duchesse de Nemours et Genevois en sa ville d'Annessi.[1] Mugnier doubts this since Anne d'Este only became duchess of Nemours and Genevois in 1566, and the Chant de liesse was published in 1563.[2] The very existence of these two works has been doubted: Ritter comments that they are lost,[3] and Mugnier only cautiously accepts that 'il est possible' that the Chant de liesse exists.[4]

I have located just one copy of the Chant de liesse,[5] which allows this doubt to be resolved. Firstly, there is no indication that it was ever originally published with another work. Moreover, the only title on the title-page is that of the Chant de Liesse. Together with Mugnier's historical objection, this confirms that in 1563 the poem was published separately.

This copy is of particular biographical interest because the title-page bears the following manuscript dedication, apparently in Buttet's hand: 'Authoris. M. Claudii Butteti Sabaudi / Munere / P. E. Pingon'.This testifies to the continued close friendship between Buttet and Pingon during the 1560s.[6]

1. See infra, bibliography of Buttet's works, no.11; on this work, see infra, p. 132.
2. Marc-Claude de Buttet, pp. 58-59.
3. Recherches sur le poète Claude de Buttet, p. 155.
4. Marc-Claude de Buttet, p. 58. It is not clear if he doubts the existence, as well as the date, of the Sur la venue de tresillustre Princess Anne d'Este.
5. See infra, bibliography of Buttet's works, no. 10. I have been unable to discover details of its provenance.
6. On their friendship, see supra, pp. 100, 101, 106, 107, infra, pp. 132, 180-181.

I have found one copy of the Sur la venue de tresillustre Princess Anne d'Este.[1] Although the title-page does not indicate the date of publication, as the Princess was to arrive in Annecy on 17 July 1566,[2] it was probably published around that time. It may have been commissioned by the Duke and Duchess of Savoy, since the duchy of Genevois-Nemours was an apanage of their duchy. This is particularly likely since it was published in Chambéry, by Pomar, the ducal printer.[3] If the Duke of Genevois-Nemours had commissioned it, then it would undoubtedly have been published in Annecy by his own printer.

The copy I have found provides further evidence of Buttet's friendship with Pingon. The title-page has the following manuscript dedication apparently written by Buttet: 'Don/de Marc Claude de Buttet/autheur/à son entier amy/E. P. Pingon'.[4]

Buttet's next known publication was a sonnet written to commemorate the baptism on 9 March 1567 of Prince Charles Emmanuel, the son of the Duke and Duchess of Savoy.[5] Buttet's sonnet was published later that year in

1. See infra, bibliography of Buttet's works, no. 11. No details are available concerning its provenance. Republished (with variants) in the 1575 Amalthée; see infra, my text, CLXXXVII-CXC.
2. See infra, my text, CLXXXVII, n. 1.
3. On Pomar, see supra, p. 130, n. 5.
4. On Buttet's friendship with Pingon, see supra, pp. 100, 101, 106, 107, 131, infra, pp. 180-181.
5. See infra, bibliography of Buttet's works, no. 12. This work is not cited in any bibliography of Buttet's works. Republished (with variants) in the 1575 Amalthée;

a commemorative anthology compiled by Agostino Bucci,[1] and published by the ducal printer, Torrentini; these two factors suggest that the sonnet was probably specifically commissioned by the Duke and Duchess of Savoy.

17: MARGUERITE DE FRANCE INTERVENES IN BUTTET'S LEGAL AFFAIRS, 1562

I have discovered various new documents concerning the lawsuit which Louis de la Ravoyre persisted with, against Buttet, throughout 1560-1562.[2] One of these reveals that on 19 November 1560, the Sénat decreed that in compliance with the plaintif's request, an evaluation of the property concerned should be carried out.[3]

Although the case continued throughout 1561 and 1562, there is no evidence that Buttet was in Chambéry to conduct his defence in person. He may have relied upon his lawyers to represent him. However, he was possibly there on 19 May 1561 when the Sénat ordered that 'ledit

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see infra, my text, CLXXIX.

1. In an act of 1587, he is described as a lettore of Turin; AST, Sez. Ri. Camera dei conti di Piemonte: art. 503, par. 1, vol: B.

2. On the beginning of this suit, see supra, pp. 72-73.

3. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils en audience: B69, fols 74 r°-75 v°. This decree appears to be the consequence of the following passage of série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B79, fol. 40 v°: 'Aultre appoint-ement par lequel est dicte que examination sera faicte des biens dont est question du XXVIII juilliet audit an mil VLX, signé Trolliouz. Requeste au Senat dudit demandeur. Lettres de commission à Monsieur Claude Marthod scellées et signées Trolliouz du XVII aoust audit an'. As before, (see supra, pp. 68-69), Buttet is still referred to as his brother's curator.

defendeur respondra aux interrogations du demandeur'.[1]

It was only at the end of 1562 that this lawsuit was finally concluded. On 19 December, the Sénat decided in Buttet's favour and decreed that the sale contracts in question were valid.[2] Undoubtedly, the Sénat's conclusion was influenced by the intervention of Marguerite de France in Buttet's defence. Details of her assistance in this matter are provided by Pyochet, in one of his livres de raison. Pyochet transcribes a letter to the Sénat which he claims was written by the Duchess herself; although it has been published by d'Oncieu de la Batie,[3] it deserves to be reproduced here since it provides an invaluable and rare insight into Buttet's relationship with Marguerite after 1559.

De part Madame la Duchesse de Savoye.
Chers amis et feaux, sachant combien la sollicitation des proces et la continuelle poyne qui y est requise est contraire à la poursuite des lettres humaines et de leur estude, et desirant en toutte chose favoriser ceux qui s'y addonnent pour le profit que l'on peult tirer d'eux et de leur sçavoir, nous vous avons bien voulu faire ces deux motz de lettre en recommandation de l'affaire que le seigneur du Buttet, nostre feal et chery, a par devant vous contre le Sieur de Troiserve, et vous prier, noz amés et feaux, de luy administrer la meilleure et plus prompte exequution de justice qu'il vous sera possible, avec la conservation de son bon droit affin que, estant hors du continuel travail que telles poursuites ameinent à ceux qui les embrassent, il puisse librement et comme par cy devant il a fait, continuer le cours de son estude duquel l'on peult esperer à ce que j'ay

1. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B79, fol. 41 v°.
2. See supra, pp. 72-73.
3. Note sur les derniers moments du poète Marc-Claude de Buttet, pp. 357-358.

desja cogneu, ung tres grand fruit à l'advenir
20 profitable à toutte la posterité. En quoy faire particulierement vous nous ferez service tresagreable, et à tant nous prierons Dieu, noz amis et feaux, vous avoir en sa garde.
De Rivoles, le 12 mars 1562
25 [signée] Marguerite de France
[et au bas d'icelle et au-dessus] A nos amis et feaux, les presidents et conseillers tenant le Senat pour nostre treshonoré seigneur et mary à Chambery. [1]

The original letter appears to have disappeared without trace. However, I have discovered the following letter which Marguerite addressed to the Sénat six months later, and which endorses all that is said in the first one:

18 septembre 1562
De par Madame la Duchesse de Savoye et de Berry.
Noz améz et feaulx, oultre la particulière bonne volunté que pour plusieurs considerations nous
5 portons au Sieur Butet, et mesmes pour le respect de son erudition et doctrine qui le doibt rendre recommandable à ung chacun, nous desirons encores avoir ses affaires en quelque singuliere protection; et pour ce qu'il en a quelques unes pardevant vous
10 contre le Sieur de Tresserve, dont je desire obtenir bonne et briefve justice, nous vous prions, noz amez et feaulx, luy en administrer telle expedition et si prompte qu'il puisse congnoistre combien nostre recommandation luy aura servy tant en cest endroict
15 que pour l'entiere conservation de son bon droict lequel, neantmoins, nous sommes asseurée, n'a besoing de vous estre ramenteu. Et sur ce point, vous faisant entendre le service tres agreable qu'en cy vous nous ferez, nous prions Dieu, noz améz et feaux, vous
20 avoir en sa saincte et digne garde.
De Fossan, le xviijme septembre 1562.
[Signed] Marguerite de France
Dallier[2]

1. LBDC, Pyochet: livres de raison: vol: inventaire de mes titres, fol. 13 r°.
2. ADS, série B: Archives propres du Sénat de Savoie: sécretariat du Sénat et personnel judiciaire: lettres recues du Duc Emmanuel-Philibert et de Marguerite de France: B1789. For a detailed study of this and Pyochet's

Particular attention should be drawn to the use of the word 'encores' in line 7; it appears to refer to a previous request which Marguerite has made on Buttet's behalf, and it is therefore possibly an allusion to the letter transcribed by Pyochet.

Marguerite's praise of Buttet's erudition, and her appreciation of his literary potential are particularly salient in these two letters. The reference in the first to 'son estude duquel l'on peult esperer à ce que j'ay desja cogneu, ung tres grand fruit à l'advenir profitable à toutte la posterité'(ll. 18-20), suggests that up to 1562 Buttet dedicated himself primarily to scholarly pursuits. The description in the same one of Buttet as her 'chery' (l. 10), the allusion in the second to the 'bonne volunté' (ll.3-4) which she feels for him, her persistence on his behalf, in short, this manifest 'singuliere protection' which Marguerite's letters reflect, show that although there is no evidence that Buttet held an official position at the Savoy Court,[1] he continued to enjoy Marguerite's protection in Savoy as in Paris.[2]

18: FURTHER LITIGATION

Although the lawsuit with La Ravoyre was concluded in

letter, see my article 'Marguerite de France and Marc-Claude de Buttet: an unpublished letter', BHR, 50 (1988), 367-372.

1. See supra, pp. 116-125.
2. See supra, pp. 74-84.

1562, a new one was brought against Buttet at the beginning of the same year. Although there are few extant documents concerning this case, it appears that on 22 January 1562, Buttet was requested to pay twenty-five écus to a certain François Scarron,'syndic et bourgeois de Chambéry'.[1] The reason for this payment is unknown. Buttet hesitated to pay, and the case was to continue throughout the next five years until 1567. It was not concluded in Buttet's favour: on 22 March 1567, the Sénat decided that he should pay Scarron the twenty-five écus and all the legal costs.[2]

According to Foras, Buttet is mentioned in a sale act of 3 December 1562.[3] He provides no details about the act and only indicates that his source is the archivist Morand. I have been unable to locate this act.

1. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B102, fols 94 vo-95 ro. Mugnier provides a partial transcription of this document, but he does not analyse it; see Marc-Claude de Buttet, pp.226-227. Scarron was mayor of Chambéry between 1566 and 1567; see ADS, Archives communales: Chambéry: série CC: titre III: comptes des syndics et des trésoriers de ville, art. 235, compte 7. A document of 16 September 1567 describes him as an appothicaire; see AST, Sez. Ri., Camera dei Conti di Savoia: inventario 231, fol. 157 r°. He was a treasury guard in Chambéry between 1563-1564; see AST, Sez. Ri. , Camera dei Conti di Savoia: inv. 6: reg. 4, fol. 147; , inv. 16: reg. 226, fol. 161 ro. In 1552, two lawsuits were brought against him for acts of violence; see ADS, série B: Archives du Parlement de Chambéry: arrêts criminels en audience: B44, fols 15 v°-17 v°; arrêts criminels rendus sur pièces vues: B56, fols 46 r°-46 v°.
2. ADS, série B: Archives propres du Sénat de Savoie: arrêts civils sur pièces vues: B102, fol. 95 r°.
3. Armorial, I, 291.

19: BUTTET IN CHAMBERY, 1564

An act of reconnaissance in Buttet's favour has come to light in the preparation of this thesis. It confirms that two brothers, Anthoyne and Humbert Jaquet of Seyssel, rented from him three vineyards at Pont Pierre in the Genevois duchy. It is significant not just because it has hitherto never been cited in any previous study on Buttet, but also because it provides a rare indication of where he was at a certain time. This act, drawn up on 14 June 1564, with 'noble Marc-Claude Buctet, filz à feu noble Claude Buctet de Chambery, present stipulant', was 'faict et passé à Chambery en la maison dudit noble de Buctet pres de Sainct Leger';[1] this is undoubtedly the house which Buttet had inherited from his mother.[2] Although this act is the first extant indication that Buttet was in Savoy in the 1560s, I have found no evidence to confirm whether by 1564 he was living there permanently.[3]

1. ADH-S, série SA: Archives camérales: ancien inventaire 196: reg. 105, fols 27 r°-28 v° (fols 27 r°, 28 v°).
2. See infra, p. 139; on this house, see supra, p. 34.
3. Salt tax registers exist for Savoy for the period 1561-1562, and if Buttet had had a home in a particular parish yet was absent, his name would still have been included on them. Unfortunately, the register for Chambéry is incomplete: fol. 6 is missing and the possibility cannot be ruled out that Buttet's name was recorded on it; see ADS, série SA: Archives camérales: SA 1865. Buttet's name is absent from a register which indicates who had not taken their salt by the end of June 1562; see ADS, Série SA: Archives camérales: SA 2090. However, the deficiencies of the first register prevent any factual conclusions from being drawn from this second

20: BUTTET'S WEALTH

Pyochet reveals that his cousin 'avoit honnestement de quoi'[1] and this is confirmed to some extent by the act of reconnaissance referred to above. These three vineyards comprised only a small part of the property belonging to Buttet.

A large proportion of his wealth was inherited from his parents, and by 1564 at the latest he was benefitting from this legacy.[2] As his mother's sole inheritor,[3] he came into possession not only of the house near to Saint Leger, but of a considerable amount of rural property:

> une piece de vigne situé au lieu dit en Villabod en deux pieces tant dessus que dessoubz la grange, toute tenue contenant environ cinquante quatre fosserez. Item, environ trente fosserez de vigne située à Barberaz avec lesdites deux granges y estant. Item lesdites vignes de la Bastie contenant en tout environ quarente huict fossorez en trois pieces, avec la maison de tail [?] y estant.[4]

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one. However, more conclusive is the fact that Buttet's name does not appear on a salt register for Tresserve for the period 13 October-23 December 1561, hence it is unlikely that he was living there during this period; see ADS, série SA: Archives camérales: SA 1587 (11), art. 22

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 12 v°.
2. The date of the death of Buttet's parents is unknown; see supra, p. 28, n. 2. However, the 1564 act of reconnaissance mentioned above indicates that his father was dead; see supra, p. 138.It refers to Buttet as the owner of the house near to Saint-Leger; see supra, p.138;if his mother were still alive, the act would have specified that it was her house.
3. ADS, Minutes du notaire Rochet: E167, fol. 72 v°.
4. ADS, Minutes du notaire Rochet: E167, fols 72 r°-72 v°.

He also inherited his mother's dowry of five-hundred écus.[1]

From his father, Buttet received the house in the Rue Saint-François.[2] It appears to have been a prestigious street in which to live; Buttet's neighbours included Benoît Crassus, an advisor at the Savoy Sénat,[3] and the prosecuteur Bertier de Beze.[4] He also inherited from him a nearby garden which he sold at some time to a certain Sieur Carra, the chief auditor at the Savoy Chamber of Accounts,[5] feudal rights in Gresy[6] and considerable property at Tresserve:

> une grande maison qui soloit estre le chasteau de Troysserve située audit lieu de Troysserve avec des granges, greniers, estables, jardins, vignobles, courts, plaissages; avec la terre et vigne appellée l'Allemande, tous en ung cloz pres le chemin publicq[ue]...ensemble les aultres vignes, pres, terres, bois, chastaigniers.[7]

Apart from his inheritance, Buttet also owned property at Viviers, Marlie, Mery[8] and Drumettaz,[9]

1. ADS, Minutes du notaire Rochet: E167, fols 72 r°-72 v°.
2. ADS, Minutes du notaire Rochet: E167, fol. 72 v°.
3. ADS, Minutes du notaire Rochet: E167, fol. 76 r°. Marot and Jean de Boyssonné both dedicated poems to him; see Marot, OEuvres complètes ed. cit., V, Les Epigrammes, 294, CCXL; C.A. Mayer, 'Sur l'épigramme de Marot "A Monsieur Crassus" (Epigramme CCXL)', BHR, 48 (1986), pp. 419-420; Mugnier, La Vie et les poésies de Jean de Boyssonné, p. 417.
4. ADS, Minutes du notaire Rochet: E167, fol. 76 v°.
5. ADS, Minutes du notaire Rochet: E167, fol. 74 r°.
6. ADS, Minutes du notaire Rochet: E167, fol. 72 v°.
7. ADS, Minutes du notaire Rochet: E167, fol. 85 r°.
8. ADS, Minutes du notaire Rochet: E167, fol. 76 r°.
9. ADS, Minutes du notaire Rochet: E167, fol. 85 v°.

although I have found no details of how he came to acquire it.

21: BUTTET IN FLANDERS AND SAVOY, 1568-1569

I have discovered an important document which has not, to my knowledge, ever been cited in connection with Buttet. This is Jehan de Pyochet's book of accounts for the year 1568,[1] and it contains several references to a 'cousin de Buttet'. As Pyochet was only related to the Buttet family through Marc-Claude's mother, Jeanne-Françoise,[2] these can only allude to either Marc-Claude or Jean-Louis, his brother. It seems probable that they only refer to Marc-Claude. The curious lack of details about Jean-Louis after 1551,[3] the fact that Marc-Claude was curateur of his property at least until 1562,[4] his exclusion from his parents's respective testaments,[5] are all factors which suggest that he was dead by this time or certainly not in Savoy. Moreover, the fact that Pyochet does not consider it necessary to specify which of the two male Buttet cousins he is referring to strongly implies that only one of them was alive.

1. ADS, série F: Fonds de Mareschal de Luciane: 10F, art. 157; the cover bears the motto 'in pace novi hostes', the anagram which Pyochet often used of his name; see LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 15 v°.
2. See supra, p. 24.
3. See supra, p. 69 and n. 2.
4. See supra, pp. 68-70, 133, n. 3.
5. See supra, pp. 29, 139-140.

Undoubtedly, if they were both alive, he would have made a distinction to avoid confusion.[1] As Pyochet only names Marc-Claude in his livres de raison, it is yet more certain that the Buttet cousin referred to can only be him.

This book of accounts indicates that Buttet was frequently in his cousin's company throughout 1568 and 1569. Although the dates of their various meetings are often precisely recorded, that is, those which were at Pyochet's expense, the details given are of a very summary nature. This is particularly regrettable with regard to the journeys which they made together. No information has come to light about the motivation for them. The book's chronological format does at least outline some of Buttet's movements between 1568 and 1569. For this reason, it is appropriate to cite them in the order in which they appear in the book.

Between the entries for 10 June and 13 June 1568, Pyochet anticipated the expense in Flanders of two florins which he did not, in the event, have to pay: 'Pour la despence faitte en Flandres tant avec le cousin de Butet que Pierre Jaquier...2 ff'. [1] I have found no

1. This book contains several references to François de Buttet, Marc-Claude's first cousin on his father's side (see Foras, Armorial, I, 290). He was not therefore related to Pyochet. Given these links of consanguinity, all references in the book to 'Monsieur de Buttet' must be to Jean-François; see ADS, série F: Fonds de Mareschal de Luciane: 10F, art. 157, fols 29 v°, 30 r°, 76 v°, 90 v°, 91 r°, 97 r°, 98 v°, 99 v°, 103 r°.
2. ADS, série 10F: Fonds de Mareschal de Luciane: 10F,

information about Jaquier.

The subsequent allusion to Buttet reveals that Pyochet paid for his evening meal: 'en despence pour le soupper du cousin Butet le 1 juilliet [1568]...5 B'.[1] Although it is not specified, this probably occurred in Savoy, where Pyochet spent most of this period of his life.[2]

Four days later, Pyochet and Buttet met again under similar circumstances, just before undertaking a journey to Salins, Pyochet's home: 'jeudy 5 juilliet, pour le soupper du cousin Buttet et le lendemain en despence pour pourter à Sallin...16 B.[3]

Later that month, they were together again in Flanders: 'pour diverses 18 de juilliet, pour la despence à Flandres avec le cousin Buttet et Monsieur Pochette...1 FF 1 B v ecus'.[4] I have discovered no further details about Pochette.

During August 1568, Buttet was in Villeneuve, a hamlet in the commune of Saint-Alban, Savoy. Pyochet had

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art. 157, fol.78 r°.

1. ADS, série F: Fonds de Mareschal de Luciane: 10F, art. 157, fol. 79 r°.

2. See Devos and Le Blanc de Cernex, Un Humaniste 'Chambérien' au XVIe siècle, p. 214 ff. Pyochet returned from Italy to Chambéry in about 1568, and, on the death of his brother, Amé, received the seigneurie of Salins, where he supposedly spent the remainder of his life.

3. ADS, Série F: Fonds de Mareschal de Luciane:10F, art. 157, fol. 90 v°.

4. ADS, Série F: Fonds de Mareschal de Luciane:10F, art. 157, fol. 90 r°.

inherited some property there[1] and it was possibly in connection with this that Buttet accompanied his cousin there. Pyochet notes: 'jeudy 12 à Villeneufve avec le cousin Butet...3 B'.[2]

This is followed immediately by a further reference to Flanders: 'pour achever l'escot [?] en Flandres avec ledit cousin...8 B'.[3]

The following entry appears for 14 August 'Samedy en despense en Flandres avec les 2 freres Buttet et Pochette...18 B'.[4] It is not possible to know if this is a reference to Marc-Claude and his brother Jean-Louis, or to Jean-François and his brother, also called Jean-Louis.[5] However, for the reasons already outlined,[6] it more probably concerns the latter pair.

During September 1568, Buttet was again at Villeneuve, and a short time after in Flanders: Pyochet records 'En ung valre [?] de veau et pour la despence à Villeneufve avec le cousin Buttet...9 B; pour despence en Flandres avec ledit Butet...6 B 6 ecus'.[7]

An entry inserted between 12 and 16 February 1569,

1. Devos and Le Blanc de Cernex, Un Humaniste chambérien au XVIe siècle, p. 226.
2. ADS, série F: Fonds de Mareschal de Luciane:10F, art. 157, fol. 91 r°.
3. ADS, série F: Fonds de Mareschal de Luciane:10F, art. 157, fol. 91 r°.
4. ADS, série F: Fonds de Mareschal de Luciane: 10F, art.157, fol. 91 r°.
5. See Foras, Armorial, I, 290.
6. See supra, p. 141.
7. ADS, Série F: Fonds de Mareschal de Luciane: 10F, art. 157, fol. 92 v°.

states: 'pour disner en Flandres avec le cousin Butet... 8 B'.[1]

Three further entries in Pyochet's book of accounts merit attention. In March 1568, Pyochet recorded the following details: 'memoyre que j'ay presté à mon cousin de Buttet mon Marsilino Ficino De triplici vita et les Madrigales de Cassola et Tebaldeo de Ferrara'.[2] This reflects Buttet's acquaintance with some of the major Italian influences on French Renaissance love poetry.[3]

In the same year, in June, Pyochet lent his cousin another work: 'j'ay baillé à mon cousin de Butet le Recueil de l'Abjuration du Conte d'Elphistopin. Jour hon. 07...1'.[4] I have been unable to locate any copies of this work or to find any bibliographical details concerning it.

22: BUTTET IN GENEVA, 1571

According to Foras, who cites as his source the archivist Manuel, Buttet is mentioned in an act of 16 February 1570.[5] However, he provides no details about this act, and I have been unable to locate it.

1. ADS, série F: Fonds de Mareschal de Luciane: 10F, art. 157, fol. 97 v°.
2. ADS, Série F: Fonds de Mareschal de Luciane:10F, art. 157, fol. 72 v°.
3. For a detailed study of these influences on Buttet, see infra, pp. 229-243, 264-269.
4. ADS, série F: Fonds de Mareschal de Luciane: 10F, art. 157, fol. 78 v°.
5. Armorial, I, 291.

Subsequently, after Pyochet's references to Buttet in 1568-1569, the next reliable indication of his whereabouts is provided by a census drawn up in Geneva in March 1571.[1] This census, hitherto ignored by Buttet's biographers, records all the town's able-bodied men and the arms possessed by each inhabitant. On 9 March, this was carried out for the dizain of La Magdelaine, and the following details were recorded: 'Claude Buttet harquebouze et hallebarde'.[2]

Foras cites plausible evidence to show that Buttet's maternal grandfather, Jean de la Mar, lived in this same dizain.[3] Unfortunately, I have been unable to find the cadastral registers and the testament which would reveal what the property he owned there comprised, and how it was disposed of when he died at some time between 1541 and 1543. Foras also shows that of the five children born to Jean de la Mar, there is only evidence that Pierre was living in Geneva in 1571.[4] He may therefore have

1. AEG, Administrations publiques : recensement A1, art. 8.
2. AEG, Administrations publiques: recensement A1, art. 8, entry 13.
3. Armorial, III, 332; he cites an act of reconnaissance of 18 March 1520 which describes de la Mar as an 'honorable citoyen' and 'marchand' of La Magdelaine. I have been unable to locate this document, but more extensive research, beyond the scope of this thesis, into the Archives féodales may bring it to light.
4. Armorial, III, 332; according to Foras, Jean-Antoine had already died; he does not reveal where Besançon-Gaspard was in 1571; he believes that Philibert was a citizen of Geneva between 1513-1554, and that when he died in 1571, he left all his property to Pierre. Foras does not mention any property in Geneva owned by Philibert. He claims that Pierre lived in Geneva until

inherited his father's property in La Magdelaine,[1] and Buttet may have been staying with him in March 1571 when the census was carried out. The visit may have been connected with the death of Buttet's uncle, Philibert, which occurred at some time prior to July 1571.[2] Certainly, in considering Buttet's motives for going to Geneva, the fact must not be overlooked that since 1536, the city had been the centre of the Calvinist religion; I have not, however, found any evidence to suggest that Buttet had Protestant tendencies during this period.[3]

The length of Buttet's stay in Geneva is unknown. The census itself provides no indication if it includes short-term as well as permanent residents. Moreover, there are considerable lacunae in the Livres des habitants which record the names of new residents.[4] However, I believe that in 1571 and, indeed, on subsequent visits,[5] Buttet was only in Geneva on a temporary basis and never had the intention of settling

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1571, and therefter at Merlingue.

1. Foras reveals that Pierre owned property in Geneva, but he is ambiguous about whether this was only after July 1571 when he was appointed sole inheritor of his brother Philibert; see Armorial, III, 332.
2. See Foras, Armorial, III, 332. He states that Philibert died ab intestat prior to July 1571.
3. On Buttet's religious tendencies, see infra, pp. 186-191.
4. AEG, Administrations publiques: habitation; most of this series was destroyed in or before the Revolution, and only the following have survived: A1, 30 January 1549-29 January 1560; A2, 2 September 1572-24 August 1574; A3, 18 January 1585-1 October 1587; these have been published by P-F. Geisendorf, Livre des habitants de Genève, Travaux d'Humanisme et Renaissance, 26, 2 vols (Genève, Droz, 1957-1963).
5. See infra, pp. 184-186.

there permanently. This conclusion is founded upon the fact that Buttet is never identified as a 'bourgeois de Genève' in any of the documents referring to him. Undoubtedly, if he had ever held this status in Geneva, this would have been indicated in his testament, in which he is only described as a 'bourgeois de Chambery'.[1] It is significant also that Buttet's name does not appear in the comprehensive registers which record the receptions à la bourgeoisie.[2] Newcomers did not become members of the bourgeoisie, either because they did not have the financial means, or because they were only visiting Geneva.[3] Buttet's financial status certainly qualified him for the status of bourgeois,[4] as did his maternal ascendancy: the legitimate male descendants of a bourgeois had the right to the title, although they were called citoyen,[5] and the de la Mar family had held the status for several generations.[6] Given his right to this

1. AEG, Archives notariales: Jehan Jovenon: VI, fol.76 v°.
2. AEG, Administrations publiques: bourgeoisie: A6: Livre des bourgeois 1442-1779. I also consulted A. Covelle, Le Livre des bourgeois de l'ancienne République de Genève (Genève, J. Julien, 1897), and the revised ms version (AEG). Covelle's work is invaluable because it is based upon the Registres du Conseil and the Lettres de bourgeoisie 1339-1769, the original sources of the Livre des bourgeois. He has therefore been able to make good the omissions of the extant Livre des bourgeois. I have also consulted his manuscrpt notes; AEG, MSS hist, 134 (ancien 127), 135 (ancien 130), 136 (ancien 126), 137 (ancien 130 bis), 140.
3. See Geisendorf, Livre des habitants de Genève, I, ix.
4. See supra, pp. 139-141.
5. See Geisendorf, Livre des habitants de Genève, I, viii.
6. According to Foras, Buttet's great grandfather, Janin de la Mare, received the status of bourgeois in 1482; see Armorial, III, 332.

covetted title, the absence of his name on the various registers does, therefore, suggest that he did not become a bourgeois of Geneva because he did not intend to live there permanently.

Buttet's visit to Geneva is the only evidence of his movements until 1573.[1] Arminjon does not explain why he believes that Buttet went to Paris in 1572.[2] I have found no evidence to corroborate this.

23: BUTTET AND PELETIER DU MANS, 1572

Buttet's friendship with Peletier du Mans is attested from 1572 onwards.[3] In this year, in his poem La Savoye, Peletier refers admiringly to 'le bien disant Butet.../ A qui en touche & l'honneur & l'aquit'.[4] He is equally admiring of several of Buttet's friends, namely Lambert,[5] Battendier,[6] de Coudray,[7] and Pyochet.[8] In 1575, Buttet returned the compliment, calling him 'le divin Peletier'.[9] Although I have found no other details about

1. See infra, pp. 150-153.
2. Marc-Claude de Buttet en son temps, p. 14.
3. On the possibility that they knew each other in Paris, see supra, pp. 59-60.
4. La Savoye, p. 44.
5. La Savoye, pp. 41-42, 45; he does not specify which Lambert.
6. La Savoye, p. 42.
7. La Savoye, p. 45; on Buttet's links with de Coudray, see infra, p. 168 and n. 1, and my text CCXCI.
8. La Savoye, p. 45; Peletier makes an oblique allusion to Buttet when he refers to Pyochet as the 'parent d'autre surnom'.
9. L'Amalthée, p. 144 [a]; see infra, my text, CCLXVII, v. 4.

their friendship, it is certainly possible that Buttet and Peletier visited each other while Peletier was in Annecy between circa 1569 and 1571.[1]

24: BUTTET IN SAVOY, 1573-1575

Pyochet's livres de raison provide valuable details about Buttet's activities during the early and mid-1570s. This is particularly true of the passage published by d'Oncieu de la Batie,[2] which has been referred to in several articles on Buttet,[3] yet which has never been analysed in depth. The following section is of particular interest, because it contains a considerable number of details hitherto overlooked.

> L'ettroitte amitié et honneste conversation qui estoit entre feu Marc-Claude de Buttet et moy dez nostre bas aage, (oultre le lien de consanguinité), estoit telle que peu souvent on nous voiait l'ung
> 5 sans l'aultre, quand sa commodité le pourtoit de venir de sa maison de Troiserve en la ville de

1. For these dates, which seem plausible, see Chamard, Histoire de la Pléiade, III, 313 and n. 3; for the date 1569, see also A-M Schmidt, La Poésie scientifique en France au XVIe siècle (Paris, A. Michel, 1938), p. 63; Jugé is vague, and merely states that he was there at some time between 1563 and 1579; see Jacques Peletier du Mans, p. 73; without citing his source, Mugnier claims that he came to Savoy in 1571; see Marc-Claude de Buttet, p. 151. I have found no mention of his name in any of the documents consulted in the preparation of this thesis, although Chamard (op. cit., III, 313) claims he was at Marguerite's Court.
2. See supra, p. 40 and n. 1.
3. See Ritter, Recherches sur le poète Claude de Buttet, pp. 136-138, 154; Mugnier, Marc-Claude de Buttet, pp. 8, 10, 26-27, 32, 35, 37; Arminjon, Marc-Claude de Buttet en son temps, pp. 18-19.

Chambery, et moy de Sallin en icelle. Tellement que, nous entrevisitant continuellement, advint qu'il me treuva une foyes en ma maison où je travailliois
10 apres la version de la vie de l'Empereur Charles cinquiesme que Alphonse de Ullova avoit composée en espagnol. Quoy voiant, il me loua de poursuivre icelle et le lendemain me donna ung sonet pour mettre en teste dudit livre, tant à la recommandation
15 de la grandeur de ce feu Empereur, que encor en ma faveur, le premier meritoirement, le second d'amitié sans grand merite. Quelques jours apres, le retreuvant, je luy dis que la peine que j'avois tant prise apres la traduction susditte m'avoit bien
20 frustré, d'aultant que ung certain Jehan Le Frere de la Val, qui avoit ramassé de plusieurs et divers autheurs, nommement du docte La Popeliniere, la plus part de ce qui s'estoit passé des guerres civiles de France, en avoit publié ung livre dans lequel il
25 citoit la traduction de la vie dudit Empereur par luy faitte, comme il disoit, bien que jamais je ne l'aie veue. Dont despité, j'avois rompu mon dessein avec resolution de n'y donner jamais coup de plume,dont il fut tout desplaisant, me exortant de prendre quelque
30 aultre subject pour ne laisser l'esprit sans exercice, à quoy acquiessant, et ayant de fortune recouvert les troys volumes de Bandel, dont Boiteau [sic] et Belleforest avoient tiré leurs histoires tragiques avec grande recommandation, il me print
35 fantaisie d'en choisir troys sur lesdits troys livres, differentes toutteffoys du subject des aultres, car d'aultant que lesdits livres ce n'estoit que choses cruelles et tragiques, et celles que j'avois choisies touttes joviales et plaines
40 de recreation sans melancholie.[1]

Of the literary works mentioned above, the last to have been published was the one by Jean Le Frère, La Vraye et Entiere Histoire des troubles et guerres civiles avenuës de nostre temps, first published in 1573. [1]

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 7 r°-7 v°.
2. La Vraye et Entiere Histoire des troubles et guerres civiles avenuës de nostre temps pour le faict de la religion, tant en France, Allemaigne que Païs Bas: recueillie de plusieurs discours françois et latins et reduite en 19 livres (Paris, M. Locqueneulx, 1573).I have found no evidence that Alfonso de Ulloa wrote a Spanish biography of Charles V (see supra, ll. 10-12).

Pyochet goes on to state that 'pendant ce temps' Buttet was preparing the 1575 edition of the Amalthée.[1] This establishes that the events related by Pyochet could only have occurred between 1573 and 1575. There are, in fact, reasonable grounds for attributing the date of 1573 to the passage. Pyochet's reference to the three books of Novelle by Matteo Bandello[2] suggests that when he was making his choice of a story to translate, the fourth volume had not yet been published; this fourth volume appeared at some time in 1573,[3] possibly after the publication of Jean Le Frere's La Vraye et Entiere

Pyochet has probably confused it with de Ulloa's italian biography, La vita dell'invitissimo imperator Carlo Quinto: descritta da Alfonso Ulloa, et nuovamente mandata in luce. Nella quale vengono comprese le cose più notabili accorse al suo tempo, cominciando dall'anno MD infino al MDLX; con una copiossissima tavola delle cose principali, che nella opera si contengono, et con privilegio dell'illustrissimo Senato veneto dell'anno MD (Venezia, V. Valgrisi, 1560). The reference to the 'troys volumes de Bandel' (see supra, p. 151, l. 32) is an allusion to La prima (seconda, terza) parte de le novelle del Bandello (Lucca, Il Busdrago, 1554); the 'histoires tragiques' of Boiteau (sic) and Belleforest (see supra, p. 151, ll. 33-34) is a reference to the Histoires tragiques extraictes des oeuvres italiennes de Bandel & mises en nostre langue françoise par Pierre Boaistuau surnommé Launay: continuation des histoires, mises en langue françoise par François de Belleforest (Paris, V. Sertenas, 1559).

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 8 v°.
2. See supra, p. 151, l. 32.
3. La quarta parte de le novelle del Bandello, nuovamente composte: ne per l'adietro date in luce (Lyon, A. Marsili for P. Roussino, 1573).

Histoire.[1]

These conclusions about the date of the passage suggest that by 1573 at the latest, Buttet was living principally at Tresserve, at the paternal home.[2] The fact that he was at leisure to visit Pyochet 'continuellement'[3] strengthens the idea that he was a man of independent means, who was under no obligation to any official duties, for example, at the Court.

25: FRIENDSHIP AND LITERARY COLLABORATION WITH JEHAN DE PYOCHET

Buttet's ardent encouragement of Pyochet's literary ventures, as described in the above-cited passage of the livre de raison, reflects not just his affection for his cousin but his continued dedication to his own literary pursuits throughout the 1570s. Unfortunately, the sonnet which he composed for Pyochet's translation of Ulloa's biography of Charles V[4] appears to be no longer extant. Pyochet does not transcribe it in his livre de raison, and none of the sonnets which Buttet is known to have

1. See supra, p. 151, n. 2. I have been unable to locate a copy of these works in order to compare the dates of their respective privilèges. If Bandello's fourth book was published after Le Frere's work, Pyochet's account may refer to the interval between when they were published. If it was published before Le Frere's work, it is possible that Pyochet was unaware that the fourth book had been published.
2. See supra, pp. 35, 140.
3. See supra, p. 151, l. 8.
4. See supra, p. 151,ll. 13-17.

published bear any resemblance to a liminary sonnet intended for such a translation.[1] Fortunately, however, Pyochet does reproduce a sonnet which Buttet composed for the translation of Bandello's novelle,[2] and which does not appear to exist elsewhere, in either manuscript or printed form.[3]

Pyochet relates how this sonnet prompted his close friend, Amé du Coudray,[4] to send him one also for his translation. It is an episode which further testifies to the enthousiastic literary activity of Buttet's entourage in Savoy.[5]

In the same livre de raison, Pyochet relates several other events in his cousin's life which have, however, been inserted into the narrative in a desultory, not necessarily chronological, order. Moreover, the episodes described contain no identifiable historical facts which allow one to date them.

The first of these episodes relates how Buttet

> excelloit en la geomancie, faisant des preuves quasi miraculeuses sans touttes foys aucune superstition.

1. Given the subject of Pyochet's translation, this sonnet undoubtedly praised Charles V and the translator.
2. See supra, p. 151, ll. 31-40.
3. For the text of this sonnet, dedicated to Prosper de Genève, see infra, my text, CCLV, n. 2.
4. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 8 r°-8 v°. On Buttet's friendship with du Coudray, see infra, p. 168 and n.1, and my text, CCXCI.
5. On this entourage, see supra, pp. 101-107, infra, pp. 162-168, 172-174.

Il ya des personnes vivantes de sa cognoissance qui pourteront bon tesmoignage d'avoir veu arriver ung
5 courrieur de France au feu Seigneur Marquis de la Chambre, et luy presentant des lettres. Et estant enquis si par la geomancie il se pourroit scavoir que c'est que pourtoient les dittes lettres, nous estions en la grande rue lors il entra en une boutique de
10 marchand, demanda encre et papier, et aiant jetté la figure, nous dit que les lettres trattoient de faire ung mariage d'ung grand seigneur, mais que encor que par icelle, il y avait grande esperance qu'il se parferoit, ce non obstant il ne succederoit pas bien
15 et le tout se romproit, comme d'effect quelque temps apres nous le sçeumes par la propre bouche dudit Seigneur Marquis.[1]

The reference in line 11 to the 'grande rue' suggests that this probably occurred in Chambéry; at the time of writing, in 1584, Pyochet was living in Salins, just outside Chambéry, and consequently he would not have felt it necessary to specify that he was referring to the nearby town.

The second episode happened on 5 January and further exemplifies Buttet's skills in geomancy. Pyochet relates how

une aultre foys, estant six ou sept gentilshommes de conversation, la veille de la feste des troys roys, nous fusmes chez ung advocat de nostre cognoissance, et mettant en propos de faire ung roy, mandasmes
5 querre la tarte. Pendant quoy, nous luy dismes si par sa science de geomancie il pourroit deviner celluy à qui la febve toucheroit et seroit roy. Lors, aiant pris la plume et jetté la figure, il escrivit en ung pettit billiet le nom de celluy à qui toucheroit
10 d'estre roy et le mit soubs le chandelier. La tarte venue, la mismes en aultant de pieces qui estoit de personnes, et pour tromper sa science, meslasmes presque ung quart d'heure les pieces d'icelle une avec l' aultre; puis, aiant tiré le sort, celluy à

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 11 v°-12 r°.

15 qui la febve toucha, treuva son nom escrit au billiet qui estoit soubs ledit chandelier, et ces mots: 'le plus jeune de la compagnie sera roy', ce qui se treuva veritable.[1]

Pyochet assures the reader that these are not isolated examples of Buttet's prowess in geomancy: 'mille aultres preuves a fait en icelle science en presence de plusieurs gens d'honneur'.[2]

Pyochet also provides an insight into Buttet's character: 'il estoit doux en conversation, de nature melancholique, mais estant osté d'icelle, lors qu'il se mettoit à estre jovial, c'estoit la plus belle conversation du monde que la sienne'.[3]

Pyochet's livres de raison relate two hitherto unknown episodes in Buttet's life. They concern two visits which Buttet made to Salins, where Pyochet was living after 1567;[4] there are no details which would provide a more specific dating of these visits.

Pyochet describes how

> M'estant un jour trouver le Seigneur Marc-Claude de Buttet, dit le poete, mon cher cousin et amy, il vient en ma salle de Sallin, escrit contre une muraille blanche ces deux vers de poesie treuvée:

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 12 r°-12 v°.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 12 v°.
3. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 12 v°.
4. Pyochet inherited Salins on the death of his brother, Amé, in 1567; see Devos and Le Blance de Cernex, Un 'humaniste ' chambérien au XVIe siècle, p. 226.

5 Vivit impar ne bene qui paternum
Splendet in mensa tenui Salinum.

Il y adjouta ce qui faisoit:

Splendis in domo celebri Salline
Laudat et qui te spectat et audit
10 Buttetus Sallino suo intimo.

Me venant une aultrefoys treuver ledit seigneur, et prenant de fortune en main ung mien livre auquel j'avois mis l'anagrame de mon nom en latin, qui est 'in pace non hostes', il y adjouta: 'nec in pace,
15 nec in bello tibi hostis est ullus cuius animam omnes desiderant, neque igitur neque potes qui tibi nulli sunt hostes. Butetus Sallino suo intimo'.[1]

Pyochet also mentions Buttet in an entry concerning a piece of land belonging to a certain Jehan Priere Perrolier; Perrolier lives at Viviers 'pres du pré par luy acquise de Philipe Perrier, vefve de Jehan Perrier ...joincte...le pré de noble M. Claude Buttet du couchant'.[2]

26: BUTTET AND GABRIEL CHAPPUYS, 1574

In 1574, in his translation of the Harangue de Charles Paschal, Gabriel Chappuys dedicated the following sonnet to Buttet:

1. LBDC, Pyochet: livres de raison: G, fol. 166 r°.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 113 v°.

Sonet dudit G. Chappuys Thourang.
A Monsieur Buttet.

Scauant Buttet, l'honneur Sauoysien
Qui de l'aurier as les temples enceintes
Faison cesser toutes noz fureurs sainctes
Ayans perdu des Muses le soustien:
Haston le pas vers l'Antre Thespien:
Thespien? non, il regorge de plaintes
Que serviroient ces plainctes sus complainctes
Ces pleurs sus pleurs? ailleurs ô Tymbreen.
Non, arreston, que nostre coeur ne cesse
De s'exempter de l'ignorante presse
Du peuple bas qui vivant semble mort:
Courage donc, qu'en France soit chantée
Ceste pallas, ce dueil, ce piteux sort
Et laisse a part un peu ton Amalthee.[1]

The final line of this sonnet permits of two interpretations; Chappuys may be exhorting Buttet, the fictitious lover, to turn his attention from his beloved Amalthée to lament with him the death of Marguerite de France.[2] Alternatively, he may be alluding to the fact that Buttet was at that time preparing a new edition of the Amalthée.[3] Although the two men still knew each other two years later,[4] I have discovered no other details about their hitherto unknown acquaintanceship.[5] It is an

1. Harangue de Charles Paschal, sur la mort de tres-vertueuse Princess, Marguerite de Valois fille de François premier de ce nom Roy de France, qui fut espouse de tres-illustre Prince Emanuel Philebert, Duc de Sauoye, Prince de Piedmont, adressée à son altesse: traduicte de Latin en François par Gabriel Chappuys Thourangeau (Paris, J. Poupy, 1574), p. 4.
2. On Buttet's commemoration of this event, see infra, pp. 159-161.
3. See infra, pp. 162-164.
4. See infra, pp. 174-175.
5. This is partly because little is known about Chappuys (1560-1611). See Nicéron, Mémoires, XXXIX, 90-114; E. Picot, Les Français Italianisants au XVIe siècle, 2 vols (Paris, H. Champion, 1906-1907), I, 273, II, 91, 188, 197; G. Boccazzi, 'I traduttori francesi di Stefano Guazzo.I. Gabriel Chappuys', BCEFI, 3 (1978), pp. 43-56.

acquaintanceship which shows that despite Buttet's probable absence from Paris in the 1570s, he maintained his links with Parisian literary society.

27: DEATH OF MARGUERITE DE FRANCE, 1574

On 14 September 1574, Marguerite de France died in Turin,[1] and in 1575, Buttet, in accordance with Chappuy's exhortation,[2] published two works to commemorate the event. I have found no explanation why these works were published in Annecy as opposed to Chambéry, which was nearer to Tresserve.[3] Neither of these works has a dated *privilège*, hence it is impossible to know which was published first.

The most substantial of these two works is the *Tombeau*[4] which comprises twenty-four sonnets lamenting Marguerite's death and extolling her virtues. The other composition, the *In obitum*,[5] comprises a fifty-eight line elegy and a quatrain, both in Latin; this comprises the only Latin verse which Buttet is known to have published.[6]

1. On this, see Peyre, *Une Princesse de la Renaissance*, pp. 87-91; Stevens, *Margaret of France*, p. 303.
2. See *supra*, p. 158, vv. 12-14.
3. On the likelihood that Buttet was living there in the 1570s, see *supra*, p. 153.
4. See *infra*, bibliography of Buttet's works, no. 14.
5. See *infra*, bibliography no. 15.
6. For the false notion that the *Apologie* is in Latin, see *supra*, p. 67, n. 6.

I have discovered a copy of the In obitum which has never before been referred to in connection with Buttet.[1] The verso of folio 4 has the following manuscript note in an unknown hand:

Invetum intra moena/
Civitatis Taurin 1575/
memore fracto. literis/
Elegetibus./

C. VIBIUS C. F
STEL. AVITO
ET. C. F
TESTTAME
LEIBERT

I have found no information about C. Vibius, and it is therefore impossible to know if he was a friend of Buttet's.

A further work, which has hitherto been excluded from all bibliographies of Buttet's works, is a manuscript copy of the In obitum.[2] This manuscript is part of an anthology of Latin poems by various French and Italian poets all commemorating Marguerite's death.[3] To my knowledge, this anthology was never published. The fact that Buttet's poem has been selected reflects not only the respect which his contemporaries had for his poetic

1. AST, Pri. Sez., Biblioteca antica I. IX. 32; this copy's exact provenance is unknown.
2. See infra, bibliography of Buttet's works, no. 25 (no variants).
3. Described in P.O.Kristeller, Iter Italicum: a Finding List of Uncatalogued or Incompletely Catalogued Humanistic Manuscripts of the Renaissance in Italian and other Libraries, Columbia University, 5 vols (London, The Warburg Institute/Leiden, E.J.Brill,1967), II, 183.

talent, but perhaps also their awareness of his closeness to the Duchess.

28: BUTTET AND JEAN DE LA JESSEE 1575

Below the quatrain of the published In obitum[1] is a Latin distich by the Gascon poet, Jean de la Jessée. It echoes Buttet's praise of Marguerite: 'Vitam, artus, mentem, pessum dedit, arcet, honorat,/Febre, vrna, coelo, mors, Libitina, Deus'.[2] Although there is no evidence that La Jessée was ever in Marguerite's service or that she was ever his patron,[3] it is generally believed that he was in Savoy for a short time after June 1572.[4] It was probably then that he met Buttet; the age difference of about twenty years between the two men makes it unlikely that they knew each other while Buttet was in Paris.[5] La

1. See supra, p. 159.
2. In obitum, fol. [2] r°.
3. I have found no mention of his name in any of the Savoy household accounts; see infra, bibliography of sources. Regrettably, a scholarly biography of La Jessée is lacking. However, see infra, n. 4.
4. See Goujet, Bibliothèque françoise, XIII, 179; M. Cénac-Moncaut, 'Les Gascons célèbres: poètes: Jean de la Jessée', RA, 6 (1862), 365-375, 442-449, 490-496, 549-553 (pp. 374, 445); Raymond, L'Influence de Ronsard, II, 165; K. Lloyd Jones, 'Un Nouvel Icare-Jean de la Jessée et son "Discours de Fortune"' in Gallica: Essays presented to J. Heywood Thomas by Colleagues, Pupils and Friends (Cardiff, University of Wales, 1969), pp. 71-87 (pp. 73-74).
5. On the debate as to whether La Jessée was born in 1550 or 1551, see G. Colletet 'Vie des poètes gascons', edited by Tamizey de Larroque, RG, 7 (1866-1867), 197-216 (p. 198, n. 2). On Buttet's date of birth, see supra, pp. 37-42. It is generally believed that until the age of nineteen, La Jessée was in Gascony and just before the

Jessée's distich provides the first evidence that he and Buttet knew each other.[1] However, La Jessée does not mention Buttet in his poetry, not even in the 'Amoureus errant' which is considered to be an autobiographical account of his journey through Savoy to Geneva in 1571-1572.[2]

29: L'AMALTHEE, 1575

There exist two conflicting accounts concerning the preparation of Buttet's other publication of 1575, the revised edition of the Amalthée.[3] One is by the unknown Richevaux and the other is by Pyochet.

In the preface to the 1575 edition of the Amalthée, Richevaux claims that he prompted Buttet to revise the 1560 sonnet sequence: 'tu me dois donques sçavoir bon gré, ami Lecteur, si par mon moien tu as jouïssance de cette oeuvre, mise en meilleur estat qu' au paravant, qui ai tant fait envers son autheur, qu'en fin veincu de mes

---

age of twenty he joined Jeanne d'Albret's household, coming, in the course of the Court's travels, to Paris; see Goujet, Bibliothèque françoise, XIII, 177; Cénac-Moncaut, Les Gascons célèbres, pp. 367-369. This suggests that he came to Paris in circa 1570-1571 at the earliest. There is no evidence that Buttet was in Paris at this time, only that he was in Savoy or the vicinity; see supra, pp. 141-153.

1. For evidence of their friendship in 1575, see infra, p. 173-174.
2. Les Premieres Oeuvres françoyses de Jean de la Jessée, secretaire de la Chambre de Monseigneur, 2 vols (Anvers, C. Plantin, 1583), I, 1480.
3. The text edited in this thesis; see infra, bibliography no. 13.

remonstrances, il ne l'a seulement reveuë, mais bien augmentée de la meilleure part'.[1] Richevaux informs the reader that he will continue to work with Buttet on the Amalthée: 'pour satisfaire aux curieux esprits de plusieurs non asses entendus aux mysteres de la poesie, je te promets d'i faire bien tot un commentaire'.[2]

Given Richevaux's important role in the publication of the 1575 Amalthée, it is surprising that Pyochet omits all mention of him in his considerably detailed account of Buttet's preparation of the edition. Proceeding chronologically from the moment in circa 1573 when Buttet gave him a sonnet for his translation of Bandello,[3] Pyochet describes how 'pendant ce temps, ledit Seigneur de Buttet estoit apres à revoir et augmenter son Amalthée, laquelle il vouloit mettre en lumiere'.[4] Reluctantly, Pyochet agreed to Buttet's request that 'en contrechange d'amitié'[5] he should compose an epigram of recommendation to be included in the forthcoming Amalthée: 'je le luy refusay plusieurs foys, m'excusant sur mon insuffisance, joinct que son oeuvre se faisoit assez recommander de soy mesme. Mais en fin, vaincu par importunité, j'aimois mieux y condescendre que de tumber en opinion vers luy de faulte de mon amitié. Je le luy

1. L'Amalthée, p. 6; see infra, my text, p. 313.
2. L'Amalthée, p.8 ; see infra, my text, p. 315.
3. See supra, p. 151.
4. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 8 v°.
5. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 9 r°.

donnay donq à condition que mon nom n'y seroit apossé'.[1] Pyochet reveals that after having received the epigram, Buttet left for Lyons 'où il fit imprimer son dit livre, lorsque le Roy Henry troisiesme retournoit de Pologne, apres le deces du Roy Charles, son frere, qui fut de l'année 1574'.[2] Pyochet here provides an important date hitherto unknown to Buttet's biographers; Henri III left Poland on 18 June 1574,[3] and was in France by 6 September,[4] and back in Paris by the end of February 1575.[5] Although it is not clear if Pyochet is referring to Henri's return to French soil or to Paris itself, it can be assumed that by February 1575 at the latest Buttet went to Lyons to have the Amalthée published. If he had gone there later, then Pyochet would have specified that he did so after the king's return and not during it.

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 9 r°. Pyochet transcribes the epigram, fol. 9 ro; it appears, with Pyochet's name, and without variants in the 1575 Amalthée, p. 177 [b]; see infra, my text, p. 865.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 9 r°.
3. See P. Champion, Henri III: Roi de Pologne, 2 vols (Paris, B. Grasset, 1943-1951), I, 263.
4. Champion, Henri III: Roi de Pologne, II, 148. On 3 September, 1574, Henri left Chambéry and arrived in Lyon three days later.
5. Champion, Henri III: Roi de Pologne, II, 265.

30: PREPARATION OF A THIRD AMALTHEE, 1575-1586

Pyochet reveals that Buttet returned from Lyons dissatisfied with the new edition of the Amalthée and firmly resolved to publish a third version:

> Estant de retour de Lyon, il me dit qu'il se resolvoit de faire de rechef imprimer laditte Amalthée, par ce qu' elle ne luy plaisoit pas de cette façon. Me conjurant par l'estroite amitié qui estoit entre nous que je prisse la poine de faire sur chascung de sonetz d'icelle une petite annotation pour declamation d'iceux, d'aultant que quelques ungs se treuvoient un peu obscurs, et que je montrerois par icelles les lieux des aultheurs anciens qu'il avoit imitez, oultre ce qui estoit de son invention. Je luy refusay tout à plat, disant que celle s'addressoit à ung plus capable que moy, mais il fit tant par reitereez prieres que je luy promis d'y mettre la main, differant tant qu'à moy estoit possible demettre en effect ma ditte promesse. Mais luy, de plus en plus instant, je fus contraint pour le contenter d'y mettre la main assez froidement et pour m'esloigner de son importunité, et luy monstrer que j'estois apres, je luy fis veoir l'annotation que j'avois dressé sur le premier sonet de sa ditte Amalthée, affin qu'il advisât s'il luy seroit agreable ou non.[1]

It is unknown if Buttet returned from Lyons after or during the printing of the Amalthée; if afterwards, his dissatisfaction with the work, notably his awareness that it is frequently obscure,[2] may result from the initial reception which it received from the public. I have, however, found no evidence to show whether the work

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 9 v°.
2. See supra, ll. 7-8.

had a positive reception or not.[1]

In his own preface, Richevaux indicates that prior to publication, Buttet was aware of the need for a commentary.[2] Why did Buttet not wait until Richevaux's commentary was ready before publishing? He possibly preferred to risk being accused of obscurity, to falling into oblivion; certainly, his poetic production since 1560 had hardly been voluminous, and only comprised short works.[3] He perhaps thought it time to publish a more substantial work, and considered that of the various literary projects he was working on,[4] the Amalthée was the one nearest to completion. The fact that he had the work published in Lyons and not in Chambéry certainly suggests that he wanted to draw as much attention as possible to the work; by publishing it in one of France's main thoroughfares and printing centres, he would be assured a much broader readership.

Why did Buttet ask Pyochet to prepare a commentary for the third Amalthée when Richevaux was already preparing one? It is possible that Richevaux agreed to annotate the edition in 1574,[5] yet abandoned it very soon afterwards. In the preface, Richevaux claims that he was asked to write a commentary before Buttet's departure

1. To my knowledge, none of his contemporaries acclaim or criticise it in verse or in their Mémoires.
2. L'Amalthée, p. 8; see infra, my text, p. 315.
3. See supra, pp. 127-133, 159-161.
4. See supra, p. 127.
5. The date of the preface; see L'Amalthée, p.8 and infra, my text, p. 315.

for Lyons,[1] whilst Pyochet indicates that his was requested only after his cousin's return.[2] However, prefaces can be mendacious. Richevaux may, indeed, be a nom de plume employed by Pyochet. This possibility is strengthened by the fact that Pyochet omits all mention of Richevaux's commentary, and so implies that his is the first and only one. Moreover, the modesty which Pyochet displays over his name being attached to the epigram he gave to Buttet[3] reinforces this hypothesis.

Pyochet indicates that up until 1586,[4] he collaborated with Buttet on an annotated edition of the Amalthée:

> je fusse esté forcé par ce mien ami de continuer sur les aultres [annotations], et en avois deja fait quelque dessain, mais les affaires domestiques et quelques proces rompirent ma deliberation, joinct que ce mien cousin, ayant eu l'escheute de certain heritage d'ung sien oncle qui residoit à Genevfe, la où estant allé et sejourné quelques jours, surpris de malladie, deceda.[5]

Unfortunately, Pyochet does not provide more details about this annotated edition, for example whether it was to contain more sonnets than the 1575 edition, and whether there were textual variants. He does, however, transcribe the annotations for the first sonnet[6] and a

1. L'Amalthée, p. 8; see infra, my text, p. 315.
2. See supra, p. 165, ll. 1-10.
3. See supra, pp. 163-164.
4. The year of Buttet's death; see infra, pp. 191-195.
5. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 v°.
6. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 10 r°-11 v°; see infra, my text, I, n. 1-10.

poem by du Coudray, ' en faveur dudit Sieur de Buttet pour mettre en son Amalthée pour recommandation de sa vertu'.[1] This latter's absence from the 1560 and 1575 editions suggests that it was undoubtedly intended for this unfinished annotated version.

31: PYOCHET'S LIBRARY, 1578

In May 1578, Pyochet drew up an inventory of all the books in Latin, Italian and French which he kept in his study at Villeneuve.[2] He catalogued the following works under 'Aultres livres francoys-POESIES-':

> L'Amour des Amours de Jaques Pelletier du Mans avec les Erreurs Amoureuses de Pontus de Thiard. Les Odes d'Olivier de Magny. Les vers de Marc-Claude de Buttet et les Oeuvres de Claude Turrin digeonone in-8...412. L'Amalthée de Marc-Claude de Buttet, avec les Oeuvres Poetiques de Mellin de Saint-Gelays in -8...413[3]

A later entry mentions 'Oeuvres de Buttet à part, in-8...457.[4] Unfortunately, Pyochet does not specify which works are included in this collection.

These copies of Buttet's works in Pyochet's possession appear to have disappeared without trace. This

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 15 vo; see infra, my text, CCXCI, n. 2.
2. For a brief analysis, see Devos and Le Blanc de Cernex, Un 'humaniste' chambérien au XVIe siècle, pp.219-225.
3. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 260 v°.
4. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 262 r°.

is particularly regrettable as the eight extant copies of books known to have belonged to Pyochet, suggest that he tended to annotate in considerable detail.[1] It is therefore probable that he annotated his copies of Buttet's works; his project to write a commentary for a third Amalthée strengthens this likelihood.[2]

The extant copies of books belonging to Pyochet comprise eight volumes of works by Ronsard. They are of particular interest to the present study as they include annotations by Pyochet concerning Buttet, and one entry appears to be by Buttet himself.

One of these works is the 1567 edition of Ronsard's Oeuvres, which omits the quatrain which Buttet had written for the 1560 edition.[3] However, on the recto of folio 2 of volume one, the quatrain has been transcribed and signed 'Marc Cl. de Buttet manu propria'.[4] Barbier claims that although the quatrain is in Buttet's hand, the signature is by Pyochet.[5] As he points out, the signature does not correspond to the only other known one;[6] his name has been written out very clearly in unjoined characters, and it does not seem to be a

1. These belong to J. P. Barbier; for his analysis of these copies, see his Ma Bibliothèque poétique: deuxième partie: Ronsard (Genève, Droz, 1990), pp. 322-363.
2. See supra, pp. 165-168.
3. See supra, p. 112.
4. See Barbier, Ma Bibliothèque poétique, pp. 331-332.
5. Ma Bibliothèque poétique, p. 332 and n. 3.
6. See supra, p. 88, n. 3.

personal signature. However, Buttet may have done this for greater legibility. The transcription of this quatrain suggests that Buttet may have been offended by its exclusion in 1567; certainly, it highlights the fact that by 1567, his links with the Pléiade were already less intimate.[1]

The transcriptions in the other works all appear to be by Pyochet, and their often comparative nature provides an insight into how he and perhaps other contemporaries considered Buttet's poetry in relation to Ronsard's.

On the recto of folio 208 of the second tome of the 1567 edition of Ronsard's Oeuvres, Pyochet has transcribed Daurat's 'In D. Margaritam reginam Navarrae', and Buttet's ode on the same subject[2] next to the printed text of Ronsard's ode.[3] Pyochet thereby acknowledges that the respective poems by Buttet and Ronsard are translations of Daurat's ode.

On the recto of folio 3 of one of the blank end papers of this copy, Pyochet has transcribed Buttet's sonnet to Ronsard, under the title 'Sonet de Marc Claude de Buttet savoysien à Pierre de Ronsard'.[4] This is followed by Buttet's motto, 'cetera mortis erunt'.[5]

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1. See infra, pp. 172-173.
2. See Le Premier Livre des vers, I, fol 31 r°, XIX.
3. See Barbier, Ma Bibliothèque poétique, p. 334.
4. Ma Bibliothèque poétique, p. 335. Pyochet may have transcribed it from either the Premier Livre des vers fol. 88 r° [a] or from the Amalthée p. 34 [a]; see infra, my text, XLVII: he owned copies of both (see supra, p. 168), and there are no variants in either edition.
5. For this motto, see the Apologie, fol. 14 v°.

The fifth tome has a curious annotation at the side of Ronsard's 'Sonet à son livre'. Pyochet has noted that when this sonnet was first published, the last six lines mentioned 'Bellay Baïf Muret Buttet Belleau'.[1] However, when this sonnet first appeared in 1552, it named only Baïf, Muret, Maclou, Bouguier and Tagaut.[2] Pyochet has not confused this edition with a later one, because in subsequent versions of this sonnet, Buttet's name is never included.[3] His confusion may be due to the fact that he did not possess the first edition of Le Cinquiesme Livre des odes in which the sonnet first appeared.[4] He was therefore unable to verify readily that these particular names did feature in this edition.

On the verso of the blank page separating the first book of the Franciade from the second, Pyochet has transcribed Buttet's sonnet 'Je n'arme point les Atrides guerriers'.[5] It bears the title 'Sonet sur la franciade

1. See Barbier, Ma Bibliothèque poétique, p. 336.
2. See Les Amours de P. de Ronsard vandomoys: ensemble le cinquiesme de ses odes (Paris, M. de la Porte, 1552), p. 237; see ed. cit., IV, 185, v. 9.
3. For the textual variants, see ed. cit., IV, 185, n. to v. 9.
4. See supra, p. 168, n. 3. It does not appear in any of the inventories of the works by Ronsard which Pyochet possessed; see LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 260 r°, 262 r°; idem, vol. C, fol. 174 v°; ADS, série F: Mareschal de Luciane: 10F, art. 157, fol. 172 v°. Also, see Barbier, Ma Bibliothèque poétique, pp. 322-363. For a brief study of the books in Pyochet's possession, see Devos and Le Blanc de Cernex, Un 'humaniste' chambérien au XVIe siècle, pp. 219-225.
5. See Barbier, Ma Bibliothèque poétique, p. 345; first published in 1575 in the Amalthée, p. 111 [a]; see infra, my text, CCI (no variants).

Par Marc Claude de Buttet savoysien', and is followed by Buttet's motto 'cetera mortis erunt'[1] and the date 1574. This may be the date of composition or the year in which Pyochet transcribed it.

Pyochet possessed a collection of unprinted works by Ronsard.[2] On the verso of folio 7 appears Buttet's sonnet to Ronsard. It is entitled 'Marc Claude de Buttet Gentilhome savoysien au seig[neu]r P. de Ronsard. Sonet'. Beneath this is Buttet's motto, 'cetera mortis erunt'.[3] This is followed by the title 'Le mesme a Ronsard sur le Discours de ses Amours', and the quatrain which he contributed to the 1560 edition of Les Amours.[4]

32: BUTTET'S ENTOURAGE IN THE 1570S

The Amalthée of 1575 provides a valuable insight into Buttet's circle of friends in the 1570s.[5] It is distinguished particularly from the 1560 edition because of the increase in poems dedicated to, or contributed by, relatively unknown people; it is these friends who take precedence over the Pléiade, and this would tend to confirm Buttet's probable absence from

1. See supra, p. 170, n. 5.
2. Recueil de plusieurs compositions de P. de Ronsard gentilhome Vandomoys non impriméz; see Barbier, Ma Bibliothèque poétique, p. 349.
3. On Buttet's sonnet, see supra, p. 109 and n. 3. On this motto, see supra, p. 170, n. 5.
4. See supra, p. 112.
5. On his friends in 1560, see supra, pp. 99-115.

Paris during this period. Only four new poems are dedicated to the Pléiade; one of these is to Baïf,[1] one to Jodelle[2] and two are to Ronsard.[3] The consequent impression, that by 1575 Buttet's links with the Pléiade were not as close as in 1560,[4] is reinforced by the absence of any new contribution to the recueil by the group. Only the 1560 Latin version of Daurat's sextet is reproduced.[5]

The sonnets to his 'cher Lambert',[6] to Pyochet, his 'autre moi',[7] and to du Coudray,[8] testify to his particularly strong friendship with these men. However, details about some of these friends are scarce. No biographical information has come to light about Richevaux,[9] and A. de Vigners,[10] who both contribute to the recueil. Similarly, I have found no precise details about Buttet's 'Cher Martignac, vrai ami, & non feint'.[11] Buttet continued to enjoy the friendship of La Jessée,

1. L'Amalthée, p. 130 [a]; see infra, my text, CCXXXIX.
2. L'Amalthée, p. 74 [b]; see infra, my text, CXXVIII.
3. L'Amalthée, p. 111 [a]; pp. 172-176; see infra, my text, CCI; pp. 856-861.
4. On his links with the Pléiade in 1560, see supra, pp. 109-115.
5. L'Amalthée, fol. [2] v°; see infra, my text, p.
6. L'Amalthée, p. 122 [b]; see infra, my text, CCXXIV. On his links with him, see supra, pp. 92, 99, 100, 103-105.
7. L'Amalthée, p. 66 [b]; see infra, my text, CXII. On Buttet's friendship with him, see supra, pp. 141-145, 150-157, 163-172, infra, pp. 193-195.
8. L'Amalthée, p. 156 [a]; see infra, my text, CCXCI.On his links with Buttet, supra, p. 168 and n. 1.
9. See infra, p. 311, n. 1; L'Amalthée, my text, p. 862.
10. See infra, L'Amalthée, my text, p. 863.
11. L'Amalthée, p. 39 [a]; see infra, my text, LVII.

who gave him a Latin distich for the new Amalthée.[1] Although this is the last certain sign of their acquaintance, La Jessée possibly dedicated the following étrene to Buttet in 1583:

A M. B.

Jadis les Dieus hanter souloyent
Noz femmes, & les acoloyent,
Se changeantz en forme de bestes:
Et moy, quand beste je seroy,
M'eschanger en Dieu je voudroy
Pour n'estre moindre que vous estes.[2]

33: BUTTET AND GABRIEL CHAPPUYS, 1576

Buttet's first known publication after the 1575 Amalthée was a liminary sonnet in Chappuy's translation, of the Commentaires hieroglyphiques ou images des choses de Ian Pierius Valerian.[3] As this has hitherto been neglected by Buttet's biographers, and as it testifies to his continued links with Chappuys,[4] its transcription here is appropriate:

AV TRANSLATEVR

Ce liure estoit laissé de sa gloire premiere,
Foulé des ignorans d'un mépris oblieux,
Sans toy docte Chappuys, qui de luy curieux
Luy redonnes le iour, & la belle lumiere.
Tu ouures ses tresors: & de ta main ouvriere

1. L'Amalthée, p. 171; see infra, my text, p. 855. On his earlier links with Buttet, see supra, pp. 161-162.
2. Les Premières Oeuvres françoyses de Jean de la Jessée, I, p. 418.
3. See infra, bibliography of Buttet's works, no. 16.
4. On his earlier links with Chappuys, see supra, pp. 157-159.

Des vieux AEgyptians les traits mysterieux
Par le tens mi-mangés, découvres à noz yeux,
Tant de beaux monumens vengeant de la poussiere.
Et pour te faire voir aux ans perpetuel,
Tu fais ton defenseur ce grand EMANVEL,
Ne crein donc que le tens ses dens contre toy grince.
Tu ne pouois Chappuys par nostre siecle orner
Des dons de ton sçavoir, plus beaux éscris tourner
Ni dedier ton oeuure à plus excellent Prince.

Unfortunately, little is known about this period of Chappuy's life;[1] however, as the above sonnet suggests, it seems that in 1576, he was in Savoy and enjoying the patronage of Emmanuel-Philibert. It is therefore likely that he and Buttet were in contact with each other.

34: BUTTET AND PIERRE DE LA MESCHINIERE, 1578

It was possibly during one of his visits to Geneva[2] that Buttet first met the Genevan poet, Pierre Enoc, commonly known as de la Meschiniere. Unfortunately, the only evidence that they knew each other is provided by two sonnets which de la Meschiniere dedicated to Buttet in his 1578 edition of the Ceocyre.[3] Their friendship has never been acknowledged until now, and this therefore justifies the transcription of these sonnets in this study. Moreover, because they refer to Buttet in an amorous context, they confirm that his reputation as a

1. See supra, p. 158, n. 5.
2. See supra, pp. 145-149, infra, pp. 184-186.
3. This lack of details is due partly to the fact that ther exists no scholarly study of de la Meschiniere. See Haag, 'Enoc' in La France Protestante, VI, 24-25; P. Reverdin, 'Pierre Enoc, poète genevois', BSHG, 8 (1944), pp. 45-50.

love poet was firmly established by that time.

In the first of these sonnets, de la Meschiniere relates how

Le ciel estoit serain & la saison riante
Conuioit un chacun de prendre ses esbats,
Quand je vin, mon BUTTET, m'esgarer pas à pas
Dans l'espesseur d'un bois que maintefois je hante:
En mesme temps Dictynne avec sa troupe gente
Poursuivoyent vivement un cerf desja bien las,
Afin qu'il se jettast, contraint, dedans leurs lacs,
Et eussent le loyer de leur penible attente.
Les scachant pres de moy je voulu me cacher,
Mais une Nymphe vint a ce bruit descocher
Un trait, qui me naura jusqu'au fond de mon ame:
Puis desirant sçavoir s'elle auoit adressé:
Me vid tout estendu, & m'ayant redressé,
Me dit, viença, suy moi, je te feray pour Dame. [1]

In the second, de la Meschinière tells Buttet:

J'auoy' tousjours pensé que c'estoit une fable
Ce qu' Isigone estoit (ô cas fort merueilleux!)
Qu'en une region les hommes ont les yeux
Donnant par leur clarté la mort ineuitable.
Mais BUTTET or' je croy qu'il est tresueritable,
Et ne faut point voguer jusques la, curieux
Pour en voir les effaits: si en es desireux,
Vien voir l'oeil de Madame, à moy trop dommageable.
Car si de l'oeillader tu t'essayes par fois,
Tu perdras tous tes sens, & demeurant sans voix,
A la fin peu à peu s'enuoleroit ta vie:
Sans ce mesme oeil aussi, qui encor a pouuoir,
Apres t'avoir tué, si Madame a envie,
Te redonnant l'esprit, de te faire mouvoir. [2]

35: BUTTET AND ANTHOINE DE BERTRAND, 1578

In 1578, the musician, Anthoine de Bertrand, published his Troisieme livre de chansons, which included

1. La Ceocyre (Lyon, B. Honorat, 1578), p. 45, LX.
2. La Ceocyre, p. 69, LXXXIIII.

the musical score for one of Buttet's sonnets.[1] This sonnet appears with one textual variant,[2] undoubtedly intended to suit the musical score better than the 1560 and 1575 versions. Unfortunately, as there is no evidence that Buttet and Bertrand knew each other personally, it is uncertain if they collaborated on this modification. It is equally uncertain if this chanson is one of the 'éditions pré-originales' which such chansons are often believed to have been.[3] The date of the score should also be regarded with circumspection, as Bertrand is believed to have hesitated a considerable time before publishing his compositions.[4]

The fact that Buttet's sonnet has been selected by Bertrand provides an important indication of his literary status in 1578. Bertrand was a famous and respected musician who had put to music many of Ronsard's

1. See infra, bibliography no. 17. I am grateful to R. Jacob of the University of Aberdeen for drawing my attention to H. Daschner's entry for Buttet's sonnet in Die Gedruckten Mehrstimmigen Chansons von 1500-1600: literarische quellen und Bibliographie: Inaugural-Dissertationzur Erlangung der Doktorwurde der Philosophischen Fakultat der Rheinischen Friedrich-Wilhelms-Universität zu Bonn (Bonn, Danzig, 1962), p. 36. On the setting, see infra, L'Amalthée, my text, XCV, n. 2.
2. See infra, L'Amalthée, my text, XCV, v. 3.
3. See F. Lesure, 'Musiciens et textes poétiques au XVIe siècle: corrections ou corruptions?' in Literature and the Arts in the Reign of François I: Essays presented to C. A. Mayer, edited by P.M. Smith and I.D. McFarlane (Lexington, Kentucky, French Forum Publishers, 1985), pp. 82-88 (p. 86).
4. See G. Thibault, 'Anthoine de Bertrand, musicien de Ronsard et ses amis toulousians' in Mélânges offerts à Abel Lefranc (Paris, Droz, 1936), pp. 282-300 (p. 300).

sonnets.[1] Despite the emergence in the 1570s of new poetic tendencies, notably the poésie précieuse of Desportes, Bertrand continued to favour, and indeed, to give preference to, poetry in the Ronsardian vein.[2] His choice of Buttet's sonnet therefore suggests that he recognised Buttet as a true disciple of Ronsard, and as deserving of his own musical talent. The fact that this one particular sonnet has been chosen implies that it was one of the most popular poems which Buttet wrote.

I have found no other musical scores by Bertrand or his contemporaries for any of Buttet's poetry.[3] However, other scores were undoubtedly composed, even before Bertrand's 1578 arrangement. This is suggested by Richevaux, who recounts how he heard one of the sonnets from the 1560 Amalthée being sung in Avignon.[4] Moreover, given Buttet's interest in metrical verse,[5] he was necessarily interested in the relationship between the

1. Notably the Amours; see Thibault, Anthoine de Bertrand, pp. 283-284. On Bertrand, see B. J. Davis, 'Antoine de Bertrand: a View into the Aesthetic of Music in XVIth Century France', JAAC, 21 (1962-1963), 189-205; J. M. Vaccaro, 'Antoine de Bertrand' (unpublished dissertation, University of Tours, 1965); F. Dobbins, entry for Bertrand in the New Grove Dictionary of Music and Musicians, edited by S. Sadie, 20 vols, (London, Macmillan, 1981), II, 649-650.
2. See Thibault, Anthoine de Bertrand, p. 300.
3. My major reference source has been the Catalogue des incipits littéraires at the Bibliothèque Nationale, Paris. I am most grateful to F. Lesure and Dr F. Dobbins who have also helped me in trying to locate other musical settings of Buttet's poems.
4. L'Amalthée, pp. 3-4; see infra, my text, p. 311.
5. See supra, pp. 60, 109, infra, appendices 2, ll. 89-127, 3.

written word and music. The marriage between poetry and music was indeed a central concern of the 16th century and particularly of the Pléiade.[1]

36: L'OEUURE CHRESTIENNE, 1581

In 1581, ten of the sonnets from the 1575 Amalthée were published in an anthology which has never before been cited in any bibliography of Buttet's works. This anthology, the OEuvre chrestienne de tous les poëtes François,[2] includes compositions by various distinguished poets of the day, notably Marot, Ronsard, Du Bellay, Belleau and Jamyn. The editor, who signs himself 'I. D', explains that he has selected these particular poems because they are models of religious devotion, and that this 'recueil saint'[3] is for 'ceux qui ayment la sainteté'.[4]

Since there were no copyright laws in the 16th century, it is uncertain if Buttet willingly offered these ten sonnets to the anthology; it is doubtful that he did, as in the notice 'Au Lecteur', the editor tells

1. For example, see Ronsard, Abbregé de l'Art poëtique françois, ed. cit., VII, 9, lines 101-107. On musical settings for poetry in the 16th century, see infra, L'Amalthée, my text, XCV, n. 1.
2. See infra, bibliography of Buttet's works, no. 18. For the sonnets reproduced, see L'Amalthée, pp. 166 [a]-171 [a], and infra, my text, CCCXI-CCCXIII, CCCXV-CCCXXI (no variants).
3. L'OEuure chrestienne, p. 2.
4. L'OEuvre chrestienne, p. 4.

his readers that he has compiled the anthology 'affin de leur espargner l'achat de toutes les oeuures des Poëtes qui y sont comprins'.[1] It is unlikely that Buttet would have wished to discourage sales of his Amalthée!

37: ELOGE D'EMMANUEL-PHILIBERT DE PINGON, 1581

In the same year, Pingon published his history of the Royal House of Savoy, the Inclytorum Saxoniae Sabaudiaeq. Principum Arbor Gentilitia.[2] One of the liminary poems recommending the work to Prince Charles Emmanuel is the following Latin verse by Buttet:

MARCUS CLAUDIUS BUTTETUS
Patricius Camberiensis

Obruerat quondam titulos nomenque tuorum
EMANUEL, cunctis imperiosa dies.
Et quos euexit bellantem fama per orbem,
Gurgite Lethoeo pressit auara palus.
Non tulit hoc virtus, clara Pingonius arte
Hos rapit è tenebris, dum tua iussa parat.
Dumque triumphantum diuerso ex orbe trophoea,
Atque domus reserat stemmata longa tuae:
Ecce tuos scriptis coelo tulit ille triumphos,
Tantaque sic illi Laurea, Laurus erit.

Like Mugnier,[3] I believe that this is probably the so-called Eloge d'Emmanuel-Philibert de Pingon, which was first referred to by Grillet,[4] and which was believed

1. L'OEuure chrestienne, p. 4.
2. See infra, bibliography of Buttet's works, no. 19.
3. Marc-Claude de Buttet, p. 64.
4. De Buttet (Marc-Claude), 93; it is mentioned under the same title by the following: Pillet, Buttet (Marc-Claude de), p. 397;Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 17; Philibert-Soupé, Les

to have been published in Turin in 1582. It must also be the éloge of Duke Emmanuel-Philibert, which Arminjon claims Buttet published in 1582;[1] I have found no evidence that such a work was written by Buttet, and it seems likely that Arminjon has misread the title given by Grillet and subsequent bibliographies. This poem is particularly significant not just because it indicates that Buttet was still an intimate of Pingon,[2] but because it is the last known work that he published.

38: BUTTET'S INHERITANCE: PROPERTY ACTS, 1582-1588

In the early 1580s, Buttet's wealth was considerably increased by a further inheritance.[3] Foras cites plausible evidence to show that he was named joint inheritor of his maternal uncle, Pierre de la Mar, who died on 25 October 1581. [1] Foras claims that one of his sources, a livre de raison belonging to the second

OEuvres poétiques, p. xv; Jacob, OEuvres poétiques, I, xxix; Ritter, Recherches sur le poète Claude de Buttet, p. 155; Perouse gives the title 'Eloge d'Emmanuel-Philibert', hence it is uncertain if he believes it was adressed to Pingon or the Duke; see Marc-Claude de Buttet, 114.

1. Marc-Claude de Buttet en son temps, p. 17.
2. On his links with Pingon, see supra, pp. 100, 101, 106-107, 131, 132.
3. On the inheritance he received from his parents, see supra, pp. 139-140.
4. He refers to an act of 4 June 1602 and the livre de raison of the Seigneur de Miserave, the second husband of Pierre's wife; I have been unable to locate these documents. They are probably his source for the date of Pierre's death. See Armorial, I, 291 and n. 1; III, 332.

husband of Pierre's wife,[1] contains 'une foule de titres' concerning this inheritance.[2] Although this has disappeared without trace, the details of the legacy are revealed in other documents.

An act of 12 March 1582 shows that Pierre bequeathed some 'grandes vignes' at Merlingue to Buttet and his sister, Jeanne Anthoyenne.[3] This act confirms that Buttet and his sister leased the vines 'en admodiation, cultivature et grangeage'to a certain Olivet de Meynier.

By an act of 18 February 1583, Buttet and Jeanne Anthoyenne's children, Pierre, Jeanne and Benoyte, leased out, for a period of four years, all Pierre's property situated in Merlingue and the surrounding area.[4] The fact that Jeanne Anthoyenne is not mentioned suggests that when the act was drawn up she was already dead and her children therefore received her share of Pierre's inheritance.[5]

On 1 June 1586, Buttet and his nephew, Pierre de la

1. See supra, p. 181, n. 4.
2. Armorial, I, 291, n. 1.
3. AEG, Archives notariales: Hugues Paquet: VIII, fols 103 r°-105 v°. It is mentioned briefly by Dufour, Notice bibliographique sur le 'Cavalier de Savoie', p. 25; Philibert-Soupé, Les OEuvres poétiques, p. xx. Arminjon makes an oblique allusion to it, Marc-Claude de Buttet en son temps,p. 18.
4. AEG, Archives notariales: Hughes Paquet: IX, fols 29 ro-31 vo. Briefly mentioned by Dufour, Notice bibliographique sur le 'Cavalier de Savoie', p. 26; Philibert-Soupé, Les OEuvres poétiques, p. xx.
5. Her testament and codicil were drawn up on 16 and 23 March 1582, respectively, perhaps because she felt she was about to die; see AEG, Archives notariales: Hugues Pacquet: II, fols 24 r°-27 v°; see Dufour, Notice bibliographique sur le Cavalier de Savoie, pp. 25-26; Philibert-Soupé, Les OEuvres poétiques, p. xx.

Meure, were in Geneva to sell two pieces of their inherited land.[1] These were situated 'sus les Eaulx Vives...joygnant au grand chemain tendant de Geneve à la grange appellé de la cousine, du levant'and 'riere les franchises de Geneve ...sus Gergonant'.[2]

Further details about this inheritance are provided by the codicil of Buttet's testament:

> Ledit codicillant comme il a cy devant declaré et faict declarer qu'il veult et entend que une piece de courtil expediée à Egrege Dagoneau et une piece de pré expediée au Sieur Françoys Villain, lesquelles deux pieces ont appartenu à noble Pierre de la Mar, son oncle, estant mouvantes du fief de noble Jehan François Bernard, citoyen et seigneur conseiller de Geneve, qu'il a entendu et voulu, veult et entend qu'elles demeurent du fief et directe seigneurye dudit Sieur Bernard, nonobstant toutes declarations qui se pourroient trouver au contraire.[3]

An act of 4 February 1588 gives further indications about the location of some of this property;[4] it refers to the 'biens advenus audit feu noble Marc-Claude de Buttet de l'hoyrie et succession de feu noble Pierre de la Maur, situez riere les baillages de Chablais, Gex, Ternier et Galliard et environs riere la ville de Geneve'.[5]

1. AEG, Archives notariales: Hugues Paquet: XII, fols 71 r°-73 r°. Buttet's signature appears on fol. 73 r°.
2. AEG, Archives notariales: Hugues Paquet: XII, fol. 71 r°.
3. AEG, Archives notariales: Jean Jovenon: VI, fol.80 v°.
4. ADS, Minutes du notaire Rochet: E167, fols 108 r°-113 v°.
5. ADS, Minutes du notaire Rochet: E167, fol. 108 r°-108 v°.

39: BUTTET IN GENEVA, 1586

It was undoubtedly because of Pierre's legacy that Buttet was in Geneva at the time of his death in August 1586.[1] Pyochet reveals that he had gone there 'ayant eu l'escheute de certain heritage d'ung sien oncle qui residoit à Genesve'.[2] I have certainly found no evidence that Buttet inherited any property in the Geneva region from anyone else.

In 1895, Ritter published a series of inventories which provide further details about these visits to Geneva, during Buttet's last few months.[3] They have never before been analysed in detail.

These inventories, drawn up in 1595,[4] comprise a list of expenditure incurred by Buttet in the house of Claude Bougey, or Bogey, a citoyen of Geneva. They reveal that on 6 May 1586, Buttet rented two rooms in Bougey's house. The wording on the bill gives rise to some ambiguity about the length of time Buttet intended to stay. It states 'premierement pour le louage de deulx chambres commencé le 6e may 1586 d'ung an et demy, monte...fl. 45-0-0'.[5] It is not clear if Buttet intended

1. See infra, pp. 191-192.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 v°.
3. 'Le Poète Claude de Buttet', RS, 36 (1895), 190-193. I have consulted the original documents: AEG, Archives notariales: Jean Jovenon: VI, fols 481 v°-482 v°.
4. On the circumstances in which they were drawn up, see infra, p. 202.
5. AEG, Archives notariales: Jean Jovenon: VI, fol. 481 v°.

to rent the rooms for one and a half years, or if, on his death, one of his inheritors took them. Unfortunately, I have found no record of the address of Bougey's house, thus it is impossible to know exactly where Buttet stayed.

These inventories also provide an interesting, very personal, record of the food and wine consumed by Buttet between May and August 1586. They also list the items of clothing and furniture which he kept in his two rooms.

Although these inventories, like the act of 1 June,[1] show that Buttet was in Geneva in 1586, no evidence has been offered to corroborate the view that Buttet was living there or in the neighbouring area permanently. Without revealing why, Dufour supposes that 'il passa les derniers jours de sa vie à Merlingue, où il avait des propriétés'.[2] Dufour does not explain why Buttet should have chosen Merlingue in preference to his other property. Equally fragile is Philibert-Soupé's hypothesis that Buttet went to live in Geneva to be with Jeanne-Antoinette: 'Ne s'étant jamais marié, il chercha sans doute auprès d'elle une société, que l'âge & la maladie rendaient désirable pour lui'.[3] As Philibert-Soupé believes that by February 1583, Jeanne-Antoinette

1. See supra, pp. 181-183.
2. Notice bibliographique sur le 'Cavalier de Savoie', p. 25.
3. Les OEuvres poétiques, p. xx; his view is shared by the following: Perouse, Marc-Claude de Buttet, 313; Arminjon, Marc-Claude de Buttet en son temps, p. 17.

was dead,[1] according to his hypothesis, by this time at the latest Buttet was living in Geneva.

For several reasons, it is unlikely that Buttet was living in or around Geneva. Firstly, Pyochet states that having gone to Geneva to administer his inheritance, Buttet had only been there 'quelques jours' when he fell mortally ill;[2] if he had been living there permanently, Pyochet would not have specified that he had to make a special journey, nor would he have indicated that he had only been there a few days. Secondly, as already pointed out, he never sought to become a bourgeois of the city.[3]

40: BUTTET AND THEODORE DE BEZE: BUTTET'S ORTHODOXY

Pyochet does not reveal the exact nature of the fatal illness which afflicted Buttet in Geneva, but the fact that Buttet was 'surpris'[4] by it indicates that it was totally unexpected. Realising that he was close to death, Buttet took to his bed and the day before he died, Theodore de Bèze visited him. Pyochet's account of this meeting is important because it constitutes the only evidence that Buttet and de Bèze knew each other; moreover, it is pertinent to a question which has, to

1. Les OEuvres poétiques, p. xx.
2. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 v°.
3. See supra, pp. 148-149.
4. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 v°.

date, invited considerable speculation, that is, the subject of Buttet's faith. Pyochet relates how

> estant au lict de sa mort, à Geneve, de Beze, le grand ministre dudit lieu, le vint visiter pour la cognoissance qu'il avoit de luy de l'avoir cogneu à Paris, avant que ledit de Beze se retirat à Geneve, l'exhortant d'avoir bon courage et avoir totale fiance au Dieu et au merite et passion de son fils, Jesus Christ, nostre seul et vray mediateur. Ledit Sieur de Buttet luy fit responce: 'Monsieur de Beze, je vous remercie de la poine qu'avez prise de me venir visiter et consoler en ce mien besoing, et suivant ce que m'avez proposé, je vous dit que toutte ma fiance, mon espoir de salut, je l'estime et recognois de la bonté de mon Dieu et createur par ledit merite de son fils, Jesus Christ, nostre mediateur et avec icelluy par l'intercession de la vierge glorieuse, sa mere, santz et saintes de paradis qui jouissent de la beatitude celeste, lesquelz ayant avec eux la charité, intercedent continuellement pour nous miserables pecheurs de ce monde'. Allors, du Beze luy respondit: 'Ha! Monsieur de Buttet, je ne vous tiens pour de si peu de jugement que veuillez bailler à Jesus Christ compagnons pour interceder pour vous, veu qu'il est le seul et vray mediateur. Allors il luy respondit: 'Quant à moy, vous me prenez mal pour penser une chose et en dire une aultre. Je pense sellon ma croyance et ce que ma religion, qui est la catholique toujours, continue des la mort de nostre Seigneur Jesu Christ me commande: croyant parfaittement qu'en icelle est nostre salut en laquelle je veux mourir, sans jamais changer d'opinion ainsi que vous avez fait, luy faisant banqueroutte, et adherant aux nouvelles opinions que vous continuez à soutenir. Ce dit, se tourna de l'aultre cousté du lict et ledit de Beze se retira, disant qu'il resvoit et que l'aprehension de la mort le travailloit. Le jour apres il deceda.1

If Pyochet is to be believed, Buttet and de Bèze must have first met either at some time before 1549, the year in which the latter left for Geneva, or during de Bèze's

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 13 r°-14 r°.

later stay in Paris between 1561-1563.[1] Although there is no other evidence of their acquaintanceship, de Bèze knew other members of Buttet's family; the marriage contract of Charlotte de Buttet, the daughter of the poet's first cousin, was drawn up in de Bèze's house.[2]

Pyochet does not state who was present to record this conversation in such minute detail. This precision, together with the dramatic tone in which the episode is related, seem to justify Mugnier's suspicion that Pyochet has 'un peu amplifié'.[3] It could be an attempt on Pyochet's part to reestablish Buttet's orthodoxy, particularly if there were any doubts about it to be quelled for posterity. Certainly, the surprise expressed by Bèze on hearing Buttet's defence of Catholicism suggests that he had believed him to be a Protestant.[4] It prompts the question as to whether Buttet had at some stage embraced the Reformation.

Pyochet's narrative contradicts the popular, relatively modern view that Buttet died a Protestant. Dufour is the first to uphold this notion.[5] He bases his

1. See P-F Geisendorf, Theodore de Bèze (Genève, Labor et Fides/Paris, Librairie Protestante, 1949), pp. 31, 125 ff
2. AEG, Archives notariales: Jean Jovenon: VI, fols 311 vo-314 vo; see Dufour, Notice bibliographique sur le 'Cavalier de Savoie', pp. 27.
3. Marc-Claude de Buttet, p. 33.
4. See supra, p. 187, ll. 35-36.
5. Notice bibliographique sur le 'Cavalier de Savoie', p. 23. His opinion is shared by the following: Jacob, OEuvres poétiques, I, xvii, xxxv; Mugnier, Marc-Claude de Buttet, pp. 30-33; Ziegler, La Corne d'Amalthée, p. 11; Anthologie poétique française: XVIe siècle, edited by M. Allen, 2 vols (Paris, Garnier Flammarion, 1965), I, 307.

assumption on the preamble to Buttet's testament in which provision is made for a Protestant institution, the 'bourse des pauvres estrangers'.[1] Mugnier seeks to strengthen this argument by pointing out that the other two institutions in Geneva to which Buttet left money, the 'Hospital général' and the Collège, were also Protestant.[2] He also draws attention to the passage in the testament which names Jesus, in Protestant terms, as 'nostre seul sauveur et redempteur'.[3] Moreover, Mugnier considers Buttet's choice of Jovenon as his lawyer as further evidence of his Protestantism: Jovenon was a Protestant as was his clientele.[4] However, he believes that Buttet never officially declared himself a Protestant, as otherwise his request to be buried in a Catholic church would never have been complied with.[5]

To strengthen this argument, Jacob and Mugnier also have recourse to Buttet's poetry, but their respective analyses are very subjective. Jacob is inconsistent: he claims that Buttet's poetry displayed Protestant tendencies as early as 1560, and that it was this in particular that endeared him to the Cardinal de

1. AEG, Minutes notariales: Jean Joveneon: VI, fol. 77 r°; for a detailed analysis of Buttet's testament, see infra, pp. 195-203.
2. AEG, Minutes notariales: Jean Joveneon: VI, fol. 76 v°; see Mugnier, Marc-Claude de Buttet, p. 31.
3. AEG, Minutes notariales: Jean Joveneon: VI, fol. 76 vo; see Mugnier, Marc-Claude de Buttet, p. 31.
4. Marc-Claude de Buttet, p. 31 and n. 1.
5. AEG, Minutes notariales: Jean Joveneon: VI, fol. 76 v°; see Mugnier, Marc-Claude de Buttet, pp. 31-32.

Châtillon;[1] later, he affirms that it was only much later that he was converted.[2] He views this conversion as a major influence on Buttet's attitude towards his earlier works: 'il faut...attribuer à cette espèce de conversion protestante le mépris qu'il semblait faire de ses oeuvres profanes'.[3] However, he does not cite any evidence of such disdain. Mugnier claims that 'dans toutes ses oeuvres...on ne rencontre pas un seul mot qui le montre catholique'.[4] He draws particular attention to the following strophe of one of Buttet's odes, which he believes 'un poète réformé n'aurait pas désavouée':[5]

> Vne Nymphe Galiléenne
> Dans son flanc heureux le porta:
> Et par puissance non humene
> Mere, & Vierge elle l'enfanta.
> La Nature en ce fet
> Etonnée se tait,
> Et en soi ne comprend
> Comment faire se peut
> (Quand sa loi ne le veut)
> Vn miracle si grand.[6]

In the light of these arguments, what conclusions can be drawn about Buttet's religious tendencies? In considering the phraseology of the testament[7] and the choice of notary[8] it is important to remember that

1. OEuvres poétiques, I, xvi-xvii.
2. OEuvres poétiques, I, xxxv-xxxvi.
3. OEuvres poétiques, I, xxxv-xxxvi.
4. Marc-Claude de Buttet, p. 30.
5. Marc-Claude de Buttet, p. 30.
6. Le Premier Livre des vers, fol. 29 v°, XVIII, vv. 31-40.
7. See supra, p. 189.
8. See supra, p. 189.

Buttet fell ill unexpectedly,[1] therefore he had no alternative but to employ the services of a Protestant notary: following the official adoption of the Reformation in 1536, all notaries in Geneva were Protestant and it was forbidden for Catholics to practise there.[2] The three institutions to which he bequeathed money were certainly Protestant,[3] but this is no categoric proof that he was. The poetic evidence offered is not conclusive,[4] as it depends upon a subjective interpretation of the text. However, the fact that Buttet stipulated that he wanted to be buried with his ancestors in a Catholic church[5] leads me to agree with Mugnier that he probably died officially a Catholic; the church would not have received a Protestant solely on the grounds that it was a family tradition to be buried there. He may have had sympathies for the Reformation, but this cannot be confirmed.

41: DEATH OF BUTTET, 1586

There has been considerable uncertainty about the exact date of Buttet's death. The first to suggest a precise date is Morand, who believes that he died on 10

1. See <u>supra</u>, p. 186.
2. There is no systematic study of the Genevan notaries of this period, but I am most grateful to Barbara Roth, of the Geneva State Archives, for her information on this matter.
3. See <u>supra</u>, p. 189.
4. See <u>supra</u>, pp. 189-190.
5. See <u>supra</u>, p. 189.

August 1586.[1] Morand acknowledges as his source Pyochet's livres de raison, and although he does not specify the passage, it is probably the same section which d'Oncieu de la Batie published.[2] In this passage, Pyochet states in a Latin epitaph that his cousin died on 4 Ides of August, that is, 10 August.[3] To my knowledge, Pyochet does not state this in any of the other volumes of the livres de raison. Since the respective publications of Morand and d'Oncieu de la Batie, 10 August 1586 has been the accepted date of Buttet's death.

My examination of Pyochet's livres de raison has brought to light a hitherto overlooked entry which suggests that Buttet may have died before 10 August. This entry, which is in the same volume as the Latin epitaph, states: 'L'an 1586 et le 4 d'aoust, noble Marc-Claude de Buttet, mon cher cousin, deceda à Genesve'.[4] It is therefore uncertain exactly when he died.[5]

Pyochet reveals that Buttet's heirs fulfilled his

1. La Savoie et les Savoyards au XVIe siècle, p. 368.
2. See supra, p. 40, n. 1.
3. See supra, pp. 40-41.
4. LBDC, Pyochet: livres de raison: inventaire de mes titres, recto of final folio (unnumbered).
5. At that time, date of burial, not death, was recorded, hence Buttet's name does not appear on the death registers for Geneva; see infra, bibliography of archival sources. There are no extant 16th century burial registers for Chambery . The interval between death and burial was probably quite long; as Mugnier comments, 'dans ces temps où la peste sévissait presque sans interruption le transport d'un cadavre de Genève à Chambéry (environ 100 kilomètres par les routes d'alors) ne devait pas être facilement autorisé, ni aisément accompli' (Marc-Claude de Buttet, pp. 34-35).

wish to be buried in his ancestral tomb, at the church of Notre Dame de l'Observance.[1] His body now lies in the family tomb at the cemetery Charrière-Neuve, just outside Chambéry.

To seal their friendship, Buttet and Pyochet had decided to write epitaphs for each other; Pyochet relates how 'devisant quelques fois ensemble, nous nous entrepromis que le premier decedant, l'aultre lui dresseroit ung epitaphe, joinct à la priere qu'il m'en fait par ung sonnet, en la derniere edition de son Amalthée, qui est tel: Piochet, mon aultre moy...'.[2] Pyochet ignores the fact that in this 1575 version of the sonnet, Buttet has merely substituted his name for Lambert's.[3] Moreover, he does not recognise this request for an epitaph as a mere component of the love poetry convention.[4]

The epitaph which Pyochet composed for Buttet provides a valuable description of Buttet's original tomb. Pyochet describes how he wrote it

> non sellon le dessein dudit sonnet, mais sellon la pieté chrestienne et tant qu'à moy fut possible sellon le merite de ses vertus. L'epitaphe est tel:
>
> POSTERIS
>
> 5 Quieti aeterni et in omni oevo duraturae memoriae
> MARCI CLAUDII BUTTETI poete insignis patricii

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 14 r°.
2. L'Amalthée, p. 66 [b]; see infra, my text, CXII.
3. See infra, my text, CXII, v. 1 (var.).
4. See infra, my text, XXXIX, n. 1.

Chamberiani, omnes artes eruditi, qui rythmorum tepore, sententiarum pondere, mellifica ac vere poetica dulcedine, tam in latiis quam in Gallicis camoenis, Gallicos pene omnes suae aetatis poetas adoequavit, conterraneos autem suos longe justo calculo superavit.

Quem invidia bonis omnibus lybitina communi omnium ac proecipuè litteratorum moerore, annum quinquagesimum sextum agentem genevae e medio sustulit. Anno salutiferae per Christum reparationis sexqui millesimo octuagesimo sexto quarto idus augusti.

Dignus certe qui ob tantae ac multiplicis doctrinae proestantiam, egregiam vitae ac morum proestantiam, rerumque omnium quae ad bene beateque vivendum maxime conducunt exactissimam peritam, alti generis ac familiae nobilitatem, sincerum atque ingenuum candorem altero veluti mausoleo decoraretur, si tum apud pios ac vere christicolas quum piè ac christianè ibidem in Domino obdormivit.

Huius igitur amici incomparabilis, affinis amatissimi ac tanti poetae manibus.. IO. DE PYOCHET. sallini domus, justas has inferias, ossibus hic heredum pietate translatis, ex debito et promisso solvens, lugubri hoc epicedio se grati ac memoris amici officio functum, proesentibus posteris que nepotibus, pientissime, multis cum lachrimis, hic testatum relinquit.

Aux manes du defunct

Buttet, mon cher cousin et mon aultre moimesme,
La Mort contre ton nom n'a fait aucun effort
Car ta vertu cogneue et la force supresme
De tes tant doctes vers ont surmonté la Mort.

Et bien que l'on t'ait mis dans ce vase de terre,
Que la Savoye pleurant à son los a dressé,
Seul pourtant tu n'y es: car de dueil oppressé
Phoebus et les neuf seurs avec tes os s'enserre.

La Mort aiant ravy ce tant docte pöete,
Soubdain elle empoigna son chapeau de lauriers,
Puis, en cernant son front, dit: voicy le loyer
D'avoir sur les neuf seurs fait si brave conqueste.

Mais certe, il n'est pas mort, ains a changé de lieu,
Fait citoyen nouveau avecques le Esprit,
Bien heureux contemplant la face du grand Dieu
Vivant encore ça-bas par ses doctes escrits.

Au millieu de ces quatre quatrennes est une ovale où sont les armoiries soubtenues de deux figures de

55 morts, couronnez de lauriers et alentour de ladite ovale ces mots: 'Phoebi sua semper apud te munera sint lauri' et à pied des quatrennes: 'dignum laude virum musa vetat mory', et au plus bas: 'in pace novi hostes', qui est l'anagramme de mon nom en Latin:
60 Ioannes Piochetus. Et au plus bas ces mots: 'il est de besoing pour l'avancement de la vertu de faire honorable mention des vertueux, affin que nous faisions pour la posterité ce que l'antiquité a fait pour nous'. M.D. LXXXVI.[1]

42: BUTTET'S TESTAMENT

Conscious of his approaching death, Buttet had drawn up his testament on 29 July 1586[2] and his codicil on the following day.[3] Attention was first drawn to these documents by Foras, the first to date them correctly.[4] Thereafter, only Burdin dated them wrongly.[5] Later, Dufour reproduced certain sections of them and summarised

1. LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 14 v°-15 v°.
2. AEG, Archives notariales: Jean Jovenon: VI, fols 76 v°-78 v°.
3. AEG, Archives notariales: Jean Jovenon: VI, fols 79 v°-80 v°.
4. Armorial, I, 291, n. 1; he revises his first claim that Buttet made his will on 9 July. He mistakenly calls Jovenon Juvenet.
5. Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 20. He dates them 28 July 1586.

their main stipulations.[1] In his monograph, Mugnier transcribed the documents in full.[2] In the present study, therefore, it will be sufficient to indicate their principal conditions.

As already seen,[3] Buttet made provision for three Protestant institutions in Geneva; he left ten écus to the Hospital général,[4] forty écus to the Collège,[5] and ten écus to the 'bourse des pauvres estrangers'.[6] To his nephew, Pierre de la Mure, he bequeathed two hundred écus d'or sol,[7] to his god-son, Marc-Claude Boulhet two hundred écus to be given to him when he reached a suitable age to study law.[8] To each of his relatives, 'et autres qui voudroyent demander et prethendre droict sur ses biens et heritages',[9] he awarded five écus.[10] The greater part of his estate was to be divided between his nephews: to Pierre de la Mure,[11] Gaspard Boulhet, Jean-

1. Notice bibliographique sur le 'Cavalier de Savoie', pp. 23-25.
2. Marc-Claude de Buttet, pp. 133-139.
3. See supra, p. 189.
4. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
5. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
6. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
7. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
8. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
9. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
10. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°.
11. Pierre was the son of Jeanne-Antoinette; see Foras, Armorial, III, 333. Also, see supra, pp. 182-183.

François and Balthazar Balein,[1] he gave a half of his property.[2] The other half was to be given to Jean-François Buttet, on the condition that he continued to study law; if he transgressed this condition, his brother, Amé, would receive his inheritance.[3] A further condition of his inheritance, was that he should not sell the paternal home in the rue Saint-François; he was to renew the rente on the house every year, on 1 January.[4]

The testament stipulates that the five principal inheritors were to ensure the fulfillment of all these

1. Gaspard, Jean-François and Balthazar were the sons of Jeanne-Françoise; see Armorial, III, 333. Pyochet's livres de raison contain the following hitherto unrecorded references to the Balein brothers in their capacity as Buttet's heirs: vol. A, fol. 58 ro: 15 June 1600, 'reprendre le proces contre messieurs lesdits Ballin, occassion des semis de Tresserve, des biens du Sieur de Buttet, poete'; fol. 103 r°: 'memoire que en l'anée 1603 que le procureur Raguet, mourant à Chambéry, ses freres et gendres vendirent à Monsieur Jehan Pascal une piece de pré, situé à Viviers, lieu dit en la Coba [?] qui joinxte...le pré et terres des nobles freres Ballin, qui furent de noble Marc-Claude de Buttet du levant'; fol. 155 r°: 'pour la piece de pré...que tenoient les freres Ballin qui furent de noble Louys et Claude Buttet'; vol. D, fol. 72 v°: 1 June 1591, 'nota que je me suis reservé in solidu les services deues par les freres Ballin à Treiserve qui furent de mon cousin de Buttet, le poete'.
2. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 v°.
3. AEG, Archives notariales:Jean Jovenon: VI, fol. 77 vo. Jehan-François and Amé are described in the testament as Buttet's 'neveus', that is, à la mode de Bretagne: they are the sons of his first cousin, Jean-François; see Foras, Armorial, I, 290. Foras erroneously claims that a Jean-Claude de Buttet inherited half of Buttet's property; op. cit. ,III, 333. This is probably a misprint, as elsewhere he names Jean-François as coheritor and he makes no other mention of this Jean-Claude; op. cit. , I, 290.
4. AEG, Archives notariales: Jean Jovenon: VI, fol. 78 ro.

conditions,[1] including the transport of Buttet's body to the family tomb in Chambéry.[2]

In the codicil, Buttet makes further generous provision: he leaves twenty écus to Jehans-Baptiste Desplans;[3] I have no other details about him except that he was a bourgeois of Geneva,[4] and he witnessed the drawing up of Buttet's testament.[5] To his servant, Claude Couvaz, 'de Brecoran en Savoye', he gave twenty écus.[6] To Jaquema Bogey, 'laquelle sert ledit codicillant en sa presente malladie',he gave ten écus.[7] Joseph du Chesne, 'docteur en medecine, bourgeois de Geneve' was to receive a silver water flask.[8] Although this suggests that he treated Buttet during his illness, as he was a poet also, the two men may have known each other in a literary context. However, there is no evidence to confirm this, or that they knew each other prior to July 1586.

As the above examination reveals, no provision is made for any children fathered by Buttet. De Thou believes that Buttet had a son, the author of the

1. AEG, Archives notariales: Jean Jovenon: VI,fol. 77 v°.
2. AEG, Archives notariales: Jean Jovenon: VI, fol. 77 r°. Also, see supra, pp. 192-193.
3. AEG, Archives notariales: Jean Jovenon: VI, fol. 80 r°.
4. AEG, Archives notariales: Jean Jovenon: VI, fol. 80 r°.
5. AEG, Archives notariales: Jean Jovenon: VI, fol. 78 v°.
6. AEG, Archives notariales: Jean Jovenon: VI, fol. 80 r°.
7. AEG, Archives notariales: Jean Joveneon: VI, fol. 80 r°.
8. AEG, Archives notariales: Jean Jovenon: VI, fol. 80 r°.

Chevalier de Savoye (sic).[1] This notion is subsequently maintained by J. Le Duchat[2] and Jacob.[3] Like De Thou, they do not reveal their source, and I have found no evidence to corroborate this claim. Moreover, Dufour has convincingly argued that the author of this work was really Claude-Louis de Buttet, the son of Marc-Claude's first cousin, Jean-François.[4] It is probable that if Buttet had any children, then they would be mentioned in the testament; this would depend of course upon whether they were still alive, and whether or not he recognised them, as they would have been illegitimate: contrary to Jacob's claim that Buttet was married,[5] Pyochet clearly states that his cousin 'onques ne fut marié'.[6] Certainly, in the 16th century, there was not the same stigma attached to illegitimacy that there was in later eras.[7] This makes it even more unlikely that Buttet had

1. Histoire universelle de Jacques Auguste de Thou: avec la suite par Nicolas Rigault, les mémoires de la vie de l'auteur, un recueil de pieces concernant sa personne & ses ouvrages, y comprises les notes & principales variantes, corrections & restitutions qui se trouvent dans les MSS de la Bibliothèque du Roi de France de Msrs du Puy, Rigault, & de Sainte-Marthe, le tout traduit sur la nouvelle édition latine de Londres et augmenté de remarques historiques & critiques, edited by Casambon and others (La Haye, H. Scheurleer, 1740), IX, 403.
2. Histoire universelle, ed. cit., IX, 403, n. 1.
3. OEuvres poétiques, I, xxxiv.
4. See Notice bibliographique sur le 'Cavalier de Savoie', pp. 3-22 ; also, see supra, p. 30, n. 3.
5. OEuvres poétiques, I, xxxiv;
6. LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 12 v°.
7. See Devos and Le Blanc de Cernex, Un 'humaniste' chambérien au XVIe siècle, p. 217: 'nobles et ecclesiastiques étaient alors abondamment pourvus de bâtards. Parfois le père obtenait pour eux des lettres de

any children.

43: POSTHUMOUS LITIGATION, 1587-1596

In 1918, C. Bouvier brought to light a series of notarial acts[1] which contradict Mugnier's belief that no litigation arose from Buttet's testament.[2] These acts, together with a series of unpaid bills first cited by Dufour[3] and Ritter[4] respectively, suggest that the testament caused considerable conflict.

Between 1587 and 1588, measures were taken to amend the division of Buttet's estate between his five nephews. Pierre de la Mure, Gaspard Boulhet, Jean-François and Balthazar Balein, disputed the right of Jean-François de Buttet to receive a half of their uncle's property. They claimed that the testament of their grandfather, Claude de Buttet, contained a fidei-commis, whereby they should have inherited his property instead of their uncle. While agreeing to the validity of the fidei-commis, Jean-François argued that most of the property which he was to have inherited from Marc-

légitimation et on les considérait alors sur le même pied que les autres membres de la famille...on ne songeait ni à les cacher, ni à les abandonner'. This is exemplified by the attitude of Buttet's cousin, Laurent de Pyochet, towards his six illegitimate children (op. cit., pp. 217-218.

1. L'hoirie de Marc-Claude de Buttet, pp. 2-9.
2. Marc-Claude de Buttet, p. 140.
3. Notice bibliographique sur le 'Cavalier de Savoie', p. 23, n. 2.
4. Le Poète Claude de Buttet, pp. 190-193.

Claude was exempt, because it originally came from the maternal line.[1] However, by an act of 15 June 1587,[2] it was decided that Jean-François should only receive the house in the rue Saint François and the rente at Gresy.[3] The rest of his inheritance was to be divided between the other four nephews. An act of 19 June 1587[4] gave Boulhet Buttet's maternal home near to the Place Saint Léger, and the vineyards at Villabod. The Balein brothers were awarded the property in the Savoy Baillages, that is, Tresserve and the vineyards at Barberaz and Barby. An act of 4 February 1588[5] made de la Mure the owner of all Buttet's property in Geneva and in the surrounding Baillages.He was also entrusted to pay the legacy for the hospital in Geneva.[6]

On 2 June 1588,[7] the litigation was concluded with the ratification of the act of 4 February. Jean-François de Buttet and de la Mure drew up a contract whereby the former renounced all claim to the property he should have received at Merlingue and in the Baillages.

1. ADS, Minutes du notaire Rochet: E167, fols 71 r°-79 r°.
2. ADS, Minutes du notaire Rochet: E167, fols 71 r°-79 r°.
3. I have discovered the following act of 23 January 1588 whereby he renews this rente 'de feu noble Marc-Claude de Butet': ADS, série B: les procédures du Sénat: B01655.
4. ADS, Minutes du notaire Rochet: E167, fols 85 r°-87 v°.
5. ADS, Minutes du notaire Rochet: E167, fols 108 r°-113 v°.
6. See supra, p. 189.
7. See Bouvier, L'hoirie de Marc-Claude de Buttet, pp. 8-9; Bouvier claims that this act was drawn up by a notary called Girod. His minutes are no longer extant.

For some unknown reason, Buttet's heirs delayed paying all Buttet's debts. Two inventories show that on 28 January 1595, Claude Bogey had still not been paid for the board and lodging which he and his wife, Jaquema, had given Buttet between May and 10 August 1586.[1] Moreover, Jaquema had not received the ten écus bequeathed by Buttet in his testament.[2] A total of one hundred and sixty-nine florins was owed to the couple.[3] In order to retrieve some of this money, Bogey drew up an inventory of the belongings in Buttet's two rented rooms, and presented this to the poet's notary.[4] It was decided that, with the exception of two iron fire-dogs,[5] these objects should be sold, and although their total value only amounted to seventy-nine florins and eight sous, the debt would be cancelled. This debt was finally settled on 31 January 1595.[6] Although de la Mure had been entrusted with the responsibility, he was by now dead so his brother and heir, Gaspard, was obliged to conclude the matter.

1. AEG, Archives notariales: Jean Jovenon: VI, fols 481 v°-482 v°.
2. See supra, p. 198.
3. See Ritter, Le Poète Claude de Buttet, p. 193 n. 1; he draws attention to a discrepancy (fol. 482 v°) which states that the debt is one hundred and fifty-one florins.
4. AEG, Archives notariales: Jean Jovenon: VI, fol. 482 r°.
5. Bogey gave these to Jean Sermod, 'marchand, citoyen', who acted on behalf of the de la Mure family; AEG, Archives notariales: Jean Jovenon: VI, fol. 482 v°.
6. AEG, Archives notariales: Jean Jovenon: VI,fol. 482 v°.

Before his death, de la Mure also failed to pay the legacy of ten écus to the hospital in Geneva.[1] Payment was only received on 15 February 1596.[2]

44: RESALE OF LE PREMIER LIVRE DES VERS

In 1588, Hierosme de Marnef and Guillaume Cavellat's widow decided to sell the unsold copies of the Premier Livre des vers. They gave these copies a new title-page, and it reappeared as the Oeuvres poétiques de Marc Claude de Buttet.[3] There is no evidence that the work met with greater popular success than in 1560 and 1561.[4] Its reappearance did not prevent Buttet from falling into oblivion after his death. Its early Renaissance Petrarchism and its close adherence to the early Pléiade style undoubtedly made it seem anachronistic, and contributed to establishing him wrongly as a poet of little originality and interest.

1. See supra, p. 189.
2. AEG, Archives hospitalières: DdI: registre des legats faicts tant aux pauvres de l'hospital general de Geneve, College, que aux pauvres estrangers des le premier janvier 1580 jusques en 1637, fol. 34 r°; Registre des receveurs: II, fol. 26 r°. Dufour cites this latter document; see Notice bibliographique sur le 'Cavalier de Savoie', p. 23, n. 2.
3. See infra, bibliography of Buttet's works, no. 8. On this work, see infra, pp. 300-301.
4. See supra, pp. 97-98.

CHAPTER 2: A LITERARY STUDY

1: THE IDENTITY OF AMALTHEE

Like the other mistresses of the period to whom collections of love poetry were addressed, Amalthée's identity has been the subject of considerable speculation and dissension. Some critics have attempted to identify her, recognising her as either one or indeed several prominent women at the French court; whereas some claim that the sonnet sequence traces the course of a true love affair, others dismiss Amalthée as a fictitious mistress or as an idealised portrait of one or various women with whom Buttet was not in love, but in whom he recognised a vehicle for his literary purpose, the composition of a Petrarchist love sequence. I shall consider the validity of these various hypotheses in greater detail.

Reynaud is the first to have attempted to identify Amalthée.[1] Writing in 1845, he does not hesitate to identify her as Jacqueline de Montbel d'Entremont, the widow of Claude de Basternay and later of Gaspard de Coligny.[2] It is a view subsequently adhered to by Philippe,[3] Rabut,[4] Saint-Genis[5] and Burdin,[6] yet like

1. Reynaud, CA, 89 (1845); cited by Philippe, Les Poètes de la Savoie, pp. 24-32.
2. See infra, CCXLV, n. 4.
3. Philippe, Les Gloires de la Savoie, pp. 198-199.
4. F. Rabut, 'De quelle couleur étaient les yeux de la dame du poète M.-C. de Buttet, RS, 9 (1868), 15.
5. V. de Saint-Genis, Etudes historiqes sur la Savoie: les femmes d'autrefois: première étude: Jacqueline de Montbel veuve de Coligny (1561-1599) (Paris, Didier & Cie., 1869), p. 25.
6. Burdin, Notice sur la vie et les oeuvres du poète

Reynaud, none of them explain how they arrived at their conclusion. Whilst disagreeing with this hypothesis, Ritter[1] suggests that it has its source in two sonnets: in sonnet CCXLV, v. 14,[2] Buttet describes the excellence of 'la Nymphe d'Entremons', and in sonnet CCXLVI, vv. 1-2[3] he describes her as 'd'un riche, & puissant Conte/La fille unique'.

Ritter draws attention to several other details in Buttet's poetry which may have led to the identification of Amalthée with Jacqueline. In an ode addressed in 1560 to Jacqueline's mother, Beatrix de Pacieco, Buttet describes her ancestors as 'guerriers pour la patrie...Cognus capitaines vaillans'.[4] Ritter perceives a certain similarity between these details and those in sonnet CXCV[5] which descibe Amalthée's ancestors as 'sçavans & belliques' (v. 10). Ritter suggests that sonnet CCLIV[6] describes a visit which Jacqueline intended to make to Buttet, presumably having come to Savoy with her parents before her marriage. He considers sonnet CCLI[7] as a possible description of the château de Saint-

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Marc-Claude de Buttet, p. 8.

1. Ritter, Recherches sur le poète Claude de Buttet, pp. 148-149.
2. See infra, CCXLV.
3. See infra, CCXLVI.
4. Le Premier livre des vers,I, fol. 12 r°, V, vv. 8, 10.
5. See infra, CXCV; also, Ritter, Recherches sur le poète Claude de Buttet, pp. 149-150.
6. See infra, CCLIV; also, Ritter, Recherches sur le poète Claude de Buttet, p. 150.
7. See infra, CCLI; also, Ritter, Recherches sur le poète Claude de Buttet, p. 150.

André de Briord, where Jacqueline may have resided in 1560. This château, like the one in the sonnet, stands on the Rhône, but as Ritter comments,[1] there are several such on the banks of the same river . Indeed, Buttet appears to be describing a different château when, in sonnet CLVII, he states that Amalthée lives in 'un renommé chasteau,/Petit, mais fort, & tout embracé d'eau'. [2]

These arguments are very tenuous but, as Ritter points out, they appear to be the only justification for identifying Jacqueline as Amalthée. Several writers, including Ritter, explain why this hypothesis is improbable.

Folliet,[3] Ritter[4] and Mugnier[5] argue that the age difference between Jacqueline and Buttet makes it unlikely that she represents Amalthée. Ritter points out that Jacqueline's parents married on 15 September 1539, and that they subsequently had two children, a son, Eleonor, and Jacqueline.[6] Ritter maintains that even if Jacqueline were the eldest, given the date of her parents' marriage, she could not have been born before 1540; indeed, he cites one historian who claims that

1. Ritter, Recherches sur le poète Claude de Buttet, p. 151.
2. See infra, CLVII, vv. 9-10.
3. Folliet, Un Poète du XVIe siècle, p. 163.
4. Ritter, Recherches sur le poète Claude de Buttet, pp. 151-152.
5. Mugnier, Marc-Claude de Buttet, p. 19.
6. Ritter, Recherches sur le poète Claude de Buttet, p. 151.

she was born in 1541.[1] These dates prompt Ritter to ask: 'comment comprendre...que Buttet, plus âgé que Jacqueline d'une dizaine d'années, et qui avait dix-neuf ans quand il s'éprit d'Amalthée, ait pu dire à une fillette de dix à douze ans: "Je n'ose pas de voz rigueurs me pleindre..."?'.[2] Similarly, Mugnier argues: 'Jacqueline d'Entremont n'eut vingt ans qu'en 1560 ou en 1561 (16 février), date à laquelle elle épousa Claude de Basternay...Il y avait alors bien des années que Buttet chantait Amalthée!'.[3]

To corroborate his notion that Amalthée was nearer in age to Buttet than Jacqueline could have been, Ritter cites the sonnet in which the poet tells his beloved: 'Va, sois en France en grande nouveauté,/Sur les vingt ans spectacle de beauté'.[4]

The age difference between Jacqueline and Buttet leads Ritter to conclude that the two sonnets in which the poet refers to 'la Nymphe d'Entremons'[5] and to the only daughter of 'un riche, & puissant Conte',[6] are merely isolated compositions: 'Mademoiselle d'Entremont aurait demandé des vers au jeune poète son compatriote, lequel en avait déjà fait pour sa mère...Ces sonnets que

1. J. Delaborde, Gaspard de Coligny, 3 vols (Paris, Fischbacher, 1879-1882), III, 290.
2. Ritter, Recherches sur le poète Claude de Buttet, pp. 151-152.
3. Mugnier, Marc-Claude de Buttet, p. 19.
4. See infra, CCLXXI; also, Ritter, Recherches sur le poète Claude de Buttet, p. 152.
5. See infra, CCXLV; supra, p. 205.
6. See infra, CCXLVI; supra, p. 205.

Buttet aurait ainsi composé par pure politesse pour une demoiselle de haute maison, auraient été plus tard mêlés à ceux d'Amalthée'.[1]

It leads Mugnier to conclude that 'la Nymphe d'Entremons' is really a reference to Jacqueline's mother, Beatrix de Pacieco.[2]

However, the age difference between Buttet and Jacqueline does not entirely invalidate Reynaud's identification of Amalthée. Firstly, such a counter-argument assumes that Buttet really did fall in love at the age of nineteen, as he states in sonnet LXXX,[3] that is, between 1548 and 1550, depending upon his birth date,[4] and when Jacqueline would have been aged between nine and twelve. This ignores the possibly fictional time scale which Buttet may have given his supposed relationship with Amalthée. Hence if he did fall in love with her, he may have been older than nineteen; if this is so, Amalthée may also have been considerably older when the sonnets were addressed to her. This might be confirmed if it were possible to attribute a precise composition date to the sonnets in both the 1560 and the 1575 Amalthée sequences. Secondly, it is anachronistic to object that at the age of ten or twelve, Jacqueline was too young to

1. Ritter, Recherches sur le poète Claude de Buttet, p. 153. On the poetry which Buttet composed for her mother, see supra, p. 205, n. 4.
2. Mugnier, Marc-Claude de Buttet, p. 19.
3. See infra, LXXX, v. 1.
4. On this, see supra, pp. 37-42.

be the object of love poetry: it was common practice for girls as young as nine to be engaged to be married!

A further objection which Ritter raises, is that when Jacqueline married Gaspard de Coligny, the Turin court found her 'diffettosa di corpo'.[1] Buttet, however, only describes Amalthée as perfectly beautiful. Ritter, aware of the shortcomings of his argument, suggests several reasons why Buttet did not draw attention to Jacqueline's physical defects: 'Buttet était aveuglé par son amour, peut-être; et peut-être aussi un accident, arrivé à Madame de Bastarnay après son mariage, a fait qu'elle était devenue diffetosa di corpo'.[2] Ritter ignores the poetic convention of the period which was to idealise one's beloved;[3] hence, even if Jacqueline is Amalthée, and she did have some physical handicap, it is not to be expected that Buttet would describe her except in the most flattering of terms.

Finally, Ritter remarks that although Jacqueline's home was in Savoy, Buttet never refers to this common link when addressing or alluding to Amalthée.[4]

As is evident from the above analysis, the theory that Amalthée represents Jacqueline has given rise to specious argument both on the part of its supporters and

1. Ritter, Recherches sur le poète Claude de Buttet, p. 151.
2. Ritter, Recherches sur le poète Claude de Buttet, p. 151.
3. See infra, p. 240 and n. 6.
4. Ritter, Recherches sur le poète Claude de Buttet, p. 152.

its critics. My own conclusion is that whilst sonnets CCXLV[1] and CCXLVI[2] probably do refer to Jacqueline, there are no further obvious allusions to her in any of the other poems of the Amalthée. Moreover, both sonnets only appeared in 1575, and their respective dates of composition are unknown; the possibility cannot therefore be dismissed that Buttet was only inspired to address Jacqueline after the 1560 edition of the Amalthée. Finally, I have found no biographical evidence that Buttet was ever in love with Jacqueline, as those who claim she is Amalthée believe he was.[3]

A more recent hypothesis suggests that Amalthée represents Marguerite of France.[4] Terreaux, who supports this view, concedes that it is not always obvious: 'l'expression, dans tout le texte, est volontairement ambiguë: le poète pouvait difficilement exprimer de façon claire ses sentiments'.[5] Terreaux does not justify his assumption that Buttet really was in love with Marguerite. Moreover, he draws attention to just two sonnets to support his identification. In sonnet CCLXI,

1. See infra, CCXLV; supra, p. 205.
2. See infra, CCXLVI; supra, p. 205.
3. See supra, p. 204.
4. I have been unable to ascertain who first offered this hypothesis; Stevens makes the earliest reference to it: without expressing her own opinion, she acknowledges that 'it has been suggested that...[Buttet's] longest poem, L'Amalthée, was inspired by the Duchess of Savoy' (Margaret of France, pp. 288-289). Terreaux provides the only detailed explanation of this hypothesis. See infra, n.5. More recently, this hypothesis was sustained but not explained by Arminjon, Marc-Claude de Buttet, p. 4.
5. Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 643.

the poet declares that

> Le ciel humant en fin sa pure ame enflammée
> En astre clair, & grand (quittant le moins serré
> A l'honnoré tombeau) sur son marbre ferré
> Mande une rare fleur, de ses beautés germée.[1]

Terreaux interprets this as an allusion to Marguerite's death in 1574: 'ainsi s'explique l'allusion à la fleur que le ciel déposera sur le tombeau de la princesse disparue'.[2] According to Terreaux, further allusion is made to Marguerite's death in sonnet CCLXV,which evokes 'l'angelique face...hors de mes yeux coulée'.[3]

Terreaux's arguments are readily countered. Firstly, there is no biographical evidence that Buttet was in love with Marguerite. Secondly, although sonnet CCLXI may indeed allude by pun to Marguerite's death, there is no reason why sonnet CCLXV should be interpreted except as a treatment of the Petrarchist absence theme.[4]

My personal conclusion is that the Princess is the indisputable inspiration of several sonnets in the sequence: in sonnets CXC, v. 14[5] and CCX, v. 3,[6] respectively, she is mentioned by name; in sonnet CLXXIX, vv. 7-8[7] she is referred to indirectly as the mother of Charles III of Savoy; in sonnet CCLVII, vv. 12-14,[8] she

1. See infra, CCLXI.
2. Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 643.
3. See infra, CCLXV, vv. 10, 12.
4. See infra, p. 240 and n. 2.
5. See infra, CXC.
6. See infra, CCX.
7. See infra, CLXXIX.
8. See infra, CCLVII.

is again directly alluded to, this time as the wife of Emmanuel-Philibert, and as patroness of the arts in Savoy. Given Marguerite's traditional association with Minerva,[1] is it justified to assume that the sonnets referring to the goddess are intended for her?[2] As the goddess belongs to the register of mythological references common to Petrarchism,[3] it is uncertain if Buttet deliberately invested his reference to her with this dual significance. It was certainly Petrarchist convention to attribute a divine provenance to the mistress's physical characteristics,[4] as Buttet does in sonnet XXXVI, v. 11, when he evokes 'cet oeil Minervin',[5] and in sonnet CCXI, v. 6, in which Amalthée is described as 'Minerve d'oeil'.[6] In sonnet CXCVIII, vv. 7-8, the poet evokes someone-Amalthée?-to join him in Tresserve, in Savoy: 'Vien, les hauts Dieux n'ont dedegné les champs,/Ni mesme encor'la civile Minerve';[7] 'la civile

1. See among others, Brantome, Oeuvres complètes, edited by L. Lalanne, Société de l'Histoire de France, 11 vols (Paris, V. J. Renouard, 1864-1882), VIII, Des Dames illustres, 128: 'Marguerite...a esté si sage, si vertueuse, si parfaitte en sçavoir et sapience, qu'on luy donna le nom de la Minerve ou Palas de la France pour sa sapience'.
2. See infra, XVI, v.10; XXI, v. 9;XXXVI, v. 11; CL, v. 4; CLVII, v. 6; XCXVIII, v. 8; CCXI, v. 6. Also, see infra, CCXXXIX, n. 5: Minerva is referred to as a metaphor of intelligence, and does not concern the poet's mistress .
3. See G. Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, Travaux d'Humanisme et Renaissance, 119 (Genève, Droz, 1972), pp.17 n. 88, 43 n. 223 et passim.
4. See infra, p. 240 and n. 6, 16.
5. See infra, XXXVI.
6. See infra, CCXI.
7. See infra, CXCVIII.

Minerve' may simply be interpreted as a metaphor for the peace which Savoy, unlike France, enjoyed at the time of the Religious Wars. However, because of the Marguerite-Minerva association, it may also be considered an allusion to the fact that after her marriage to Emmanuel-Philibert in 1559, the Princess left France for her new homeland, Savoy.[1]

In the light of the above analysis, I cannot agree that Marguerite is the only inspiration of the Amalthée.

Ritter claims, perhaps correctly, that the true identity of Amalthée is concealed in an enigma expressed in sonnet LII, vv. 13-14: the poet states that 'Mesme son nom renombré me promet/Les vens amis, apres mon infortune'.[2] His attempts at deciphering the enigma are, however, unsatisfactory, as he admits. The name of Jacqueline d'Entremont contains 'le vent ami' yet leaves several superfluous letters, and does not provide for the three 's' in 'les vens amis'. Ritter hypothesizes freely: the three 's' in 'les vens amis' give only Mélanie Suss, 'un nom d'Allemande', or Mesnil-Sause, the name of a Norman château in the commune of Fresney-le-Vieux, Calvados.[3] To my knowledge, Buttet was neither acquainted with a Mélanie Suss or with the château of Mesnil-Sause. However, like Ritter, I have been unable to resolve the

1. See supra, p. 118, n. 5.
2. See infra, LII.
3. Ritter, Recherches sur le poète Claude de Buttet, p. 153.

enigma.

A considerable number of writers hesitate to identify Amalthée, yet confidently claim that she represents a woman with whom Buttet was genuinely in love. These critics consider Buttet's love poetry to be autobiographical, and believe that an examination of certain odes in conjunction with the sonnets permits a reconstruction of this love affair. They fail to appreciate the Petrarchist use of verisimilitude to lend realism to the idealised love affair.[1] Hence, when the poet evokes Amalthée's home, in sonnets CLVII and CCLVI, respectively, Jacob concludes: 'Cette dame existait réellement, puisqu'elle avait sur les bords du Rhône un petit château, que Marc-Claude préférait au château royal de Blois, quand elle y faisait sa demeure'.[2] Similarly, when the poet states that he was nineteen when he fell in love,[3] this is interpreted as true.[4]

Established stages and motifs in the Petrarchan love saga are also treated as biographical fact, for example the absence of the mistress or the poet,[5] the mistress's

1. On this, see infra, pp. 239-242.
2. Jacob, OEuvres poétiques, I, iv. See infra, CLVII and CCLI.
3. See infra, LXXX.
4. See among others, Jacob, OEuvres poétiques, I, iii-iv; Ritter, Recherches sur le poète Claude de Buttet, p. 143.
5. See Jacob, OEuvres poétiques, I, v. He refers to sonnet CLXXXIV, making no mention of the 1560 variant which states that Amalthée has been absent for three not two years, as in the 1575 version. Also, see Ritter, Recherches sur le poète Claude de Buttet, pp. 146-147; for the poems he refers to, see infra, XLIV, XCI, XCVI, CXVIII, CXXXIV, CLXXVII, CLXXXIV, CXCIV, CCXL, CCLXV,

portrait,[1] her encouragemant and discouragement of her lover,[2] his rival and subsequent jealousy,[3] the figure of the courtesan-entremetteuse,[4] and the lover's rejection of profane love for spiritual elevation.[5] This failure to acknowledge poetic convention frequently leads to a misinterpretation of the event described. For example, Jacob interprets sonnet CLXIX as an evocation of Buttet's reunion with Amalthée at Chartres, after an absence of two years.[6] It is, in fact, an invective against a courtesan with whom the lover was once fleetingly involved. Similarly, when the poet comments that he would like to be metamorphosed into a golden rain and fall between Amalthée's breasts, as Jupiter did to gain access to Danaë,[7] Ritter interprets this as an

CCCVIII, and CCCIX. On this conceit, see infra, p. 240, n.2.

1. See Jacob, OEuvres poétiques, I, vii-viii; for the sonnets he refers to, see infra, XXXV, LV. Also, see Ziegler, La Corne d'Amalthée, p. 7; for the sonnets he refers to, see infra, XXXV. On this conceit, see infra, p. 242 and n. 2.

2. See Jacob, OEuvres poétiques, I, ix; for the sonnet he refers to, see infra, CCXX. Also, see Ritter, Recherches sur le poète Claude de Buttet, p. 145, 147; for the sonnets he refers to, see infra, LIV, CLI, CXCIX, CCLXXXVI, CCCII. Also, see Ziegler, La Corne d'Amalthée, p. 7; Raymond, L'Influence de Ronsard, I, 240.

3. See Jacob, OEuvres poétiques, I, ix-xi; for the sonnets he refers to, see infra, XCIX, CII. Also, see Ritter, Recherches sur le poète Claude de Buttet, p. 145; for the sonnets he refers to, see infra, XXX, XCIX, CII. Also, see Ziegler, La Corne d'Amalthée, p. 7.

4. See Ritter, Recherches sur le poète Claude de Buttet, p. 146; for the sonnets he refers to, see infra, LX, LXI, LXXXVII, CXXXVI, CXXXVII, CXLI, CXLVII, CLXIX, CLXXXV, CCXXI, CCXXII.

5. See Jacob, OEuvres poétiques, I, xi; for the sonnet he refers to, see infra, CCCXXI.

6. Jacob, OEuvres poétiques, I, vi and n. 1.

7. See infra, XII.

allusion to Buttet's poverty.[1] He ignores the fact that the evocation of Jupiter's metamorphosis is a traditional motif in love poetry.[2] Moreover, Buttet's sonnet is a very obvious imitation of one by Ronsard.[3] Both Jacob[4] and Ritter[5] view the invective against gold in sonnet CLV[6] as further evidence of Buttet's lack of wealth. It is, however, an established motif in amatory poetry.[7] Jacob claims that Buttet had another mistress, Anne, whom he loved more sensuously than he did Amalthée, and to corroborate this, he makes particular reference to the ode in which the poet exhorts Anne to kiss him;[8] the ode is, in fact, an example of the Latin/neo-Latin genre of le baiser.[9]

Speculation has complemented this literal interpretation of poetic convention. Jacob claims that after renouncing profane love, Buttet later acquired a new mistress, Anne:

> Marc-Claude de Buttet ne pouvait se dispenser de suivre jusqu'au bout l'exemple de Ronsard, sous peine de manquer à son rôle d'imitateur fidèle; il chercha donc une seconde maîtresse, moins cruelle, moins

1. See Ritter, Recherches sur le poète Claude de Buttet, p. 147 and n. 6.
2. See infra, XII, n. 3.
3. See infra, pp. 245-246.
4. Jacob, OEuvres poétiques, I, ix.
5. Ritter, Recherches sur le poète Claude de Buttet, p. 147, n. 6.
6. See infra, CLV.
7. See infra, CLV, n. 1.
8. Jacob, OEuvres poétiques, I, xii-xiii; he refers to Le Premier Livre des vers, II, fol. 66 r°, XXII.
9. On this genre, see H. Weber, La Création poétique au XVIe siècle en France: de Maurice Scève à Agrippa d'Aubigné (Paris, Nizet, 1955), pp. 369-391.

> perfide, moins parjure que la première, et il n'eut pas de peine à la trouver, en ce bon temps des amours poétiques.[1]

Jacob appears to be suggesting that Buttet forced himself to fall in love with Anne, as otherwise he would not have been capable of writing love poetry. He goes on to claim that Buttet later switched his allegiance back to Amalthée, although he speculates that it was 'un retour, probablement éphémère'.[2] Amalthée swore to give up her most recent admirer, Lambert, and to live and die with Buttet if he would renounce Anne. This scene of reconciliation, which concludes Jacob's commentary on Buttet's supposed love for Amalthée, has its source in an ode in the Premier Livre des vers.[3] Certainly, Jacob's version of the Buttet-Amalthée relationship reflects a very liberal and subjective interpretation of the text, ignoring as it does the possible independence of the sonnet sequence, in which Anne is never named, from the ode sequence.

Ritter's version is equally suppositious. He claims that Amalthée may well have enjoyed a higher social status than Buttet, whose 'ligne des ancêtres...ne remontait pas très haut'.[4] Given the obscurity of Buttet's origins,[5] and the fact that Ritter has no idea

1. Jacob, OEuvres poétiques, I, xii.
2. Jacob, OEuvres poétiques, I, xiii.
3. See Le Premier Livre des vers, II, fol. 68 v°, XXVI.
4. Ritter, Recherches sur le poète Claude de Buttet, p. 147.
5. See supra, pp. 15-31.

who Amalthée is, it is uncertain upon what foundation such an argument is built. Ritter claims that Amalthée renounced Buttet to marry another man.[1] To support his argument, he cites sonnets CXXXIX,[2] CXL,[3] CLXVI[4] and CCXVI,[5] which do not, however, mention her marriage, and only refer to her desertion of the poet and her cruelty towards him, two common Petrarchist themes.[6] Without justifying his hypothesis, he speculates that 'elle était déjà mariée peut-être, quand elle le vit rougir en reparaissant devant lui après une absence de deux ans'.[7] Ritter concludes that after Amalthée's marriage, Buttet became involved with Anne, although the former remained his source of inspiration; again, no evidence is offered to justify this. Ritter merely muses that Buttet,

> quand il était en humeur de rimer, et qu'il ne s'amusait pas avec cette Anne à qui sont adressées trois de ses odes, se reportait à ses anciens souvenirs, aux premières années de sa jeunesse, aux légers incidents de son amour pour Amalthée; et c'est ainsi que dans la seconde édition de son poème (1575) il fit paraître pour la première fois des pièces dont

1. Ritter, Recherches sur le poète Claude de Buttet, p. 147, n. 5. I do not disagree that Amalthée was married, only with Ritter's choice of sources in this instance. On the likelihood that she was married, see infra, CXLVI, n. 5 , which Ritter later mentions as evidence that Amalthée was married; however, there is no indication in this, arguably the only evidence that she was married, to rule out the possibility that she was married even before the poet knew her. Ritter ignores this possibility.
2. See infra, CXXXIX.
3. See infra, CXL.
4. See infra, CLXVI.
5. See infra, CCXVI.
6. See infra, p. 241 and n. 11, 13.
7. Ritter, Recherches sur le poète Claude de Buttet, p. 154; for the sonnet he refers to, see infra, CLXXXIV.

le sujet était déjà bien lointain.[1]

For Ziegler too, Amalthée represents a real person with whom Buttet was in love.[2] His version of the relationship is a fusion of those proposed by Jacob and Ritter: he adheres to Jacob's account, yet like Ritter, he does not perceive any indication that Amalthée and Buttet were finally reconciled. He believes that Anne was not the only successor to Amalthée: 'Plusieurs demoiselles ont encore tenu place dans sa vie, après Amalthée, peut-être dans le temps qu'il espérait encore'.[3] However, like his predecessors, Ziegler does not state the grounds for his theory.

Courthion is equally tacit about the evidence for his succinct identification of Amalthée as 'une grande dame qui faisait de fréquentes apparitions à la cour de France. C'était une coquette qui ruina notre poète'.[4]

Raymond hypothesizes that Amalthée, a 'fort grande dame' who lived in a château on the Rhône, was joined by Buttet at the French court in 1550.[5] However, Buttet,'tour à tour malmené et tenu en haleine par une maîtresse frivole',[6] came to give priority to his

1. Ritter, Recherches sur le poète Claude de Buttet, p. 154.
2. Ziegler, La Corne d'Amalthée, pp. 7-8.
3. Ziegler, La Corne d'Amalthée, p. 8.
4. Courthion, Un Poète méconnu: Marc-Claude de Buttet, p. 5.
5. Raymond, L'Influence de Ronsard sur la poésie française, I, 240.
6. Raymond, L'Influence de Ronsard sur la poésie française, I, 240.

professional ambition: 'En 1558 et 1559, en effet, l'ancien amant d'Amalthée est plus assidu que jamais au Louvre, où le retient, au lieu d'un amour décevant, l'espoir d'être accepté par Madame Marguerite comme chantre officiel de sa future Maison de Savoie'.[1] Again, no evidence is given to support this theory.

Other writers on Buttet display a greater scepticism about the possibility that Buttet's love poetry is factually autobiographical. Alluding to previous hypotheses about Amalthée, Philibert-Soupé concludes: 'Les conjectures qu'on a pu faire sur elle sont fort arbitraires, & il ne serait nullement impossible que ce ne fût qu'une Iris en l'air'.[2] Morand is less reserved, and dismisses Amalthée entirely as 'une Iris allégorique, transformée en thème à sonnets'.[3] Van Bever elaborates on this more modern critical approach to 16th century love poetry; expressing doubts that Buttet was ever really in love with Amalthée, he comments: 'Nous savons aujourd'hui à quoi nous en tenir sur cette soi-disant passion de jeunesse, et sur la sincérité de sa poésie, dont les accents ne furent, le plus souvent, que de purs exercices de rhétorique'.[4] Perouse shares this view, although he advises us not to dismiss Amalthée too readily as a

1. Raymond, L'Influence de Ronsard sur la poésie française, I, 241.
2. Philibert-Soupé, Les OEuvres poétiques, p. xiii.
3. Morand, La Savoie et les Savoyards au XVIe siècle, p. 365.
4. Van Bever, Les Poètes du terroir, p. 507.

fictitious being, just because she is portrayed in such an idealistic light. Amalthée, like Ronsard's Cassandre, may well have existed, even if Buttet was not really in love with her:

> Vous savez tous que c'était la mode d'alors de rimer pour une beauté réelle ou fictive...N'ont-elles été ... que des "amantes en l'air"? Il ne faudrait pas tirer cette conclusion de l'excès, quelque peu invraisemblable, des grâces de tout genre dont leurs poètes les parent. Cette idéalisation de la personne était une condition du genre et même elle en était l'objet. Leurs expériences sentimentales, peut-être diverses, mais réelles, les auteurs de ces poèmes amoureux les idéalisaient pour parer de leurs souvenirs un seul objet, qui pouvait être une personne vivante, réelle, et qu'ils avaient peut-être peu osé aborder.[1]

Mugnier agrees with Perouse, but goes a step further by claiming that Amalthée is inspired by 'diverses personnes réelles, ramenées, suivant l'usage, à un type adopté qui doit rendre heureux ou malheureux le poète-amant, et lui permettre de jouer toutes les variations de l'amour accueilli ou dédaigné, suivant son tempérament gai ou mélancolique. Buttet eut Amalthée comme Ronsard eut Cassandre, Macrin Gelonis,...'.[2] He attempts to identify several of the women who are not specifically named. His reasoning is sometimes specious. For example, he concludes that sonnet CCXLV, dedicated to 'la Nymphe d'Entremons', could only be intended for Beatrix de Pacieco, whereas it could be intended for her daughter.[3]

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1. Perouse, Marc-Claude de Buttet, p. 121.
2. Mugnier, Marc-Claude de Buttet, p. 23.
3. See supra, p. 205.

Among the women represented by Amalthée, Mugnier recognises Madeleine de la Gorce; in his opinion, the description of her in one of Buttet's odes,[1] suggests that physically she is very similar to Amalthée.[2] However, as the description of Madeleine is highly generic, it is difficult to agree with Mugnier. In other sonnets, Mugnier recognises Marguerite of France. He cites sonnet CCX,[3] in which a Marguerite is specifically named in v. 3. In vv. 12-13, the poet states that 'De toi son nom aux rives de l'Aurore/La perle prend'. It is this play on the synonymity of Marguerite's name with the Latin term for pearl,[4] which prompts Mugnier to assume that Marguerite is also alluded to in sonnet XCIX, v. 14:[5] the poet declares that his rival in love is not worthy either to receive Amalthée's caress 'Ni d'emporter perle de si grand prix'. Given the association between the Princess and the pearl, it is certainly possible, but cannot be confirmed, that this is a further, albeit more indirect, exploitation of the synonymity of her name.

A more recent view asserts that Amalthée represents a broad cross-section of contemporary, historical and legendary women. Mansau defines Amalthée as

> l'éternel féminin aux multiples visages et incarnations: Semiramis, L'Assyrienne princesse',

1. Le Premier Livre des vers, I, fol. 23 r°, XIII.
2. Mugnier, Marc-Claude de Buttet, pp. 19-21.
3. See infra, CCX.
4. See infra, CCX, n. 3.
5. See infra, XCIX.

> Cléopatre, 'la superbe Egyptienne', Lucrèce, Eléonor, Minerve ou Junon; qu'elle soit Béatrice de Pacheco, comtesse d'Entremont, Madeleine de Saint-Vallier, Madeleine la Gorge, Jeanne d'Albret, le [sic] Reine de France, Catherine de Médicis, Marguerite de France, Duchesse de Savoie et de Berry, l'héroïne demeure une déesse des amours païennes.[1]

In conclusion, in the absence of any evidence that Amalthée represents one particular woman with whom Buttet was in love, I must agree with those critics who express scepticism that the sonnet sequence traces the course of a true relationship. Although certain contemporary women may be recognised in several sonnets, Amalthée and her supposed relationship with the poet must be seen in terms of Buttet's dutiful and conventional interpretation of the Petrarchist canzoniere.

2: BUTTET'S TREATMENT OF THE AMALTHEIA MYTH

In the Petrarchist tradition, Buttet plays upon the symbolic and mythological significance of his mistress's name.[2] In the 1560 version of the Amalthée, the myth is only referred to directly in two sonnets.[3] No reference

1. R. Mansau, 'Buttet, le poinçon au coeur' (unpublished lecture delivered at the Académie de Savoie, 19 November 1986, pp. 1-14 (p. 1)
2. See among others, Du Bellay, Olive, edited by E. Caldarini, Textes Littéraires Français (Genève, Droz, 1974), p. 58, IV; Ronsard, Amours, ed. cit., V, 124, LXXIX. On this convention, which goes back to classical rhetoric, see A. L. Gordon, Ronsard et la rhétorique (Genève, Droz, 1970), p. 65, n. 6 and 7.
3. Le Premier Livre des vers, 78 r° [b], vv.1-7; see infra, V; ibid., fol. 80 v° [a]; see infra, XX.

to it is found in the two books of odes of the Premier Livre des vers.[1] By 1575, however, Buttet had composed two further sonnets which combine the original myth with the plot of the love story.[2]

There exist several myths concerning the identity of Amaltheia and the origin of the cornucopia. As it does not seem possible to discern one major source for Buttet's interpretation of the myth, I shall only indicate those versions which have particular affinities with his treatment of the story.[3] According to Pherecydes, who provides the earliest explicit account of the horn, Amaltheia was the daughter of Haimonios and possessed a bull's horn which could provide whatever one wished to eat or drink.[4] A later version relates that Amaltheia was a nymph who fed the infant Zeus on goat's milk; when the goat broke off one of its horns, Amaltheia filled it with fresh herbs and fruit and gave it to Zeus to eat from.[5] In another version, Amaltheia was the name

1. For the odes in which Amalthée is referred to by name, see Le Premier Livre des vers, I, fol. 19 r°, IX; fol. 21 r°, XI; ibid., II, fol. 39 r°, I; fol. 43 r°, V; fol. 46 v°, VIII; fol. 54 v°, XII; fol. 56 r°, XIII; fol. 68 v°, XXVI.
2. See infra, LIII and CCII.
3. For a detailed study of the various myths concerning Amaltheia and the cornucopia, see Wernicke, 'Amaltheia' in Paulys Real-Encyclopädie der Classichen Altertumswissenschaft, edited by Georg Wissowa, 38 vols, (Stuttgart, J.B. Metzlersche, 1894-1943/A. Druckenmüller, 1955-1978), I, 1720-1723; A.B. Cook, Zeus: a Study in Ancient Religion, 2 vols (Cambridge, Cambridge University Press, 1914-1925), I, 501-502.
4. Pherecydes, Fragment, 37.
5. See among others, Ovid, Fasti, V, vv. 111-128.

of the goat who suckled Zeus, and the god broke off one of the horns and gave it to the daughters of Melisseus; he first endowed the horn with the power to be filled with whatever the possessor desired.[1] According to another version, Ammon, King of Libya, made Amaltheia mistress of a fertile region which was shaped like the horn of a bull, and it was henceforth known as Amaltheia's horn.[2] One version describes how Heracles fought the river god, because he wanted to divert the course of the river Acheloüs; the river god assumed the form of a bull and during the combat, Heracles broke off one of his horns, the horn of Amaltheia. To symbolise the fruitful land which was watered by the Acheloüs, the horn is described as full of a great quantity of Autumn fruit:

> ὃ προσαγορεῦται κέρας Ἀμαλθείας. ἐν ᾧ πλάττουσι πλῆθος ὑπάρχειν πάσης ὀπωρινῆς ὥρας, βοτρύων τε καὶ μήλων καὶ τῶν ἄλλων τῶν τοιούτων, αἰνιττομένων τῶν ποιητῶν κέρας μὲν τοῦ Ἀχελώου τὸ διὰ τῆς διώρυχος φερόμενον ῥεῖθρον, τὰ δὲ μῆλα καὶ τὰς ῥόας καὶ τοὺς βότρυς δηλοῦν τὴν καρποφόρον χώραν τὴν ὑπὸ τοῦ ποταμοῦ ἀρδευομένην καὶ τὸ πλῆθος τῶν καρποφορούντων φυτῶν.

In a similar version, the horn has a less symbolic significance; Acheloüs and Heracles fight each other in order to decide who should marry the nymph, Dejanira. In the course of the fight, Acheloüs transformed himself into a bull, and declared, when Heracles broke off one of his horns: 'Naides hoc, pomis et odoro flore repletum/

1. See among others, Hyginus, Poetica Astronomica, II, 13.
2. See among others, Diodorus, III, 68.
3. See among others, Diodorus, IV, 35.

Sacrarunt; divesque meo Bona Copia cornu est'.[1]

In sonnet V, Buttet combines the two versions that Amalthée was either a nymph or a goat who nursed Zeus: the poet addresses his mistress as the 'Nymphe qui as la bouchette allaitée/De l'éperdu enfantin gracieux',[2] and then refers to the goat shaped constellation Capricorn:

> Par ta douceur tu es à lui montée,
> Faisant flamber en l'écharpe des cieux
> Ton Capricorne,...[3]

However, in sonnet CCII, he clearly adheres to the versions in which Amaltheia is portrayed as a nymph. The sleepless lover invokes the constellation of Callisto to persuade Jupiter to immortalise him as a star 'Apres mes jours brullé de sa nourrice,/Qui Nymphe en Crete aux forests le garda'.[4]

Elsewhere, the allusion to the myth is more oblique. In sonnet LIII, the poet evokes the mistress's eyes as 'Deux astres beaux, dorans toute la mer,/Qui m'ont tiré au riche porte de Crete'.[5] This recalls how the majority of mythographers who claim that Amaltheia was a goat or a nymph who tended Zeus, state that this happened in Crete.[6] Certainly, the reference exemplifies Buttet's

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1. See Ovid, Metamorphoses, IX, vv. 87-88.
2. See infra, V, vv. 1-2.
3. See infra, V, vv. 5-7.
4. See infra, CCII, vv. 10-11.
5. See infra, LIII, vv. 13-14.
6. See supra, pp. 224, n. 4, 225, n. 1. However, see Strabo, Geography, VIII, 387: he claims that a goat, whose name he does not mention, nursed Zeus at Aega.

poetic density: by indirectly linking his mistress with the figure of Amaltheia, the life preserving source of Zeus, he emphasises the extent to which she is similarly indispensable to him.

Probably the most comprehensive treatment of the myth is found in sonnet XX.[1] In vv. 1-8, Buttet directly evokes his beloved's horn, full of sweet-smelling herbs. Then, in vv. 9-14, the desperate lover draws attention to the fact that despite the horn's abundance, Amalthée has omitted to reward him with the laurel. In so combining the theme of his mistress's lack of compassion with the myth of the cornucopia, Buttet was possibly inspired by, and implicitly alluding to, the significance which the phrase 'Amaltheia's horn' had for the Ancients:

> Ἀμαλθείας δ' εἶναι κέρας οἱονεί τινος ἀμαλακιστίας,
> δι' ἧς τὴν εὐτονίαν τοῦ κατασκευάσαντος δηλοῦσθαι.

In both editions, the myth is recalled by the frequent repetition of the phrase 'ΚΕΡΑΕ ΑΜΑΛΘΕΙΑΣ ', to conclude various compositions or sections. In the Premier Livre des vers, it appears at the end of Buttet's sonnet to Daurat,[3] at the end of the sonnet sequence[4] and at the end of the 'Epithalame'.[5] In the 1575 edition, it is found on the title-page,[6] at the end of the sonnet

1. See infra, XX.
2. Diodorus, IV, 35.
3. Le Premier Livre des vers, fol. [75] ro.
4. Le Premier Livre des vers, fol. 109 ro.
5. Le Premier Livre des vers, fol. 120 ro.
6. See infra, p. 309.

sequence,[1] and at the end of the 'Hymne' to Ronsard.[2] It appears also at the end of several of his other publications,[3] indicating the importance to Buttet of the Amalthée sonnets.

3: SOURCES AND INFLUENCES

The Amalthée reflects Buttet's considerable debt to the principal literary and philosophical sources which inspired the Pléiade. Onto the conventional Petrarchan love sequence are grafted images and references taken from Italian, Old French, Latin, Greek and contemporary literature and Christian and Platonic/neo-Platonic philosophy. Direct sources are frequently recognisable, particularly in the poetry of Petrarch, Ronsard and Ovid, but there is never evidence of slavish imitation. Buttet's poetry preserves its originality largely because of the frequent contamination of sources.[4] This is seen for example in sonnet CLXIV, which combines an imitation of Petrarch's sonnet CLXI, with adaptations of this poem by Sannazaro, Gesualdo and Ronsard.[5] Similarly, sonnet CLXXXI is inspired principally by Ovid's Amores, I, x,

1. See infra, p. 855.
2. See infra, p. 861.
3. See Sur la Venue de tresillustre Princesse Anne d'Este, fol. [4] r°; Le Tombeau, fol. 8 r°.
4. On the 16th century notion of imitation, see G. Castor, Pléiade Poetics: a Study in Sixteenth-Century Thought and Terminology (Cambridge, Cambridge University Press, 1964), pp. 51-76.
5. See infra, CLXIV, n. 1.

vv. 29-32, 35-38, Ronsard's imitation of this passage, Plutarch and conventional Petrarchan imagery.[1] Sonnet CLXXXII reflects the direct influence of Horace, Bembo, Ronsard and Tibullus.[2]

Italian Sources

a: Dante

The Amalthée has several images reminiscent of Dante's Inferno, although it is not always possible to identify if they are directly inspired by it. This is because Dante himself was inspired by several of the classical authors with whom Buttet was certainly acquainted, notably Homer and Virgil. Consequently, the evocation in sonnet LXXXIII of an encounter with a dead lover may be inspired by Virgil's description of Æneas's meeting with Dido in the Underworld, in Aeneid VI, vv. 450-476. Alternatively, it may be inspired by Dante's description of the various lovers in Inferno V, vv. 52-142.[3] Indeed, as in Dante's treatment of the topos, in Buttet's sonnet the poet has not been previously acquainted with the lover he meets. However, in sonnet CLXII, vv. 1-8, the evocation of the darkness, cold, and

1. See infra, CLXXXI, n. 1-4.
2. See infra, CLXXXII, n. 2,4,5.
3. See D. Alighieri, La divina commedia, edited by U. Bosco and G. Reggio, 3 vols (Firenze, Le Monnier, 1980), I, Inferno, pp. 75-84, canto V, vv. 52-142. See infra, LXXXIII, n. 2. For other instances where Buttet is probably inspired by a classical source, yet where there is a reminiscence of Dante, see infra, VI, n. 5; CLXII, n. 1, 4; CCXLIII, n. 1.

intimidating Cerberus create an atmosphere probably inspired by Dante, Inferno, VI, vv. 10-15.[1] In sonnet CLXIII, vv. 9-14, the lover describes a parade of famous lovers whom he saw in the Underworld; this image is undoubtedly inspired by Dante's evocation in Inferno V of a similar procession in the circle of carnal sinners.[2]

b: Petrarch and the Petrarchist Influence

The Amalthée, like all contemporary love sonnet sequences, reflects the considerable influence of Petrarch and his disciples.[3] It shows that Buttet was active in the general movement in France, evident from about 1536 onwards, to naturalise the sonnet through love poetry in the canzoniere style.[4]

1. See Dante, Inferno, ed. cit., p. 89, canto VI, vv. 10-15. See infra, CLXII, n. 3.
2. See Dante, Inferno, ed. cit.,p. 71 ff, canto V. See infra, CLXIII, n. 1.
3. On the influence of Petrarchism in France in the 16th century, see M. M. Pieri, Pétrarque et Ronsard ou de l'influence de Pétrarque sur la Pléiade française (Marseille, Lafitte, 1896; reprinted Burt Franklin, Research and Source Works 179, Essays in Literature and Criticism 6, New York, Burt Franklin, 1968); J. Vianey, Le Pétrarquisme en France au XVIe siècle, Travaux et Mémoires de Montpellier: série littéraire 3 (Montpellier, Coulet, 1909); Weber, La Création poétique au XVIe siècle, p. 161 ff; M. Francon, 'Sur l'influence de Pétrarque en France aux XVe et XVIe siècles', IL, 19 (1942), 105-110; M. White, 'Petrarchism in the French "rondeaux" before 1527, FS, 22 (1968), 287-295; S. Minta, Love Poetry in sixteenth-century France: a Study in Themes and Traditions (Manchester, Manchester University Press, 1977); M. Cocco, La tradizione cortese ed il petrarchismo nella poesia di Clément Marot, Biblioteca dell'Archivium Romanicum, 1, vol. 35 (Firenze, L. S. Olschki, 1978).
4. On the development of the sonnet in France, see M. Jasinski, Histoire du sonnet en France: thèse présentée à la Faculté des Lettres de Paris (Douai, H. Brugère, A. Dalsheimer, 1903); Weber, La Création poétique au XVIe siècle, pp. 231-236; F. V. Cerreta, 'The Italian Origin

A considerable number of sonnets in the Amalthée are directly inspired, whether in motif, theme or movement, by Petrarch[1] and his Italian imitators, notably Ariosto,[2] Sannazaro,[3] Bembo,[4] Lorenzo dei Medici,[5] Amanio,[6] Poliziano[7] and Guidiccioni.[8] Elsewhere, reminiscences may be found of Zancaruolo,[9] Gesualdo,[10] Mozzarello,[11] Bevilacqua,[12] Sasso,[13] and Serafino.[14] The poems of several of these poets were published in the Rime diverse,[15] with which Buttet, like Ronsard and Du

of the "Sonnet régulier"', BHR, 21 (1959), 301-310; F. Rigolot, 'Qu'est-ce qu'un sonnet? Perspectives sur les origines d'une forme poétique', RHLF, 1 (1984), 3-18; Le Sonnet à la Renaissance des origines au XVIIe siècle: Actes des troisièmes journées rémoises 17-19 janvier 1986 organisées par le Centre de Recherche sur la littérature du Moyen Age et de la Renaissance de l'Université de Reims sous la direction de Yvonne Bellenger (Paris, Aux Amateurs de Livres, 1988)

1. In particular, see infra, II, n. 7; III, n. 8; VI, n. 2; XV, n. 1,6; XIX, n. 1 ; XLII, n. 1; LIV, n. 2; LXXXVI, n. 4; XCVIII, n. 1; CVI, n. 2; CXI, n. 2; CXIV, n. 3; CXIX, n. 1; CXXII, n. 4; CXXXIV, n. 1; CXXXVIII, n. 1; CXLII, n. 1; CXLV, n. 2; CLXVII, n. 1; CLXXV, n. 5; CLXXVII, n. 2; CCXI, n. 8; CCXXX, n. 2; CCXXXVI, n. 1; CCLXVI, n. 2; CCLXXXVI, n. 1; CCCXXI, n. 4.
2. In particular, see infra, X, n. 5; XXV, n. 6; LX, n. 2,3; LXXII, n. 5; LXXXIII, n. 3; XCII, n. 3; CXXXI, n. 1; CLI, n. 2; CCLXXX, n. 4.
3. In particular, see infra, XXX, n. 1; CXXXII, n. 1; CLX, n. 2; CLXIV, n. 1; CCLXIX, n. 2.
4. In particular, see infra, XXVI, n. 1; CLXXXII, n. 2; CCLII, n. 1.
5. See infra, XLI, n. 3.
6. See infra, CCXLII, n. 2.
7. See infra, LI, n. 6.
8. See infra, LXV, n. 1.
9. See infra, CXXXIII, n. 1.
10. See infra, CXXXIV, n. 1; CXLVIII, n. 1; CLXIV, n. 1.
11. See infra, CXCIV, n. 1.
12. See infra, CXXIV, n. 1.
13. See infra, CXLV, n. 1.
14. See infra, CLXXXII, n. 1; CCLXIV, n. 4.
15. Rime diverse di molti eccellentissimi autori nuovamente raccolte, 7 vols (Venezia, Giolito di Ferrarii, 1545-1556).

Bellay,[1] appears to have been well acquainted. A brief consideration of the way in which Buttet adapts some of these sources will illustrate the extent of his debt to Petrarch and Petrarchism.

Sonnet XIX[2] is particularly exemplary of Buttet's ability to adapt a source with originality. It is directly inspired by sonnet CCXX of Petrarch's Canzoniere:

> Onde tolse Amor l'oro, e di qual vena,
> per far due treccie bionde? e'n quali spine
> colse le rose, e'n qual piaggia le brine
> tenere et fresche, et die'lor polso et lena?
>
> onde le perle, in ch'ei frange et affrena
> dolci parole, honeste et pellegrine?
> onde tante bellezze, et si divine,
> di quella fronte, piu che 'l ciel serena?
>
> Da quali angeli mosse, et di qual spera,
> quel celeste cantar che mi disface,
> si che m'avanza omai da disfar poco?
>
> Di qual sol nacque l'alma luce altera
> di que'belli occhi ond'io o guerra et pace,
> che mi cuocono il cor in ghiaccio e'n foco?[3]

In the first quatrain, Buttet reverses Petrarch's order of attributes: whereas Petrarch evokes Laura's hair in vv. 1-2, and her skin in vv. 3-4, Buttet begins by describing Amalthée's skin in vv. 1-2, and her hair in

1. On the influence of this anthology on Ronsard and Du Bellay, see Weber, La Création poétique au XVIe siècle, p. 232; also, R. Lebègue, 'Un Volume de vers italiens annotés par Ronsard', BBB, 1 (1951), 273-280.
2. See infra, my text, XIX.
3. F. Petrarca, Canzoniere, edited by G. Contini with D. Ponchiroli, second edition (Torino, G. Einaudi, 1966), p. 282, CCXX.

vv. 3-4. Petrarch's images directly inspire Buttet: the lover asks 'Onde tolse Amor l'oro, et di qual vena,/per far due treccie bionde?'. Buttet adapts this image to evoke Love gathering roses for Amalthée's skin: 'De quel rosier, & de quelles épines,/Cueillit Amour les roses de ton teint?'. Like Laura, Amalthée's skin is composed of roses and thorns, and her golden hair is arranged in plaits.

In the second quatrain, whereas Petrarch evokes Laura's teeth (v. 5), virtuous speech (vv. 5-6) and serene forehead (vv. 7-8), Buttet deviates totally from his model, although he sustains a similar movement through the use of the interrogative. He introduces a reference to Amalthée's hands (vv. 5-6), and a reference to his total submission to his love for her (vv. 6-8). Only in vv. 7-8 does he refer to Amalthée's teeth. Although like Petrarch he evokes them as pearls, he elaborates the image by referring also to her mouth. Petrarch's reference to Laura's virtuous speech is also modified to incorporate a more sensual reference to the effect which Amalthée has on the lover; unlike the Italian model, the mouth itself is a source of attraction: ' d'adorer m'ont doucement contreint/Ce vif coral, & ces perlettes fines?'.

Like the quatrains, the first tercet also follows the movement of Petrarch's sonnet by the use of the interrogative, to question the provenance of his

mistress's attributes. Buttet elaborates Petrarch's description of her voice as a 'celeste cantar' (v.10); by evoking 'Ce doux parler, ce doux chanter celeste' (v. 10), he emphasises what is only implicit in Petrarch's reference,that is, that the mistress's voice is comparable to celestial music whether she is singing or talking. Buttet emphasises this further by the skilful use of onomatopoeia: the repetition of 'doux' and the 'ch' of chanter establishes a series of soft sounds evocative of the gentleness and harmony of Amalthée's voice. In v. 11, Petrarch refers to the effect of Laura's voice on him, the lover, whereas Buttet alludes to the impression Amalthée's voice makes on people in general, and particularly on strong people: 'son trait des plus fiers est veincueur'. This emphasises more than the Italian model the overwhelming effect the mistress has, and by implication therefore underlines her exceptional qualities.

The movement and theme of the final tercet owe nothing to Petrarch. Instead of a question, as in Petrarch's sonnet, a conclusion is offered to the questions asked in the preceding lines: the lover declares that Amalthée's qualities are not mortal. Into this conclusion, however, Buttet integrates Petrarch's reference to the mistress's eyes and the antithetical notion that they bring war and peace. He rejects the second antithesis of ice and fire, yet refers like

Petrarch to the place which his beloved occupies in his heart. This image is particularly effective because it is complemented by the sonnet's physical symmetry: after enumerating Amalthée's attributes in vv. 1-13, the lover concludes: 'Tels biens du ciel me cheurent dans le cueur'(v. 14). This visually reflects the idea that they are poised above the lover's heart.

Of particular interest are those specific sources which inspired not only Buttet but several of his contemporaries.[1] Because of the ready source of comparison which they provide, they assist an evaluation of Buttet's originality in the literary climate of the Renaissance.

Sonnet XXX is a particularly interesting example of a treatment of a common source. It is directly inspired by Sannazaro:

O gelosia, d'amanti orribil freno,
che in un punto mi volgi e tien si forte,
o sorelle de l'empia amara morte,
che con tua vista turbi il ciel sereno;
o serpente nascosto in dolce seno
di lieti fior, che mie speranze hai morte,
tra prosperi successi avversa sorte,
tra soavi vivande aspro veneno;
da qual valle infernal nel mondo uscisti,
o crudel mostro, o pèste de'mortali,
che fai li giorni miei si oscuri e tristi?
Tornati giù, non raddoppiar miei mali!
Infelice paura, a che venisti?
Or non bastava Amor con li suoi strali?[2]

1. In particular, see infra, VIII, n. 1; XXIV, n. 4; LXV, n. 1; LXXXVI, n. 6; CLXXV, n. 5.
2. I. Sannazaro, Opere Volgari: Sonetti e Canzoni, edited by A. Mauro (Bari, G. Laterza, 1961), pp. 137-220 (p. 155), XXVII.

This same sonnet inspired the following composition by Magny:

O jalousie, horrible aux amoureux,
Peinée seur de la mort miserable,
Qui du cler ciel le visage admirable
Par ton regard rens trouble & doloureux,
O fier serpent, terrible, & malheureux,
Caché au sein d'une fleur desirable,
Qui tout l'esprit de mon cueur deplorable
As arraché d'un soing trop rigoureux,
Par quel endroit es tu né sur la terre,
Monstre cruel, pour me faire la guerre,
Et massacrer mes esprits & mon cueur?
Retourne-t'en, ne redouble ma peine,
Assez & trop ma Maistress inhumaine
Me fait sentir sa farouche rigueur.[1]

Baïf also imitated it very closely:

Bourelle des Amans, chagrine jalousie,
Qui, comme le serpent par les belles fleurettes,
Te tapis sous les fleurs des gayes amourettes,
Bourelle de toy-mesme, ô la soeur de l'envie:
De quel bourbier d'enfer, sorciere, es-tu sortie,
A fin d'empoisonner de tes pestes infettes,
Monstre hideux infet, les amours les plus [nettes.]
Troublant le doux repos de nostre heureuse vie?
Hydre, sale Harpye, où tu es rencontrée,
Tu obscurcis le jour, et ta puante aleine
Par où tu vas passant, empeste la contrée.
Retourne t'en là-bas: jamais de moy n'approche:
Et n'est-ce pas assez, pour me tenir en péne,
D'amour, qui tout ses traits contre mon coeur [décoche?][2]

Unlike Baïf, Magny and Buttet follow the Italian model and begin their respective compositions with the

1. O. de Magny, Les Cent deux sonnets des amours de 1553, edited by M. S. Whitney, Textes Littéraires Français (Genève, Droz, 1970), p. 78, LIII.
2. J-A de Baïf, Les Amours de Francine, edited by E. Caldarini, Textes Littéraires Français, 2 vols (Genève, Droz, 1966-1967), I, 138, CXIX.

apostrophe 'O'. Like Sannazaro,(v. 5), Magny (v. 5) and Buttet (v. 4) repeat the apostrophe to heighten the tone of invective.

Buttet literally translates Sannazaro's image of jealousy as an 'orribil freno' (v. 1), by 'horribile frein' (v. 2); Magny translates the adjective 'orribil' but uses it in a more abstract context (v. 1). Baïf (vv. 1, 4), displays greater innovation: he sustains the notion of restraint, yet rejects the brake motif in favour of the associated image of a harness;the image is particularly dense as 'bourelle' also signifies someone who tortures, a meaning equally appropriate to the context.

Magny (v. 2), like Sannazaro (v. 3), personifies jealousy as the sister of death, whilst Baïf (v. 4) adapts the image evoking jealousy as the sister of envy. Buttet, however, rejects the sister motif completely. As in the Italian model, jealousy is related to death but it is evoked more generically as a 'parente de la mort'. This is a further example of Buttet's poetic density: 'parente' allows several interpretations of jealousy's relationship with death. As in the sonnets by Sannazaro, Magny and Baïf, jealousy may be death's sibling, the implication being that jealousy is as painful to bear as death is; alternatively, it could be the mother or father of death, which would both suggest that jealousy may cause death, and emphasise the violence and negative

consequences of such an emotion.

Buttet only names jealousy in v. 4, and not in v. 1 as Sannazaro, Magny and Baïf do; by enumerating its harmful effects before identifying it, Buttet creates suspense, and highlights the negative aspects of jealousy.

Whereas Magny (vv. 3-4), like Sannazaro (v. 4), evokes the image of the sky troubled by jealousy, Baïf and Buttet deviate from the Italian model. Baïf adapts the serpent image used by Sannazaro in vv. 5-8 and integrates it into vv. 2-4. Buttet is more abstract: he simply inveighs 'O contre tout, jalousie inhumaine!' (v. 4). This notion of the general harmfulness of jealousy emphasises perhaps more acutely than the other three compositions the destructiveness of the emotion.

In the second quatrain, both Magny and Buttet adhere closely to the Italian model by evoking the serpent motif. Baïf, however, adapts the ideas of Sannazaro's first tercet.

Magny and Buttet both literally translate Sannazaro's reference to jealousy as a 'crudel mostro' (v. 10) by 'Monstre cruel' (v. 10). In the evocation of jealousy as a monster, Baïf (vv. 5-11) and Buttet (vv. 9-11) prefer sensuous images to reinforce the personification, whereas Magny (vv. 9-11), like Sannazaro (vv. 9-11) is more abstract, emphasising instead the emotional effects which jealousy has on the lover.

In the final tercet, Magny makes the mistress directly responsible for the lover's suffering, whereas Baïf and Buttet adhere to the Italian model and blame Love. As in Sannazaro's sonnet, they personify love as Cupid, evoking his traditional attributes.

Whereas Magny and Baïf imitate Sannazaro closely by ordering jealousy to return whence it came, Buttet endows the final tercet with a very different significance. The whole tercet is inspired by v. 14 of Sannazaro's sonnet, and consequently suggests the lover's passivity to suffering. There is no resistance on his part,as the use of the imperative in the other three compositions suggests there is. This passivity is reinforced by the use of 'Las', evocative of a plaintive sigh.

It is the Petrarchan love schema which forms the structure of the Amalthée-Buttet love story.[1] The lover evokes the various stages of his relationship: the

1. I do, of course, acknowledge that many Petrarchan themes and conceits existed before Petrarch and his imitators, notably in the amour courtois tradition. In using the term 'Petrarchan love schema', I mean the amatory canon distilled by the Petrarchists from many diverse sources. On this, see Minta, Love Poetry in sixteenth-century France, pp.1-12, et passim. The section which follows is not intended to be an exhaustive account of the Petrarchan themes used by Buttet, but an insight into the major ones found in the Amalthée. For a detailed summary of Petrarchan themes and motifs, see Pieri, Pétrarque et Ronsard; Vianey, Le Pétrarquisme en France au XVIe siècle; Minta, op. cit.; Cocco, La tradizione cortese ed il petrarchismo nella poesia di Clément Marot. For a general analysis of the Amalthée's structure, see infra, pp. 270-273.

innamoramento,[1] the absences,[2] the reunions,[3] the various sightings,[4] and finally the end of the relationship when he renounces profane love for a higher metaphysical ideal.[5] The motifs and images are in the Petrarchan vein: Amalthée is an ideal creature, equal to, if not superior to, a goddess.[6] She charms the natural world[7] and her beauty even rivals that of the dawn.[8] Although he frequently enumerates her qualities,[9] her perfection is such that the lover often feels incapable of describing her adequately.[10] She is evoked as a flower,[11] a sun,[12] a tiger,[13] a huntress,[14] a warrior,[15] a goddess.[16] Her eyes are two torches[17] or stars[18] from which he flees[19] and from which darts and arrows are despatched to his heart.[20] Her eyebrow forms Cupid's bow.[21] Her one

1. For example, see infra, II; III; IV; LXXX; CXXV.
2. For example, see infra, XCI; CXVIII; CXX.
3. For example, see infra, CLXXVII; CLXXXIV.
4. For example, see infra, XCVIII; CXXV; CCLXXXVI.
5. For example, see infra, CCCXIX; CCCXX; CCCXXI.
6. For example, see infra IV; V; VIII; XVI.
7. For example, see infra, XIV, v. 4; CXIX,vv.9-14; CXLIX
8. For example, see infra, VIII; XXVIII; XCVIII.
9. For example, see infra, XIV, vv. 5-8; XVI; XIX; XXIV.
10. For example,see infra, XVIII, vv. 5-14, n. 4; XXXIII; XLIX; CXXVI.
11. For example, see infra, XLIX, v. 1, n. 1; LVI, v. 1.
12. For example, see infra,II, v. 11, n. 8; XIV, v. 14; XXII, v. 4.
13. See infra, XV, vv. 9-14.
14. See infra, XXXIX, n. 1.
15. See infra,VI, v. 1, n. 2.
16. For example, see infra,IV, v. 3, n. 3; V, v. 9; X, v. 1.
17. See infra, VI, v. 14, n. 7.
18. See infra, XVI, v. 5, n. 5.
19. For example, see infra, XXXII, n. 1; XLIV. .
20. For example, see infra, III, vv. 7-8, n. 7; XXI, v. 12.
21. See infra, XVI, v. 4, n. 4.

imperfection is her lack of compassion towards her lover,[1] even though she sometimes encourages him.[2] Consequently, he frequently evokes his tormented days and nights,[3] his recurrent death,[4] his search for solitude and comfort in nature,[5] his scepticism about the advantages of being a virtuous lover,[6] and the supremacy of his suffering over that of all other lovers.[7] The tears he sheds are streams,[8] or form rivers;[9] he is consumed by fire and engulfed by tears,[10] whilst Amalthée's heart remains as cold as ice.[11] Love for him is a true combat.[12] He considers himself to be the ill-rewarded servant of both Amalthée[13] and Cupid.[14] His mistress is an inescapable obsession,[15] which he is destined to submit to.[16] He evokes individual possessions

1. For example, see infra, L, vv. 7-8, n. 4; CL, vv. 12-14.
2. For example, see infra, CXLVI; CLI; CLXXIV; CCLXXXVI.
3. For example, see infra, VIII, vv. 7-11, n. 6; XXVIII, vv. 5-14; XLI; CLXXIII.
4. For example, see infra, VIII, v. 8, n. 4.
5. For example, see infra, XLI, v. 8, n. 3; LVIII, vv. 1-4; CXI; CXXIV; CLIX.
6. For example, see infra, XLVI, n. 2.
7. For example, see infra, LVII, vv. 1-2, n. 1.
8. See infra, LVI, v. 7, n. 2.
9. See infra, XCI, vv. 5-6, n. 2.
10. See infra, LXXVIII, vv. 1-9; LXXXVIII, vv. 4-14, n. 1.
11. See infra, LXXVIII, v. 4, n. 2.
12. For example, see infra, III; IX; X; CXXXVIII.
13. See infra, XXVIII, vv. 2-3; XLVI, n. 1; LXXVI; LXXX; CXLVI.
14. See infra, XXXI, n. 1.
15. For example, see infra, XXXII, vv. 9-14, n. 3; XXXIV; XLIV; CVI.
16. For example, see infra, II, vv. 9-11, n. 7; IV; XLIV; LXXIX.

belonging to her,[1] and portraits depicting her.[2] Even his heart has left to reside in her body.[3] In an attempt to win her over, he sends her poetry.[4] He finds a mixture of comfort and disappointment in his songe amoureux.[5] Love is an illness,[6] a suffrance comparable to that of Prometheus,[7] Ixion,[8] and Tantalus.[9] If he is afflicted by this suffering, it is because Cupid has decided to punish him for being immune to love in the past.[10] Sea imagery, so recurrent in Petrarchan poetry, is frequently employed to evoke the lover's emotional frame of mind: Cupid is a boatman,[11] who guides the lover's ship, a symbol of his destiny and desires.[12] The storm is a metaphor of the hardships he faces in love,[13] and the shipwreck is a symbol of his despair.[14] The safely reached port represents his satisfaction in love;[15] the sea wind symbolises his melancholy sighs.[16]

The literary techniques employed are those particularly favoured by the Petrarchists. There is

1. See infra, XLV, n. 1; LXXXIV; CXX; CXCIX.
2. See infra, XXXV, n. 1; LV.
3. See infra, LIV, vv. 2-3, n. 3; CVIII.
4. See infra, LIV, n. 1.
5. See infra, XXVII, n. 1; LXXVII; XCV; CXV; CIX; CXXXVI.
6. For example, see infra, II, vv. 5-8, n.6; XXVI; CLXXIV.
7. See infra, XV, vv. 5-6, n. 3; XVII.
8. See infra, XV, v. 7, n. 4.
9. See infra, XV, v. 8, n. 5.
10. See infra, CLXXV, n. 5.
11. See infra, XLIII, v. 12, n. 2; CXXIII, v. 8.
12. See infra, VI, vv. 12-14, n. 5; XLIII, vv. 12-14.
13. See infra, VII, n. 2.
14. See infra, CLXIX, v. 1, n. 1.
15. See infra, VI, vv. 12-14, n. 5; VII, v. 11.
16. See infra, VII, v. 12, n. 6.

frequent use of repetition,[1] anaphora,[2] apostrophe,[3] enumeration,[4] accumulation of adjectives, nouns and infinitives,[5] exclamation,[6] deprecation,[7] interrogation.[8] Dialogue[9] and adynaton[10] are also found. The imagery used is often paradoxical[11] or antithetical.[12]

1. For example, see infra, VI, v. 9; VII, v; 5; VIII, v. 2. On this technique, with particular reference to Ronsard, see Gordon, Ronsard et la Rhétorique, ch. 4.
2. For example, see infra, II, vv. 12-13; XI, vv. 12-14; XIII, vv. 13-14. On this technique, see Gordon, Ronsard et la Rhétorique, pp. 114-121.
3. For example, see infra, XXIX; XLIII; LVIII. On this technique, see Gordon, Ronsard et la Rhétorique, pp. 159-162.
4. For example, see infra, I, vv. 1-4; XIV, vv. 5-8; XVI, vv. 1-8. On this technique, see Gordon, Ronsard et la Rhétorique, pp. 165-168.
5. For example, see infra, VII, vv. 9-10; VIII, v. 13; CCLXIV.
6. For example, see infra, II, v. 9; IV, v. 8; V, v. 12. On this technique, see Gordon, Ronsard et la Rhétorique, p. 157.
7. For example, see infra, XXXIII; XLI, vv. 1-4; LVIII, vv. 5-9. On this technique, see Gordon, Ronsard et la Rhétorique, pp. 153-156.
8. For example, see infra, XIX, vv. 1-11; XLIX, vv. 1-11; CXLVIII, vv. 1-8. On this technique, see Gordon, Ronsard et la Rhétorique, pp. 133-140.
9. See infra, CCXCIII; CCCXIV.
10. See infra, CXXXIV; CCLXXXII. On this technique, see Gordon, Ronsard et la Rhétorique, p. 165 and n. 1.
11. For example, see infra, I, v. 14, n. 14; II, v. 14, n. 12; III, v. 13, n. 9. On this, see Gordon, Ronsard et la Rhétorique, pp. 187-189.
12. For example, see infra, XIX, v. 13; LXXVIII, vv. 9-14, n. 4; CCLXXX, n. 1. For a brief study of the use of antithesis in amatory poetry, and the predominant influences of the time, with particular reference to Ronsard, see Laumonier, Ronsard: poète lyrique, pp. 487-490; also, see Gordon, Ronsard et la Rhétorique, pp. 185-187; with particular reference to Marot, see Cocco, La tradizione cortese ed il petrarchismo nella poesia di Clément Marot, pp. 214-231.

French Sources:

a: Early French Influences

The Amalthée reflects the influence of late Mediaeval poetry throughout the 16th century. There are reminiscences of Charles d'Orléans,[1] Jean d'Arras,[2] and Jean De Meun and Guillaume De Lorris.[3] The direct influence of Marot may be attested in two sonnets.[4] In the Mediaeval tradition, Buttet frequently employs allegory and personification.[5] The blason tradition is recalled in sonnet XXI, which is dedicated entirely to an evocation of Amalthée's eyes.[6] The use of enigma in sonnets LII, vv. 13-14[7] and CXVII[8] is in the style of the jeux précieux of the Rhétoriqueurs.

b: Contemporary Influences

A considerable number of sonnets in the Amalthée are directly inspired by the Pléiade, although Buttet's adaptation is generally innovative. The influence of Ronsard[9] is particularly pervasive, although that of Du

1. See infra, LXVI, n. 2, 4; LXXXIX, n. 1.
2. See infra, LXI, v. 8, n. 5.
3. See infra, CCLXIV, vv. 10-11, n. 3.
4. See infra, LXXXIV, vv. 9-10, n. 2; CXLII, v. 1, n. 1.
5. For example, see infra, VII, vv. 6-7; XXX, n. 1; LXII, n. 1; LXVI, n. 1;LXXXIX, n. 1; XCI, vv. 9-11, n. 4; CLXXI; CLXXVI, n. 1; CCXXVII, v. 5, n. 3; CCCVI, n. 1.
6. See infra, XXI, n. 2.
7. See infra, LII, n. 4.
8. See infra, CXVII, n. 1.
9. In particular, see infra, II, n. 1,4; IV, n. 4; VII, n. 3, 4; X, n. ; XII, n. 9; XIV, n. 6; XVII, n. 5; XXVI, n. 3; XXX, n. 3; XXXVIII, n. 1; LXV, n. 6; LXIX, n. 1; LXXX, n. 5; XCV, n. 1; XCVII, n. 1; XCIX, n. 1; CVI, n. 2; CXII, n. 1; CXXII, n. 4; CXXIV, n. 1; CXXV, n. 1; CXLI, n. 1; CXLIV, n. 1; CXLVIII, n. 1; CLIV, n. 2; CLVII, n. 4; CLXIV, n. 1; CLXXIII, n. 2; CLXXXI, n. 1,4;

Bellay,[1] Tahureau,[2] Baïf,[3] Peletier du Mans,[4] Tyard,[5] and Belleau[6] may also be attested to a lesser degree. A consideration of the way in which Buttet exploits some of these sources is revealing of his evolution in relation to that of the various Pléiade poets.

In sonnet XII, vv. 12-14,[7] the lover evokes Jupiter's metamorphosis into a golden rain, and speculates on what he would do if he were capable of the same transformation:

> ...comme toi à Danae non chiche
> En pluie d'or tumbant tousjours plus riche
> Par ses tetins je m'en iroi glissant.

This is directly inspired by Ronsard's evocation of the same metamorphosis, with the same sensual intention:

> Je vouldroy bien richement jaunissant
> En pluye d'or goute à goute descendre
> Dans le beau sein de ma belle Cassandre.[8]

Buttet, like Ronsard, develops the ideas in such a way that the movement of the tercet parallels, and therefore

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CLXXXII, n. 2, 5; CXCIV, n. 1; CXCVIII, n. 4; CCI, n. 1; CCLXIII, n. 1; CCC, n. 1.

1. In particular, see <u>infra</u>, II, n. 10; III, n. 8; VIII, n. 1; XXIX, n. 4; LIV, n. 2; LXXXVI, n. 4.
2. In particular, see <u>infra</u>, XLIV, n. 2; CCLXXVII, n. 6.
3. In particular, see <u>infra</u>, XLIV, n. 5; LXXX, n. 3; LXXXVIII, n. 1; CXII, n. 1; CLXXIV, n. 1; CCXXXIII, n. 1; CCXLII, n. 2.
4. In particular, see <u>infra</u>, CXIII, n. 3; CXCVI, n. 3; CCXXXIII, n. 3.
5. In particular, see <u>infra</u>, I, n. 1; XV, n. 1; XXVIII, n. 3; XXXI, n. 6.
6. In particular, see <u>infra</u>,CLXXXIII, nn. 1, 4, 7; CCXXXIII, n. 3.
7. See <u>infra</u>, XII.
8. Ronsard, <u>Amours</u>, ed. cit., IV, 23, XX, vv. 1-3.

highlights, the image of the rain's descent: both poets first evoke the rich texture of the shower, then its downward motion, and finally its penetration between the beloved's breasts.

Although Buttet begins v. 13 in exactly the same way as v. 2 of Ronsard's sonnet, he displays originality in his adaptation of the rest of the line. Whereas Ronsard specifically mentions the raindrops and evokes their fall by the repetition of 'goute', Buttet combines meter and sound to suggest the same image: as in v. 2 of Ronsard's sonnet, where there is a repetition of hard 'g' sounds, a staccato rhythm, evocative of rainfall, is created by the repetition of 't' sounds, and by the complementary plosive 'b' and 'p' in 'tumbant' and 'plus', respectively.

In sonnet LXXXVI, vv. 9-14,[1] the lover compares himself to a wounded deer. The image and movement are almost certainly inspired by Du Bellay's imitation of Petrarch's use of the same motif:

> Ainsi le cerf par la plaine elancé
> Evite l'arc meurtrier qui l'a blessé,
> Mais non le traict, qui tousjours luy demeure.[2]

Buttet begins with precisely the same three words that Du Bellay uses in v. 12. He also evokes the same

1. See <u>infra</u>, LXXXVI.
2. Du Bellay, <u>Olive</u>, ed. cit., p. 124, LXX, vv. 12-14. For his source, see Petrarch, <u>Canzoniere</u>, ed. cit., p. 270, CCIX, vv. 8-14.

image of the deer dashing forward onto the plain. In v. 11, Buttet substitutes the rock for Du Bellay's reference to a bow. He prefers circumlocution to Du Bellay's frank statement that the deer is wounded, and thereby achieves a heightened poetic density and originality lacking in his model: the reference to the rock, 'coulpable de son sang', both conveys the idea of the deer's injury, and, through this use of personification, reinforces the menacing atmosphere appropriate to the sonnet's theme.

In sonnet XLIV, vv. 1-3,[1] the lover reflects:

> Ah, je pensoi que pour changer de lieu
> Avec mes pas se tourneroit la chance
> De ma fortune.

The combination of theme and movement suggest that Buttet was inspired by the following lines by Tahureau:

> Je pensoy bien, en changeant de contrée,
> Que cette amour dans mes veines ancrée
> Relâcheroyt quelque peu sa rigueur.[2]

The tercets of sonnet LXXXVIII[3] are a close imitation of the tercets of a sonnet by Baïf, in which the lover describes himself thus:

> Je suis un Mongibel qui n'a fin de brusler,
> Je suis un Nil de pleurs qui n'a fin de couler,
> Et d'ardre et de plourer je ne fay jamais cesse.

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1. See <u>infra</u>, XLIV.
2. J. Tahureau, <u>Poésies complètes: Sonnetz, odes, et mignardises</u>, edited by T. Peach, Textes Littéraires Français (Genève, Droz, 1984), p. 378, CVII, vv. 9-11.
3. See <u>infra</u>, LXXXVIII.

O larmes mes soupirs bruslans assoupissez,
O soupirs de vos feus mes larmes tarissez,
Ou la flamme ou bien l'eau dedans moy soit
[maistresse.][1]

Similarly, the lover in Buttet's sonnet declares:

Je suis un Etne à grans lances ardentes,
Un Nil m'ont fait mes larmes débordantes,
Ars, & bagné, par ondes, & ardeurs.
Pour n'étoufer dedans cette eau cruelle,
Feux, humés-la, à ma flamme éternelle,
Secourés-moi, ô torrens de mes pleurs.

However, Buttet's imitation is far from slavish: he rejects Baïf's periphrasis for Etna (v. 9), and substitutes the burning lance image for Baïf's simple 'brusler'. The image recalls the violence of warfare and consequently conveys the violence of the lover's passion; it also recalls the traditional Petrarchan conceit of love as a combat. The image is also visually evocative of the shape of the flames leaping forth from Etna.

Buttet modifies the metaphor employed in v. 10 of Baïf's sonnet: by describing a flood of tears and not merely a flow of tears, he better suggests the overwhelming nature of the lover's passion.

In v. 11, Baïf concludes the Nile metaphor, by evoking the lover crying and therefore human again. Buttet, however, sustains the metaphor, by evoking the lover's tears through the river associated words, 'bagné' and 'ondes'. This promotes a greater unity in the tercet

1. Amours de Francine, I, ed. cit., I, 30, XXIII, vv. 9-14.

than is found in Baïf's sonnet.

Buttet's syntax in v. 11 emphasises the lover's continuous ardour with a virtuosity lacking in Baïf's sonnet. By placing references to burning at the beginning and end of the line, Buttet visually suggests the lover is engulfed in fire and cannot escape.

Like Baïf, Buttet employs the imperative, but in vv. 13-14, not vv. 12-13. By concluding the sonnet with an entreaty, the lover's anguish appears to reach a climax, whereas in Baïf's sonnet, which concludes with a wish, the lover seems (momentarily?) calmer.

The images used by Buttet to express the water-fire antithesis in vv. 12-14 are more hyperbolic than those employed by Baïf. Baïf refers simply to 'larmes', whereas Buttet evokes the 'torrens de mes pleurs', so recalling the Nile metaphor in v. 10, and reinforcing the unity between the tercets. Baïf describes the lover's ardour by reference to his 'soupirs bruslans' (v. 12), the 'feus' of his sighs (v. 13), and the 'flamme' (v. 14). Buttet, however, concentrates the fire imagery into v. 13, and the density of expression here emphasises the intensity of the lover's ardour.

In sonnet CXIII, vv. 1-4,[1] the lover entreats

Mere Ceres, à qui se va rendant,
Aux champs ondés, la villageoise trouppe,
Qui à l'envi d'un croissant d'acier, couppe
Tes cheveux d'or, sous le midi ardent.

1. See <u>infra</u>, CXIII.

This is directly inspired by Peletier's ode, 'L'Esté', which describes how

> Ceres aux blons cheveux
> Son usure rendant
> A exaussé les veuz
> Du Rusticque attendant.
> Il fait bon voir la gaye troupe
> En faisant la moisson nouvelle,
> Qui en chemise le blé coupe,
> Et le met par ordre en javelle.[2]

Buttet, like Peletier, evokes the ripe corn as Ceres's hair (v. 4), the workers as a 'troupe' (v. 2) and their harvesting activities (vv. 2-4).

The first sonnet in the Amalthée[3] seems to be inspired not, as Raymond claims,[4] by a sonnet in Ronsard's Amours, but by Tyard's 'Sonet au lecteur' at the beginning of the Erreurs amoureuses:

> Je n'ay encor de la sainte eau sceu boire
> Dessouz le pied du prompt cheval des cieux:
> Ni le doux songe ha repeu mes deux yeux
> Au double mont des filles de Memoire.
> Mais j'ose bien, soit ma honte ou ma gloire,
> Me confesser du grand vainqueur des Dieux
> (Des jeunes cueurs le soucy gracieux)
> Estre vaincu en superbe victoire.
> C'est donq d'Amour la poizon aigredouce
> Qui en fureur poëtique me pousse
> Pour consacrer mes vers sus son autel.
> Pourroy-je aussi sus une aelle plus forte
> Que celle-là que le petit Dieu porte
> Hausser mon vol louable et immortel?[3]

1. See infra, CXIII.
2. J. Peletier du Mans, Oeuvres poétiques, edited by L. Séché, with P. Laumonier (Paris, Revue de la Renaissance, 1904), p. 89, 'L'Esté', vv. 21-28.
3. See infra, I.
4. Raymond, L'Influence de Ronsard sur la poésie française, I, 242. See infra, I, n. 1.
5. P. de Tyard, Les Erreurs amoureuses, II, edited by J. A. McClelland (Genève, Droz, 1967), p. 259.

The quatrains of Buttet's sonnet have a similar movement, contain the same mythological references, including the conceit of the god of love's patronage, and express the same negative statement of inspiration.

Sonnet CLXXXIII owes much to vv. 1-8, 13-16 lines of Belleau's imitation of Anacreon's ode LII:

> Filles, garçons, à paniers pleins
> Portez de toute vostre force
> Le raisin à la noire escorce
> Sur vostre espaule & sur vos reins.
> Sus versez-le dans le tonneau,
> Et des pieds seulemnt y foulent
> Les hommes nuds, & qu'ils escoulent
> Des grappes le germe nouueau...
> Qu'on aille voir ce Dieu coulant,
> Ce Dieu qui rit dedans la tonne,
> Ce Dieu nouueau qu'on emprisonne,
> De colere encor tout bouillant.[1]

The images evoked in vv. 1-8, the use of the imperative, (vv. 2, 5, 6, 7), and the metonymical reference to wine (vv. 13-16) as 'Dieu', not as Bacchus, as in the original Greek text, reappear in vv. 7-10 of Buttet's sonnet, in which the poet exhorts the harvesters thus:

> Qu'on le vendange, & ses grappes on casse,
> Et qu'en la cuve on le foule à pié nu.
> Vous déchargés voz vaisseaux qui rougissent
> Du Dieu cueilli.[2]

Occasionally, as in two of the preceding examples,[3]

1. R. Belleau, Oeuvres complètes: Odes d'Anacreon Teien traduictes de Grec en François, edited by A. Gouverneur, 3 vols (Paris, A. Franck/Nogent-le-Rotrou, A. Gouverneur, 1867), I, 52, LII.
2. See infra, CLXXXIII.
3. See supra, pp. 246-247, and this page.

a sonnet in the Amalthée owes more to an imitation by one of the Pléiade than it does to the original source. For example, sonnet VIII[1] is largely inspired by Du Bellay's imitation of the following sonnet by Rinieri:

Era tranquillo il mar; le selue e i prati
Scuoprian le pompe sue, fior frondi al cielo;
Et la notte sen gia squarciando il uelo,
Et spronando i Cauai foschi & alati:
Scuotea l'aurora da capegli aurati
Perle d'un uiuo trasparente gielo;
Et gia ruotaua il Dio, che naque in Delo,
Raggi da i liti Eoi ricchi odorati:
Quand'ecco d'Occidente un piu bel Sole
Spuntogli incontro serenando il giorno,
E impallidio l'Orientale imago.
Velocissime luci eterne & sole,
Con uostra pace, il mio bel uiso adorno
Parue alhor piu di uoi lucente & uago.[2]

Du Bellay imitates this thus:

Deja la nuit en son parc amassoit
Un grand troupeau d'etoiles vagabondes,
Et pour entrer aux cavernes profondes
Fuyant le jour, ses noirs chevaulx chassoit:

Deja le ciel aux Indes rougissoit,
Et l'Aulbe encor'de ses tresses tant blondes
Faisant gresler mile perlettes rondes,
De ses thesors les prez enrichissoit.

Quand d'occident, comme une etoile vive,
Je vy sortir dessus ta verde rive,
O fleuve mien! une Nymphe en rient.

Alors voyant cete nouvelle Aurore,
Le jour honteux d'un double teint colore
Et l'Angevin et l'Indique orient.[3]

Buttet adheres closely to the movement of Du Bellay's

1. See infra, VIII.
2. F. M. Rinieri, Rime diverse, ed. cit., II, fol. 22 r°.
3. Du Bellay, Olive, ed. cit., p. 135, LXXXIII.

imitation. His use of 'Ja' (v. 1) and of 'Quand' (v. 9) closely echo Du Bellay's 'Deja' (v. 1) and 'Quand' (v. 9). As in Du Bellay's sonnet, the final tercet treats the theme of the mistress's supremacy, whereas Rinieri only deals with this briefly in v. 9. Like Du Bellay (v. 11), Buttet describes the mistress as a nymph (v. 10), and not as a sun as Rinieri does (v. 9). In the penultimate tercet, whereas Rinieri places his mistress in a celestial sphere, Buttet and Du Bellay describe her in a terrestial setting.

Similarly, sonnet VII, v. 5 is inspired by Ronsard's imitation of Petrarch;[1] the quatrains of sonnet LXXX are adapted from Baïf's imitation of Ronsard;[2] sonnet CXXIV has its source in Ronsard's imitation of a sonnet by Bevilacqua.[3]

Classical Sources:

Buttet's famed erudition[4] is clearly attested by the considerable number of classically inspired sonnets in the *Amalthée*. The sequence contains frequent reminiscences and direct imitations of the major Greek and Latin authors who inspired much of the Pléiade's

1. See *infra*, VII, n. 3.
2. See *infra*, LXXX, n. 3.
3. See *infra*, CXXIV, n. 1.
4. See *supra*, pp. 63-64.

poetry, notably, Hesiod,[1] Homer,[2] Anacreon,[3] Aeschylus,[4] Lucian,[5] Athenaeus,[6] the poets of the Greek Anthology[7] Plutarch,[8] Ovid,[9] Persius,[10] Propertius,[11] Virgil,[12] Horace,[13] Tibullus,[14] Catullus,[15] and Theocritus.[16]

It is, however, Ovid's Metamorphoses which distinguishes itself as Buttet's greatest source of classical inspiration: it inspires no less than 13 sonnets.[17] Sometimes the imitation is extensive, as in

1. In particular, see infra, I, n. 7; CXXXVII, n. 1.
2. In particular, see infra, IX, n. 1,2,4; LXXIV, n. 1; LXXXVII, n. 3; CCXLIII, n. 1; CCL, n. 10.
3. In particular, see infra, XIV, n. 1; LXIV, n. 1; CXV, n. 5; CLXXXIII,n. 1; CCXVIII, n. 1. On Anacreon's influence, see Nolhac, Ronsard et l'humanisme, pp. 107-115 et passim.
4. In particular, see infra, XVII, n. 2; XXXIII, n. 4.
5. See infra, CXXIII, n. 4.
6. See infra, XIII, n. 1.
7. See infra, XV, n. 5; XXXI, n. 2; CXV, n. 5; CXXXVII, n. 2; CLV, n. 1. Also, see J. Hutton, The Greek Anthology in France and in the Latin Writers of the Netherlands to the year 1800, Cornell Studies in Classical Philology, 28 (Ithaca,New York: Cornell University Press, 1946), pp. 33-51.
8. See infra, CLXXXI, n. 2.
9. See infra, I, n. 2; IX, n. 4,6; XXXIII, n. 3; XLII, n. 1; XLIII, n. 1; LI, n. 1; LXVIII, n. 3; XCVII, n. 5 ; XCIX, n. 2; CII, n. 1; CXI, n. 3,4; CXIX, n. 6; CXXXVI, n. 1; CXLV, n. 1,7; CLIX, n. 1; CLX, n. 1; CLXXX, n. 2; CLXXXI, n. 1; CXCIII, n. 6; CXCIX, n. 1; CCXV, n. 1; CCXXIX, n. 1; CCL, n. 3; CCLVII, n. 1; CCLVIII, n. 1; CCXCVIII, n. 2; CCCXXI, n. 2.
10. See infra, I, n. 2.
11. See infra, I, n. 14.
12. See infra, LXXXVII, n. 3; CXVI, n. 1; CLXII, n. 4; CLXVII, n. 3; CLXIII, n. 5; CCIII, n. 1; CCLIV, n. 4.
13. See infra, XXII, n. 3; C, n. 4; CXLI, n. 1; CLXXV, n. 2; CLXXXII, n. 2; CXCI, n. 1; CCXIX, n. 1 ; CCXXIV, n. 3; CCXXXI, n. 1,2,4 ; CCLXIX, n. 3.
14. See infra, CLXXXII, n. 4; CCXXXIII, n. 3.
15. See infra, CLI, n. 1; CXCIX, nn. 1,7.
16. See infra, XIV, n. 1; LXV, n. 9.
17. See infra, XXXIII, n. 3; XLIII, n. 1; LI, n. 1;XCVII, n. 5; CII, n. 1; CXI, n. 3,4; CXIX, n. 6; CLIX, n.1; CLX, n. 1; CXCIII, n. 6; CCXXIX, n.1 ; CCL, n. 3 ; CCXCVIII, n. 2.

sonnets CLIX and CLX, which are both principally inspired by Ovid's narration of the Narcissus myth in Metamorphoses III, vv. 339-510.

In sonnet CLIX, vv. 1-9,[1] Buttet evokes a forest setting like Ovid (vv. 441 et passim). The lover describes to Amalthée his physical decay:

> ...ma faillante voix.
> Palle, mourant, tout à plat tu me vois
> ...mon oeil, qui à la mort sommeille,
> A ton doux nom un petit se reveille,
> Puis tôt rechet à mon trepassement.

This recalls Ovid's description of Narcissus, enfeebled by his amorous contemplation of his own image:

> non tulit ulterius, sed ut intabescere flavae
> igne levi cerae matutinaeque pruinae
> sole tepente solent, sic adtenuatus amore
> liquitur et tecto paullatim carpitur igni,
> et neque iam color est mixto candore rubori,
> nec vigor et vires et quae modo visa placebant,
> nec corpus remanet, quondam quod amaverat Echo.[2]

Buttet alludes to how 'meinte Nymphe à l'envi m'accourage' (v. 7), and this is reminiscent of Ovid's reference to the many nymphs who are attracted to Narcissus:

> multi illum iuvenes, multae cupiere puellae;...
> Sic hanc, sic alias undis aut montibus ortas
> luserat hic nymphas, sic coetus ante viriles.[3]

In vv. 9-10, Buttet describes how the wood resounds

1. See infra, CLIX.
2. Ovid, Metamorphoses, III, vv. 487-493.
3. Ovid, Metamorphoses, III, vv. 353, 402-403.

with Amalthée's name: 'Cette forest, loin de leur voix hurtée,/Qui crie, & crie: Amalthée, Amalthée,...'. This is inspired by Ovid's evocation of the way in which the lamentations of Narcissus, Echo, and the nymphs fill the forest: Echo, having found Narcissus dying,

> indoluit, quotiensque puer miserabilis 'eheu!'
> dixerat, haec resonis iterabat vocibus 'eheu!'...
> ultima vox solitam fuit haec spectantis in undam:
> 'heu! frustra dilecte puer!' totidemque remisit
> verba locus, dictoque vale 'vale' inquit et Echo...
> planxere sorores
> naides et sectos fratri posuere capillos,
> planxerunt dryades; plangentibus adsonat Echo.[1]

Sonnet CLX[2] is largely inspired by Ovid's description of how Echo pined away for Narcissus:

> ...tenuant vigiles corpus miserabile curae,
> adducitque cutem macies, et in aera sucus
> corporis omnis abit; vox tantum atque ossa supersunt:
> vox manet; ossa ferunt lapidis traxisse figuram.
> inde latet silvis nulloque in monte videtur,
> omnibus auditur: sonus est, qui vivit in illa.[3]

Buttet evokes similarly debilitating effects of unreciprocated affection. Like Echo (v. 399), the lover has become petrified: the water of his tears 'sent dessous mon aspre peau/Pierrer mes os, par mort froids comme glace' (vv. 7-8). Similarly too, in vv. 10-14, he becomes a disembodied voice, lamenting in the forests:

> Ma forme fuit, & rien ne me demeure,

1. Ovid, Metamorphoses, III, vv. 495-496, 499-501, 505-507.
2. See infra, CLX.
3. Ovid, Metamorphoses, III, vv. 396-401.

Qu'un cri nonçant mon dur malheur aux bois.
Atten, o Nymphe, ame de la montagne,
Atten, Echo, ores je t'accompagne:
Rien plus en moi n'est vivant que la voix.

Sometimes, Buttet's imitation of a classical source is much freer and innovative than that by a contemporary. This is exemplified by a comparison of sonnet CCXVIII,[1] with Ronsard's 'Ode, ou songe, à François de Revergat',[2] both of which are inspired by Anacreon's ode III. The three compositions treat the theme of Cupid who appears at the poet's door under false pretences, wounds him with an arrow and consequently causes him to fall in love.

Like Anacreon (vv. 26-30), Ronsard sets the scene at midnight, evokes the positions of the constellations of the Bear and the Herdsman, and describes how he was asleep:

Il était minuit, et l'Ourse
De son char tournait la course
Entre les mains du Bouvier,
Quand le somme vint lier
D'une chaine sommeillière
Mes yeux clos sous la paupière.[3]

Buttet, however, deviates entirely from the original setting, although he does follow the movement of Anacreon's ode by first setting the scene before describing Cupid's arrival. It is the 'bon mois que Bacchus décharge sa vendange/Dans la cave qui boust' (vv.

1. See infra, CCXVIII.
2. Ronsard, Bocage, ed. cit., VI, 122.
3. Ronsard, Bocage, ed. cit., VI, 122, vv. 11-16.

1-2). As the celebration of wine and the wine harvest is a recurrent theme in Anacreon's odes,[1] this reference to Bacchus, with all its associations of merry-making, reinforces the sonnet's Anacreontic vein. This reference is echoed in v. 4, by the evocation of the boy at the door who begs the poet 'ses fleurs, pour des raisins, vouloir prendre en échange'. These images of gaiety and fruitfulness endow the first quatrain with a joyful atmosphere which contrasts powerfully with the sad mood conjured up in the tercets, when the poet realises that he has been cruelly duped and could die from his torment. This contrast in mood emphasises the underlying theme of love's paradoxical nature: even though it is traditionally awakened at a happy time, its consequences can be painful to bear. Hence, unlike Anacreon and Ronsard, Buttet uses the structure and the movement of the poem to better highlight his themes.

Like Anacreon (vv. 31-57), Ronsard describes how Cupid knocks at the poet's door, telling him not to be afraid because he is only a child, and asking to be let in because he is wet. He enters and the poet does all he can to make him comfortable. Seeing that his bow is dry, he takes it up and shoots an arrow at his host (vv. 17-57). In the Greek model, he shoots the poet through the liver, and in Ronsard's version, through the eye. The

1. For example, see his odes XVII, XVIII, XIX, XXVII, L, LII.

ensuing pain is evoked at greater length by Ronsard (vv. 52-57) than by Anacreon (vv. 55-57). Again, Buttet distances himself from the original source: as in Anacreon's ode, Cupid appears as a child asking for compassion, yet for a different reason: he is seeking to exchange flowers for grapes as 'je meur si je n'en mange' (v. 5). The reference to grapes links with the earlier evocation of the wine harvest (vv. 1-2), and the association established in v. 5 between Cupid, life, and death is echoed in v. 14 when the lover says of Cupid that, 'En lui donnant la vie, il va donnant la mort'. These associated references reinforce the unity in the sonnet's structure. Moreover, the Cupid-life-death association indirectly recalls the Platonic/neo-Platonic theme favoured by the Petrarchists, that the lover dies to himself and is reborn in the beloved when he falls in love.[1]

In the odes by Anacreon and Ronsard, the poet sees Cupid's bow and quiver when he enters, hence although he does not recognise his guest, the reader is almost certainly expected to do so, because of the traditional allegorical depiction of love.[2] However, in Buttet's sonnet, an empathy is established between the reader and the lover: we, like him, are given no indication that the child is anything but 'un petit ange' (v. 8) until v. 9,

1. See supra, p. 241 and n. 4.
2. See infra, XIII.

when the poet describes how his heart has been pierced by an arrow. The unsuspecting lover's comparison of Cupid to an angel also further exemplifies Buttet's poetic density; it indirectly recalls the fundamental Petrarchist paradox that love may appear as a positive force, but when awakened it can hurt.

The sensual tone of several sonnets in the Amalthée[1] reflects the heightened tendency, apparent in French Petrarchist poetry from the mid-1550s onward, to inject a certain eroticism, inspired largely by Anacreon, the Greek Anthology, and Ovid, into the traditional Petrarchist love schema.[2] Consequently, the lover frequently evokes his desires in sexually explicit terms, descring how 'je sen bien ma mignonne gesir/Aupres de moi, nu à nu, face à face',[3] and how 'nue, à nu, je la tenoi pressée';[4] elsewhere, he compares himself and Amalthée to a ruby and emerald set in a necklace which he sends to her:

> O ciel piteux, comme ils sont mariés
> En ce lit d'or, & bravement liés,
> Un mesme amour heureusement nous lie.[5]

Buttet's use of classical mythology is extensive, and

1. In particular, see infra, XCV, n. 1;CXV, n. 1; CXLII, n. 9; CLXXIV, n. 1; CLXXVIII, vv. 12-14; CCXX, vv. 1-4; CCXXIX, n. 1.
2. On this turning point in French Petrarchism, see Weber, La Création poétique au XVI siècle, pp. 232-233.
3. See infra, XCV, vv. 3-4.
4. See infra, CXV, v. 8.
5. See infra, CLXXVIII, vv. 12-14.

at times highly original. For example, in sonnet XI, vv. 5-6,[1] the lover asks: 'qui coudra l'aile Cyllenienne/Belle à mon dos...?'. I have found no depiction of Mercury with wings on his back in either classical or Renaissance mythography, but Buttet's image recalls the traditional depiction of Angels in Christian art. This suggests a deliberate pagan-Christian syncretic innovation on Buttet's part.[2]

As is characteristic of the poetry of the period, Buttet integrates several predominantly classical topoi into the love schema. These are, notably, the visit to the Underworld,[3] the criticism of materialistic values and the exhortation to lead a simpler life,[4] the invective against gold,[5] the carpe diem,[6] the poet's dislike of the vulgus,[7] the celebration of the rose,[8] the evocation of rural activities,[9] the erotic dream.[10]

Marullus:

Unlike Ronsard, whose love poetry was considerably influenced by Marullus from about 1552 onwards,[11] Buttet

1. See infra, XI.
2. See infra, p. 264.
3. See infra, LXXXIII, n. 2; CLXII, n. 1; CLXIII.
4. See infra, CCXXXI, n. 1.
5. See infra, CLV, n. 1.
6. See infra, CLXXXII, n. 1; CCXIX.
7. See infra, XXII, n. 3; CXCI, n. 1.
8. See infra, LXIV, n. 1.
9. See infra, CXIII, n. 1; CLXXXIII, n. 1; CCXXXIII.
10. See infra, XCV, n. 1; CXV; CCXXIX.
11. An influence particularly attested in the Nouvelle Continuation des amours (1556). On this, see Laumonier, Ronsard: poète lyrique, pp. 168, 534-553, 556 et passim.

owes little to him or indeed to any of the other neo-Latin poets. However, the influence, albeit minor, of his Epigrammata & hymni[1] may be attested in four compositions in the Amalthée. In sonnets XLII, and CCLXVI, the comparison established between the lover's innumerable torments and the natural world's innumerable elements is a free adaptation of Marullus's epigram 'Ad Neaeram'.[2] There are, however, two very close imitations: sonnet CCXXVI which is inspired by Marullus's epigram, 'Ad Amorem',[3] and 'L'Hymne de Venus à Pierre de Ronsard gentilhomme vandomois. Imitation de Marulle', directly imitated from Marullus's hymne 'Veneri'.[4]

Biblical Sources:

Several sonnets are directly inspired by passages from the Bible.[5] For example, in sonnet CCLXX, vv. 1-3 undoubtedly have their source in Genesis 1. 26-28;[6] sonnet CCCXIII is a paraphrase of Psalm 130;[7] the ideas expressed in sonnet CCCXVI are particularly reminiscent of I Corinthians 15.[8]

Sometimes, however, it is uncertain whether a

1. Michaelis Tarchaniotae Marulli Constantinopolitani: Epigrammata & hymni (Paris, A. Wechelus, 1561).
2. See infra, XLII, n. 1-3; CCLXVI, n. 2,4,5,7.
3. See infra, CCXXVI, n. 1.
4. See infra, p. 856, n. 1.
5. In particular, see infra, CCLXX, n. 2; CCCXIII, n. 1; CCCXVI, n. 2.
6. See infra, CCLXX, n. 2.
7. See infra, CCCXIII, n. 1.
8. See infra, CCCXVI, n. 2.

reference is Christian, Platonic/neo-Platonic or a deliberate syncretic fusion of both doctrines.[1] For example, in sonnet CCLXXXVIII, vv. 9-11,[2] the lover makes the following entreaty:

> Vous de là haut, (si au bas genre humain
> Avés égard), prenés ma cause en main,
> Et cest esprit qu'à soupirs je vous pousse.

This may be a reference to the Christian belief that after death, in this instance caused through unrequited love, the soul goes to Heaven.[3] Alternatively, it may be an allusion to the Platonic/neo-Platonic notion that through love, the individual's soul transcends the corporeal world and returns to the Godhead.[4]

In sonnet CCCIV, vv. 13-14,[5] the lover exhorts his soul: 'laisse bas le vulgaire,/Et n'atten rien qui ne soit éternel'. As a belief in the soul's immortality and the rejection of earthly values are common to both Christianity[6] and to Platonism/neo-Platonism,[7] these lines could be inspired by either doctrine.

In sonnet CCCXIX, vv. 1-11[8] are highly Christian in tone, eulogizing God, alluding to Christ's incarnation as man to save the universe, and expressing the lover's

1. On Platonism/neo-Platonism in Buttet's poetry, see <u>infra</u>, pp. 264-269.
2. See <u>infra</u>, CCLXXXVIII.
3. For example, see I Corinthians 15. 35-50.
4. See <u>infra</u>, XI, n. 6.
5. See <u>infra</u>, CCCIV.
6. For example, see I Corinthians 15. 53-55.
7. See <u>infra</u>, CCXXIII, n. 2.
8. See <u>infra</u>, CCCXIX.

desire to be redeemed. However, in the final tercet, he expresses the wish that

> ...mon ame en peché toute obscure,
> Idolatrant apres ta creature,
> Pour son seul bien, seul t'aille connoissant.

This may be understood either as a Biblically inspired repentance of idolatry,[1] or as an allusion to the Platonic/neo-Platonic notion that the mistress is only a minor stage in the lover's ascent to the Godhead, and that the lover should look beyond her.[2]

On one occasion, Buttet's syncretic imagery is particularly original. He fuses Biblical and Platonic/neo-Platonic doctrine by depicting the lover as a Hermes-Christian angel figure, who will rise to the Ineffable Godhead.[3]

Platonic/neo-Platonic Sources:

The Amalthée reflects a particularly strong Platonic/neo-Platonic influence, attested to a greater or lesser extent in all French and Italian Petrarchist sonnet sequences,[4] particularly in those which appeared

1. On the Biblical attitude to idolatry, see for example Deuteronomy 11. 26-12. 3; I Corinthians 10. 14.
2. See infra, II, n. 10; CCXXIII, n. 2.
3. See supra, p. 261.
4. See W. Mönch, 'Le Sonnet et le platonisme', in Congrès de Tours et Poitiers 3-9 septembre 1953: Actes du Congrès Association Guillaume Budé (Paris, Société d'Edition Les Belles Lettres, 1954), pp. 376-380. For a detailed study of the influence of Platonism/neo-Platonism on French Renaissance Poetry, see R. V. Merrill and R. J. Clements, Platonism in French Renaissance Poetry, New York

after the 1484 publication of Ficino's commentaries on Plato's Symposium and Phaedrus.[1] In some instances, however, it is uncertain whether a reference is directly inspired by Platonic/neo-Platonic thought or by Petrarchist convention, which had assimilated many of the Platonic ideas and images. Similarly also, it is not always discernible whether a reference is inspired by

University Studies in Romance Languages and Literatures, 1 (New York, New York University Press, 1957). On the influence of Platonism /neo-Platonism on French Renaissance literature in general, see A. Lefranc, 'Le Platonisme et la littérature en France à l'époque de la Renaissance (1500-1550)', RHLF, 3 (1896), 1-44; W. Mönch, 'Marsiglio Ficino und die Nachwirkung Platons in der französischen Literatur und Geistesgeschichte', KS, 40 (1935), 165-179; A. H. T. Levi, 'The Neoplatonist Calculus: the Exploitation of Neoplatonist Themes in French Renaissance Literature', in Humanism in France at the End of the Middle Ages and in the Early Renaissance, edited by A. H. T. Levi (Manchester, Manchester University Press/New York, Barnes & Noble, 1970), pp. 229-248.

1. His De amore and his Commentarium in Phedrum, respectively, first published in Ficino's Opera Platonis (Florence, 1484). For a brief study of Ficino's neo-Platonic theories on love, see Weber, La Création poétique au XVIe siècle, pp. 18-20; idem, 'Platonisme et sensualité dans la poésie amoureuse de la Pléiade', first published in Lumières de la Pléiade: neuvième stage international d'études humanistes, Tours 1965, pp. 157-194 (pp. 157-160). For a more detailed study, see A-J Festugière, La Philosophie de l'amour de Marsile Ficin et son influence sur la littérature française au XVIe siècle, Etudes de Philosophie Médiévale, second edition (Paris, J. Vrin, 1980). For a detailed study of Ficino's philosophical thought in general, see E. Garin, La filosofia, Storia dei generi letterarii italiani, 2 vols (Milano, Vallardi, 1947), I, 286-335; Kristeller, Il pensiero filosofico di Marsilio Ficino, Biblioteca Storica del Rinascimento, 3 (Firenze, G. S. Sansoni, 1953); Ficino and Renaissance Neoplatonism, edited by K. Eisenbichler, with O. Z. Pugliese (Ottawa, Dovehouse, 1986).

Christian or Platonic/neo-Platonic thought or whether there is a deliberate syncretism.[1] Taking into consideration these ambiguities, I will discuss here those aspects of the Amalthée which are predominantly Platonic/neo-Platonic inspired.

In some instances, the use of a mere word in the Platonic/neo-Platonic register endows a sonnet with an immediate philosophical significance which would be readily appreciated by the 16th century reader. A particularly salient example of this is Buttet's use of the word 'appetit'. In sonnet CCLXX, in order to show how man is distinguished from animals by his faculty to reason, the poet evokes 'Cerfs & corbeaux, sur la terre vivans/Tant de soleils, leurs appetis suivans' (vv. 9-10).[2] Similarly, in sonnet CCCXVIII, the lover exhorts his soul to arm itself against 'l'ord appetit' (v. 3).[3] These references recall the very particular significance that the term 'appetite' has in neo-Platonic theory: Ficino uses the term to explain Plato's metaphor of the soul as a charioteer drawn by two horses, one of which seeks to rise to the Ineffable Godhead , while the other pulls downwards:

> Melior equus est virtus ipsa rationalis, sive per universalia discurrat, sive per singula. Dicitur equus etiam appetitus eius comes. Est autem equus eiusmodi sicut et auriga tam in nobis quam in diis

1. See supra, pp. 262-263.
2. See infra, CCLXX.
3. See infra, CCCXVIII.

> identitatis magis quam alteritatis particeps, statusque magis quam motus. Equus vero deterior est imaginatio una cum natura, id est vegetali potentia,appetitusque utriusque comes.[1]

Hence, by its overt neo-Platonic associations, Buttet's use of the term 'appetit' acquires a density of meaning which is certainly suited to the economic proportions of the sonnet.

Buttet's talent for poetic density is also illustrated by his imagery, which sustains a unifying Platonic/neo-Platonic resonance throughout the sequence.[2] For example, in sonnet IV, vv. 9-11,[3] the lover, lamenting his loss of reason through love, exclaims:

> Je pensoi ja haut en ma fantaisie,
> Entre les Dieux me paitre d'ambrosie,
> Si en ces maux ne me vinse

This evocation of ambrosia and of a fall are images directly inspired by Plato's charioteer allegory: in the Phaedrus, he explains that once the wanton horse has been tamed,the charioteer will rise to the Ineffable Godhead, and will partake of ambrosia, a symbol of the soul's attainment of supreme divinity.[4]

1. Ficino, Commentarium in Phedrum, published in Marsilio Ficino and the Phaedran Charioteer, edited by M. J. B. Allen, Centre for Medieval and Renaissance Studies UCLA (Berkeley, Los Angeles, London: University of California Press, 1981), p. 99 (my italics).
2. In particular, see infra, III, n. 4; CCXCIII, n.6 .
3. See infra, IV.
4. Plato, Phaedrus, 246A-247E, 253C-254E; also, see Ficino, Commentum cum summis capitulorum, ed. cit., pp. 146-158,184-188, XVI-XXII, XXXI.

The charioteer image is again recalled in sonnet CCCXII, vv. 12-14.[1] The lover, having praised the Ineffable Godhead's greatness, suddenly inveighs against an unidentified creature:

> Et toi, ingrat vermiceau, qui dois choir,
> Tu t'es courbé, (ô plus que miserable!),
> Ne deignant point ses grans merveilles voir.

The evocation of a fall (v. 12) and of a bending movement (v. 13) is strongly reminiscent of Plato's description of the charioteer's mortal horse which pulls the chariot down, shunning the possibility of a divine vision, such as is alluded to in v. 14.[2]

The major Platonic/neo-Platonic themes are dealt with in the Amalthée. For example, there are frequent allusions to the hierarchical organisation of the Platonic universe;[3] man, like all the other elements in the universe, returns to the Ineffable by undergoing a series of reincarnations;[4] love is the primum mobile, the principal unifying force in the universe;[5] only a spiritual wisdom is sensitive to the notion that love is the intermediary between God and man;[6] the beautiful,

1. See infra, CCCXII.
2. Plato, Phaedrus, 247B, 248A-C; also, see Ficino, Commentarium in Phedrum, ed. cit., pp. 98, VII; idem, Commentum cum summis capitulorum, ed. cit., p. 146, XVI.
3. In particular, see infra, II, n. 5,10 ; L, n. 3; LXXIII, n. 3; CCLXXIX, n. 1,2 ; CCCXII, n. 1,3.
4. See infra, CCXCVII, n. 4.
5. In particular, see infra, LIX, n. 3,4; CCLXXXIV, n. 5; CCLXXXVII, n. 2.
6. See infra, LIX, n. 1.

virtuous mistress is a reflection of the Ideal,[1] and contemplation of her awakens love and the desire to be reunited with the Godhead, through a spiritual ascent;[2] before the lover may witness the divine vision, he must first overcome wanton desire and esteem instead Amalthée's virtue.[3]

Buttet's largely purist treatment of these themes, particularly evident in his reference to the androgyne myth,[4] distinguishes him from many of his contemporaries.[5] Indeed, a number of sonnets are pure exercises in Platonic/neo-Platonic theory. For example, sonnet LIX is a highly Platonic defence and celebration of love, largely inspired by Plato's Symposium and Phaedrus, and by Ficino's commentaries on these works.[6] Similarly, the evocation in sonnet CCLXXXIII of daemons is probably inspired by Ficino's De vita libri tres,[7] which Buttet is known to have been acquainted with.[8]

1. In particular, see infra, II, n. 10; L, n. 3; LXXIII, n. 3; CCXXIII, n. 3 ; CCLXXXV, n. 1.
2. In particular, see infra, XI, n. 6; CCLXXIX, n. 4; CCLXXXV, n. 4.
3. In particular, see infra, CCXXIII, n. 2; CCLXXXV, n. 3; CCCXV, n. 1.
4. See infra, XL, n. 3; CCXC, n. 3; CCCXX, n. 2.
5. As Weber comments about the Pléiade: 'Souvent les théories ou les mythes platoniciens seront détournés de leur valeur originale pour rejoindre le naturalisme ou même la sensualité caractéristiques de la Renaissance Française' (Platonisme et sensualité dans la poésie amoureuse de la Pléiade, p. 158).
6. See infra, LIX, n. 1-4.
7. See infra, CCLXXXIII, n. 1.
8. See supra, p. 145.

4: STRUCTURE

The structure of the 1560 edition of the Amalthée differs considerably from that of the 1575 one. The 1560 edition[1] comprises a liminary sonnet in metrical verse to Daurat,[2] a fifty-nine line ode by Jean-Gaspard de Lambert,[3] a Greek dedication by Daurat,[4] its Latin translation,[5] and Buttet's 128 sonnets.[6] The 1575 edition is considerably enlarged. It comprises: a sextain[7] and preface[8] by Louis de Richevaux, Daurat's Greek dedication,[9] its Latin translation,[10] 321 sonnets by Buttet,[11] a Latin distich by Jean de la Jessée,[12] Buttet's 'Hymne de Venus',[13] a sonnet by Richevaux,[14] a sonnet by A. de Vigners,[15] a dizain by Piochet[16] and an alphabetical table of incipits.[17] The sonnet to Daurat

1. This consideration of the 1560 edition treats the Amalthée in isolation from the two preceding books of odes with which it was published (see infra, p. 298). On the structure of the 1560 edition as a whole, see supra, pp. 91-92.
2. Le Premier Livre des vers, fol. 75 r°; see infra, appendix 3.
3. Le Premier Livre des vers, fols. 75 v°-76 r°; see infra, appendix 4.
4. Le Premier Livre des vers, fol. 76 v°.
5. Le Premier Livre des vers, fol. 76 v°.
6. Le Premier Livre des vers, fols 77 r°-109 r°.
7. L'Amalthée, p. [2]; see infra, p. 310.
8. L'Amalthée, pp. 3-8; see infra, pp. 311-315.
9. L'Amalthée, p. 9; see infra, p. 316.
10. L'Amalthée, p. 10; see infra, p. 317.
11. L'Amalthée, pp. 11-171; see infra, pp. 318-855.
12. L'Amalthée, p. 171; see infra, p. 855.
13. L'Amalthée, pp. 172-176; see infra, pp. 856-861.
14. L'Amalthée, p. 176; see infra, p. 862.
15. L'Amalthée, p. 177 [a]; see infra, p. 863.
16. L'Amalthée, p. 177 [b]; see infra, p. 865.
17. L'Amalthée, pp [178]-[190]; see infra, pp. 920-926.

in metrical verse,[1] Lambert's ode,[2] and sonnet LXXVII[3] of the 1560 edition have been omitted. A comparison of the respective structures of the two editions will reveal the extent to which the 1575 Amalthée has been considerably reorganised.

The 1560 edition closely adheres to the traditional Petrarchan love schema, relating how the poet falls in love with a demi-goddess who makes him suffer because of her intransigeance.[4] However, as in Petrarch's Canzoniere and Du Bellay's Olive, the Platonic/neo-Platonic tone of the sequence is reinforced towards the end, when the lover, finally rejecting his profane love for Amalthée, seeks to be united with the Ideal of which she is merely a minor reflection.[5] Into the love schema are integrated several sonnets to a number of Buttet's contemporaries, notably Ronsard,[6] Du Bellay,[7] Belleau,[8] Des Autelz,[9] Lambert,[10] Espinay,[11] and Clouet.[12] However, as they all refer to the common theme of love, they do not undermine the homogeneity of the sequence. For example, the poet

1. See supra, p. 270, n. 2..
2. See supra, p. 270, n. 3.
3. See infra, appendix 5.
4. On the Petrarchan love schema, see supra, pp. 239-242.
5. In particular, see Le Premier Livre des vers, fols. 108 r°-109 r°.
6. Le Premier Livre des vers, fol. 88 r°, [a].
7. Le Premier Livre des vers, fol. 96 v°, [a].
8. Le Premier Livre des vers, fol. 90 v°, [a].
9. Le Premier Livre des vers, fol. 98 r°, [a].
10. Le Premier Livre des vers, fol. 82 v°, [b]
11. Le Premier Livre des vers, fol. 105 v°, [b].
12. Le Premier Livre des vers, fols 83 r°, [a]; 84 v°, [b].

evokes the grief which Love must feel at Du Bellay's death;[1] he mentions Sainte, Des Autelz's mistress, and proceeds to describe his own unhappy courtship of Amalthée;[2] Clouet is praised in association with the portraits he supposedly painted of Amalthée.[3] This very deliberate organisation is certainly a characteristic of the sonnet sequences of the period.[4]

The 1575 edition retains the love schema of the earlier Amalthée, yet introduces a considerable number of new themes. Several new compositions are dedicated to the Pléiade poets, notably Baïf,[5] Jodelle,[6] Peletier[7] and Ronsard.[8] Some are addressed to close friends,[9] or praise distinguished soldiers and statesmen;[10] others are dedicated to various members of the royal family,[11] including his patronesses,[12] and commemorate state occasions;[13] several treat the subject of the religious wars,[14] or inveigh against the Church's hypocrisy,[15] or

1. See supra, p. 271, n. 7.
2. See supra, p. 271, n. 9.
3. See supra, p. 271, n. 12.
4. See Jean Rousset, 'Les recueils de sonnets sont-ils composés?', in The French Renaissance and its Heritage: Essays presented to Alan M. Boase by Colleagues, Pupils and Friends (Methuen, London, 1968), pp. 203-215.
5. See infra, CCXXXIX.
6. See infra, CXXVIII.
7. See infra, CCLXVII.
8. See infra, CCI.
9. See infra, LVII; CXII; CCXXIV.
10. See infra, CCLV; CCLVI; CCLXXI; CCLXXIV; CCXCI.
11. See infra, CLXXXVIII; CCIX; CCLVII.
12. See infra, LXXI; CXC; CCX.
13. See infra, CLXXXVII; CLXXXVIII; CLXXXIX; CXC.
14. In particular, see infra, CX; CXXVII; CXXVIII; CXXIX; CXXX; CLIII.
15. See infra, CXXX.

against particular individuals.[1] It is this diversity of themes which prompts Terreaux to make the following justifiably negative comparison with Ronsard: 'Le Vendômois du moins, dans ses corrections, a sans cesse recherché l'homogénéité. Rien de tel chez le Savoyard. Si en 1561, tous les sonnets développent le thème amoureux, sauf un composé à la mort de Du Bellay, la même unité ne caractérise pas le volume de 1575'.[2] It is, however, impossible to know if Buttet or his respective publishers were responsible for the organisation of the sonnets.[3]

5: LANGUAGE

The language used in the Amalthée reflects Buttet's adherence to the principal recommendations found in Du Bellay's Deffence,[4] Ronsard's Abbregé de l'art poëtique,[5]

1. See infra, XCVII; CCXLIX; CCL.
2. Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 643.
3. Unfortunately, in their respective accounts of the preparation and publication of the 1575 Amalthée, Richevaux and Pyochet do not indicate in what way, if any, the published version deviates from Buttet's intentions. See infra, p. 313, and supra, pp.162-164. In his article Les Recueils de sonnets sont-ils organisés?, Rousset ignores the fact that publishers frequently made considerable modifications to manuscripts before they were published. On this intervention, see N. Catach, L'Orthographe française à l'époque de la Renaissance (Genève, Droz, 1968), pp.xxi-xxii; J. Veyrin-Forrer, 'Fabriquer un livre au XVIe siècle', in La Lettre et le texte: trente années de recherches sur l'histoire du livre, Collection de l'Ecole Normale Supérieure de Jeunes Filles, 34 (Paris, Centre National des Lettres, 1987), pp. 273-319 (pp. 292-298).
4. La Deffence et illustration de la langue francoyse, edited by H. Chamard, Société des Textes Français Modernes, (Paris, M. Didier, 1970).
5. Abbregé de l'art poëtique françois (Paris, G. Buon,

and in his own postface to the Premier Livre des vers.[1] The Amalthée's consequent linguistic originality cannot be denied. Buttet's particular talent for poetic density can largely be attributed to his frequent use of neologisms and of words whose etymology permits various associations. I will consider here the extent to which he consequently created a 'vocabulaire "à part"'.[2]

Following the recommendations of Du Bellay[3] and Ronsard,[4] Buttet gallicizes Latin and Greek names: Αμαλθεια becomes Amalthée,[5] Αχιλλεύς Achille,[6] Λυκάμβης Lycambe,[7] Dido, Didon,[8] Juno, Junon,[9] Erato, Eraton.[10] However, there is one exception: in the 1575 edition, Echo is not gallicized.[11] Although it appears in the 1560 edition in its gallicized form, Echon,[12] the 1575 text retains the Latin form, Echo, and consequently its original Greek sound, ἠχω.

Buttet explains and defends his particular attraction

1565). For all references to this work in the present thesis, see Laumonier's critical edition of Ronsard's Oeuvres complètes, XIV, pp. 1-38.
1. See infra, appendix 2.
2. Terreaux's conclusion. See Marc-Claude de Buttet: 'L'Amalthée', p. 649.
3. La Deffence, ed. cit., pp. 141-142, II, vi.
4. Abbregé de l'art poëtique françois, ed. cit., XIV, 9, 32-33.
5. See infra, XIV, v. 1, et passim.
6. See infra, IX, v. 1, et passim.
7. See infra, XCVII, v. 10.
8. See infra, CCIV, v. 1.
9. See infra, XVI, v. 9, et passim.
10. See infra, CXXII, v. 11, et passim.
11. See infra, CXI, v. 5; CXXIV, v. 4; CLX, v. 13.
12. Le Premier Livre des vers, fol. 101 v° [b], v. 13; see infra, CLX, v. 13 (var.).

to neologisms in his 1560 preface to the Premier Livre des vers:

> J'ai inventé...plusieurs mots, voulant m'aider de la licence que j'estime m'estre permise comme aux autres, pour mieux representer ma conception. Combien que je le face autant modestement, & le plus à propos qu'il m'est possible...Que si ilz te semblent durs (comme par ci d'avant aucuns que tu as ja receus), il faut estimer que l'usage les pourra amollir.[1]

Buttet's references to the 'autres' who have invented neologisms is possibly an indirect allusion to the Pléiade who favoured them.[2] Indeed, perhaps in a deliberate attempt to draw the reader's attention to his similarities with the Pléiade on this point, the pride and optimism he expresses concerning his neologisms is strongly reminiscent of Du Bellay's Deffence, and particularly of his advice to the future poet:

> Ne crains...d'innover quelques termes... avecques modestie toutesfois, analogie & jugement de l'oreille, & ne te soucie qui le treuve bon ou mauvais: esperant que la posterité l'approuvera, comme celle qui donne foy aux choses douteuses, lumiere aux obscures, nouveauté aux antiquites, usaige aux non accoutumées, & douceur aux apres & rudes.[3]

This pride is reflected not only by the great quantity of neologisms which appear in both editions of the Amalthée, but also by the fact that none of those in

1. See infra, appendix 2, ll. 156-166.
2. On the use of neologisms in the 16th century, see F. Brunot, Histoire de la langue française des origines à 1900, 13 vols (Paris, Armand Colin, 1905-1972), II, 188-241; Chamard, Histoire de la Pléiade, IV, 51-58.
3. Du Bellay, La Deffence, ed. cit., pp. 139-141, II, vi.

the 1560 version is corrected in the 1575 one.

In inventing words, Buttet's principal aim seems to have been to concretise his images as far and as concisely as possible, to suit the economic proportions of the sonnet form. Hence, we find 'laürer'[1] and 'enlaürer'[2] indicate the act of putting on a laurel, and, because of the plant's symbolic significance,[3] evoke the achievement or the bestowing of poetic excellence; 'esclavant'[4] for an enslaver; 'elance-jour'[5] for the bringer of day, Helios; 'reveille-dormant'[6] to describe a sleepless night; 'brulle-tout'[7] as an adjective to describe how Cupid's torch enflames everyone with love; 'toutebelle'[8] to suggest the mistress's perfection; 'demipeigné'[9] to describe disorderly hair; 'fontener'[10] to suggest the act of making water spring forth; 'pierrer',[11] an intransitive verb, to describe a physical petrification; 'se narciser sur quelque chose'[12] to evoke the cultivation of a vain amorous illusion, with all the associations of suffering found in the Narcissus myth;

1. See infra, I, v. 4. This list of neologisms is not intended to be exhaustive. I have indicated all neologisms, hapax, Latinisms, Italianisms, dialect terms etc. in the glossary.
2. See infra, XC, v. 10.
3. See infra, I, n. 7.
4. See infra, LXXV, v. 4.
5. See infra, LXXVII, v. 2.
6. See infra, LXXXVIII, v. 1.
7. See infra, CXLIII, v. 4.
8. See infra, CXV, v. 5.
9. See infra, CLIII, v. 4.
10. See infra, CLX, v. 4.
11. See infra, CLX, v. 8.
12. See infra, CLXIV, v. 8.

'roide-courans'[1] to describe the unswerving rapid flow of the rivers; 'ver-vêtu'[2] to evoke the greeness of Spring, through personification and alliteration, 'ver' being echoed by the first syllable of 'vêtu'; 'fraisé'[3] which by association with strawberries, evokes a pinkness and richness; 'treuve-eau'[4] as an adjective to describe how Pegasus caused the Hippocrene to spring forth.

'J'ai bien voulu interpreter certains mots, que j'ai enchassez dans mes poëmes commes precieuses reliques de l'antiquité', writes Buttet in his 1560 postface,[5] clearly echoing Du Bellay's recommendation to the poet that he should 'quasi comme enchasser, ainsi qu'une pierre precieuse & rare, quelques motz antiques en ton poëme'.[6] Buttet is aware of the abstruse nature of several of the classically derived words which he employs, and he takes a certain pride in explaining some of them in the postface.[7] We find 'verge',[8] derived from virga, to indicate Mercury's staff; 'navondes',[9] 'que nous disons en écorchant le latin naiades',[10] signifying

1. See infra, CLXXXVII, v. 1.
2. See infra, CXCVI, v. 8.
3. See infra, CCXIV, v. 5.
4. See infra, CCXLI, v. 3.
5. See infra, appendix 2, ll. 127-129.
6. Du Bellay, La Deffence, ed. cit., pp. 142-143, II, vi; also, see Ronsard, Abbregé de l'art poëtique francois, ed. cit., XIV, 9-10, 31.
7. See infra, appendix 2, ll. 131-156.
8. See infra, XXXIII, v. 2; CCXLI, v. 5.
9. See infra, LVIII, v. 5.
10. See infra, appendix 2, ll. 141-142.

a water nymph; 'manes',[1] a direct transposition of the same Latin word; 'eolides'[2] derived from the Latin noun aeolides; 'favon',[3] 'vent soufflant de l'occident au levant, mot venu du Latin favonius, qui autrement s'appelle Zephyre';[4] 'orque',[5] derived from orcus, signifying the Underworld or death;'mellissienne'[6] derived from the Greek word μέλισσα, meaning bee, and by its association with honey, sweetness.

Buttet's vocabulary in the Amalthée is also characterised by a predilection for italianisms, recalling the Pléiade's recommendation to enrich the French language through innovation.[7] A comparison of

1. See infra, LII, v. 8; LXXXVII, v. 10; CCXII, v. 8 et passim.
2. See infra, CLXI, v. 1.
3. See infra, CCXIV, v. 2.
4. See infra, appendix 2, ll. 150-152.
5. See infra, CCXXVI, v. 11; CCLXIX, v. 14.
6. See infra, CCXC, v. 1.
7. See Du Bellay, La Deffence, ed. cit., pp. 137-143, II, vi; Ronsard, Abbregé de l'art poëtique françois, ed. cit., XIV, 29, 31-34. On the assimilation of italianisms into French in the 16th century, see in particular H. Estienne, Deux dialogues du nouveau langage françois italianizé et autrement desguizé, ed. cit.; also, B. H. Wind, Les Mots italiens introduits en français au XVIe siècle: academisch proefschrift ter verkrijging van den graad van doctor in de letteren en wijsbegeerte aan de Universiteit van Amsterdam, op gezag van der rector-magnificus Dr. H. Burger, Hoogleeraar in de faculteit der deneeskunde, in het openbaar te verdedigen in de aula der universiteit op dinsdag 5 juni 1928, des namiddags te 5 uur precies (Deventer, AE. E. Kluwer, 1928); also, T. E. Hope, Lexical Borrowings in the Romance Languages: a Critical Study of Italianisms in French and Gallicisms in Italian from 1100 to 1900, 2 vols (Oxford, B. Blackwell), I, ch. 2.

the 1575 text with the 1560 variants reveals that this taste for italianisms became more pronounced in the fifteen years between the two editions. 'Doucement' is replaced by 'bravement',[1] derived from bravamente, 'fort' by 'brave',[2] coming from bravo, and 'clorre le pas' by 'fermer le pas',[3] derived from fermare. Buttet prefers 'scadron',[4] derived from squadrone, to the other derivative form escadron, which is less close to its etymological source. He uses 'pillier' in 1560, corrected to 'piller' in 1575,[5] both of which are derived from pigliare.

Sometimes Buttet exploits the etymological source of a word, for the purposes of enriched expression and/or structural unity. For example, in sonnet XXVII, v. 11,[6] the poet evokes Amalthée's appearance in a dream as 'une idole vaine', and in the final tercet refers to the Narcissus myth; as the Greek source of idole, εἴδωλον, signifies an image reflected in water or in a mirror,[7]

1. See infra, VIII, v. 3.
2. See infra, LXXX, v. 8.
3. See infra, XXII, v. 6; also, see infra, CXCVIII, v. 11, in which the same expression is used in one of the new sonnets added in 1575.
4. See infra, LXXIV, v. 5; CCLVIII, v. 3; CCCIII, v. 9.
5. See infra, XVI, v. 13. The 1560 orthography is closer in sound to pigliare, but as Buttet may not have been responsible for the orthography, it is impossible to know if this is a deliberate modification in the earlier or later text by him or his printer. On Buttet's orthography, see infra, p. 307.
6. See infra, XXVII, v. 11.
7. See H.G. Liddell and R. Scott, A Greek-English Lexicon, revised and augmented by Sir H.S. Jones with R. Mckenzie, with supplement 1968, ninth edition (Oxford, Clarendon Press, 1978), p. 415.

the Narcissus myth is anticipated, and the two tercets subtly linked. Similarly, in sonnet CII, v. 9,[1] the lover refers to his rival's eye as a 'luminaire'; as this is derived from luminare, signifying a window-shutter or window, this recalls the earlier reference to the eye as a 'fenestre'(v. 4).

In accordance with the Deffence,[2] Buttet frequently uses antonomasia and periphrasis. Hence, Apollo is indirectly referred to as the 'Dieu Cynthien',[3] Leander as the 'jeune Abydien',[4] Ulysees as 'le vague souffreteux/Laertien',[5] Jupiter as the 'haut-tonnant',[6] Venus as the 'folle Cypris',[7] Cupid as the 'caut archer'.[8] In his revision of the 1560 edition, Buttet significantly increased his use of periphrasis,[9] suppressing it on only two occasions.[10]

As Ronsard recommends,[11] Buttet employs abbreviated verbal forms to suit the rhyme schema. We find, for

1. See infra, CII.
2. Du Bellay, La Deffence, ed. cit., pp. 161-162, II, ix.
3. See infra, I, v. 4.
4. See infra, VII, v. 1.
5. See infra, IX, vv. 5-6.
6. See infra, XII, v. 1.
7. See infra, XXI, v. 11.
8. See infra, LI, v. 1.
9. For example, see infra, and their 1560 variants: XVI, v. 3 (1560) Venus-(1575) Cypris; XXVII, v. 12 (1560) traitre Amour-(1575) traitre archer; LI, v. 5 (1560) Juppiter-(1575) le tonnant; LXVIII, v. 10 (1560) amour cruel-(1575) mon tyran; CXCVIII, v. 2 (1560) amour-(1575) brigand.
10. See infra, and their 1560 variants: CXLII, v. 4 (1560) Phoebus-(1575) Apollon; CLXXV, v. 9 (1560) Dieu-(1575) Amour.
11. Abbregé de l'art poëtique françois, ed. cit., XIV, 22.

example, 'donra',[1] 'donrois',[2] and 'donrei'.[3]

He follows Du Bellay's advice to use the substantive adjective as a noun.[4] Consequently, 'enfantin' is a synonym of enfant,[5] 'naïf' of nudité,[6] and Amalthée is described as 'la chaste, émerveillable, & belle'.[7]

Buttet uses the infinitive as a noun, as Du Bellay recommends.[8] Hence, references are made to 'le sçavoir',[9] 'ce doux parler, ce doux chanter celeste',[10] 'mon beau penser',[11] 'un si beau mourir'.[12]

The grammar reflects the frequent hesitations of the period,[13] and does not always conform to the recommendations of the Pléiade. A notable example of this is the frequent omission of the personal pronoun,[14] a

1. See infra, LXXIX, v. 9.
2. See infra, CLXX, v. 13.
3. See infra, CLXXIV, v. 11.
4. La Deffence, ed. cit., p. 160, II, ix.
5. See infra, V, v. 2.
6. See infra, XIV, v. 3.
7. See infra, XCIII, v. 13.
8. La Deffence, ed. cit., p. 160, II, ix.
9. See infra, XVI, v. 10.
10. See infra, XIX, v. 10.
11. See infra, XXXIV, v. 1.
12. See infra, XXXVIII, v. 14.
13. For example, the variability of the present participle (see infra, LIII, v. 7; LXXXII, vv. 3, 6); the omission of the final s of the first person singular form of the past historic (see infra, II, v. 4; IV, v. 5); the omission of the final consonant before a final s (see infra, VII, v. 12; LII, v. 13); the gender of nouns (see infra, XVII, v. 12; CVII, v. 2). On these hesitations, see Gougenheim, Grammaire de la langue française du seizième siècle, Connaissance des Langues, 8, second edition (Paris, A & J. Picard, 1974).
14. For example, see infra, XIII, v. 9; LXX, v. 10; CCVI, v. 9.

practice of which Ronsard, at least in theory,[1] did not approve.

6: VARIANTS

A comparison of the 1560 edition of the Amalthée with the one of 1575 is essential to define Buttet's literary evolution during the intervening period.[2] The pronounced preference in the 1575 edition for neologisms,[3] italianisms,[4] and periphrasis[5] shows that Buttet continued to be strongly influenced by the Pléiade's early linguistic and poetic theories, but not by its practice, at least as far as Ronsard is concerned: from 1560 onwards, Ronsard's use of these characteristics, particularly neologisms, was considerably modified.[6] Those sonnets which have undergone extensive revision[7] reflect Buttet's intention to achieve greater emotivity, density of expression, and originality. However, in the

1. See Abbregé de l'art poëtique françois, ed. cit., XIV, 23
2. For a brief, comparative study of the two editions, see Terreaux, Marc-Claude de Buttet: 'L'Amalthée'.
3. See supra, p. 274-277.
4. See supra, p. 278-279.
5. See supra, p. 280.
6. On this evolution, with particular reference to Ronsard, see Terreaux, Ronsard correcteur de ses oeuvres: les variantes des Odes et des deux premiers livres des Amours, Publications Romanes et Françaises, 102 (Genève, Droz, 1968), p. 283 ff.
7. For those sonnets which have undergone 6 or more lines of revision, see infra XIII; XIX; L; LI; LII; LVIII; LXI; LXXV; LXXVIII; LXXXII; LXXXV; XC; XCIII; XCVIII; CIV; CLI; CLVIII; CLIX; CLXXXVI; CXC; CXCIV; CCLXII; CCLXIV; CCLXXVIII; CCLXXXII; CCXC; CCCXVII.

majority of cases, the modifications to the earlier text are minor.[1]

a: increased use of imagery

I, v. 11:

(1560) Qui periront, peut-estre, sans honneur.

(1575) Qui periront, peut-estre, en fruit non meur.

XII, v. 3:

(1560) Soudein vestit le corps d'un blanc oiseau

(1575) Large-empenné se fit un blanc oiseau.

LXXXII, v. 12:

(1560) Tout ieune cueur épris de son brandon

(1575) Un jeune cueur flambé de son brandon

CCXXX, v. 6:

(1560) Me palissant au regret qui me mord.

(1575) Me pallissant au lent mal qui me mord.

CCLI, v. 11:

(1560) Débride toi, va ses beaux champs lauant.

(1575) Force tes ponts, va ses beaux champs lavant.

b: enrichment of meaning

XXXVII, vv. 12-14:

(1560) ...en taschant vn peu m'en souleuer,
En plus de feux ie me sen aggrauer
Que le geant d'Etne Sicilienne.

(1575) Et quand je tasche en estre soulevé,
D'un plus grand faix, las, je me sen grevé,
Que ce geant d'Etne Sicilienne.

1. For example, only an adjective, noun or verb has been modified, or a singular has been changed to a plural or vice versa.

Because of its dual meaning, 'faix' here succinctly evokes both the image of a crushing weight on top of Encelades, and Mount Etna under which he is buried. The metaphor is extended by 'grevé' whose fire and torment related meanings further intensify the image.

LXXXVII, v. 3:

(1560) Cherches en vain des charmes la vigueur,

(1575) Tentes en vain des charmes la vigueur.

'Tenter' is particularly appropriate here, since Felise, who is here being addressed, is portrayed elsewhere as a sorceress-like figure who tries to seduce the poet.[1]

CCLXXX, v. 1:

(1560) Iniuste Amour

(1575) Pippeur Amour

'Pippeur', as it is derived from piper, meaning to hunt birds by imitating their call with a pipe, not only makes the image very visual and consequently more concrete, but stimulates further associations: the image of Cupid trapping the lover by music recalls the traditional amatory topos of the siren myth.[2] This therefore reinforces the idea of deceit in a beautiful form.

CCXC, vv. 9-11:

(1560) Car si l'esprit au corps cherche, & demande
Vn sien semblable, ô quelle amour plus grande
Sera entre eux retreuuans leur moitié!

1. See infra, CLXIX.
2. See infra, LXXIV, n. 1.

(1575) Car si l'esprit chargé du corps demande
L'objet aimé, ô quelle amour plus grande
Se parfera, retrouvans leur moitié!

'Chargé' recalls the Platonic/neo-Platonic view that the corporeal, and its associated concerns, notably wanton pleasure, can hinder the soul's ascent to the Ineffable.'Se parfaire' encapsulates the idea essential to the androgyne myth here being alluded to, that when each half is reunited with its other half, man becomes perfect, and is blessed with a vision of the Godhead.[1]

7: VERSIFICATION

Metre

In the 1560 edition on the Amalthée, 115 of the 128 sonnets are in decasyllables; the remaining 13 are in alexandrines, making a ratio of about 1 in 10.[2] In the 1575 edition, there are 280 sonnets and 1 dizain in decasyllables; 39 sonnets and the concluding 'Hymne à Venus' are in alexandrines, a marginally increased ratio of about 1 in 8.[3] Buttet's sustained preference for the

1. See infra, XL, n. 3.
2. See Le Premier Livre des vers, fols 85 v°, [a]; fol. 90 r°, [a]; fol. 90 v°,[a];fol. 95 r°, [a]; fol. 96 v°, [a]; fol. 98 r°, [a]; fol. 99 r°, [a]; fol. 99 v°, [b]; fol. 103 r°, [b]; fol. 104 r°, [a]; fol. 105 r°, [b]; fol. 105 v°, [b]; fol. 108 r°, [a].
3. See infra, LI; LIV; LXIII; LXXII; LXXV; LXXXV; CIII; CVII; CXII; CXXVI; CXXVII; CXLIII; CXLVIII; CLVIII; CLXXI; CLXXV; CLXXIX; CLXXXII; CLXXXVIII; CLXXXIX; CXC; CCIV; CCIX; CCXVIII; CCXIX; CCXXIV; CCXXV; CCXXVII; CCXLIX; CCLV; CCLVI; CCLXI; CCLXVII; CCLXXIV; CCLXXV;

decasyllable distinguishes him from the majority of his contemporaries who, from about 1555 onwards, tended to favour the alexandrine.[1]

Rhyme Schema

319 of the 321 poems use rime embrassée in the quatrains, the most common schema of the sonnet genre.[2] However, sonnet CCXXIV[3] has rimes plates in its quatrains, and the dizain[4] follows the schema ABABBCCDCD. The marotic rhyme schema, CCDEED, is used in the tercets of 302 sonnets; 16 adhere to the arrangement favoured by Peletier, that is, CCDEDE.[5] There are two deviant arrangements: the tercets of sonnet XCVIII[6] have the schema CDECDE, and those of sonnet CCXXIV,[7] EECFFC.

CCXCIII; CCXCIX; CCCXVII; pp. 856-861.
1. On the development of the alexandrine in France, see Jasinski, Histoire du sonnet en France, pp. 99-101, 109-111; K. Togeby, Histoire de l'alexandrin français, in Immanence et structure: recueil d'articles publiés à l'occasion du cinquantième anniversaire de Knud Togeby, RR, numéro spécial 2 (1968), 208-234; first published in Etudes des langues romanes dédiées à Andrea Blinkenberg (Copenhagen, 1963), pp. 240-266; H. Naïs, 'Le Décasyllabe et l'alexandrin en France au XVIe siècle, in Actas del XI Congresso internacional de lingüistica y filogia romànicas, edited by A. Quilis, 4 vols (Madrid, Revista de Filologia Espanola, 1968), III, 1653-1667.
2. See Jasinski, Histoire du sonnet en France, pp. 98-99
3. See infra, CCXXIV.
4. See infra, CCXLVIII.
5. See infra, XXX; LX; XCV; CXL; CLVII; CLXXXVI; CCXI; CCXXVIII; CCXXXV; CCXLVII; CCLXVI; CCLXXIII; CCLXXVI; CCXCV; CCCXII; CCCXIV. On rhyme schemas in tercets, see Jasinski, Histoire du sonnet en France, pp. 94-99, 105-106; Weber, La Création poétique au XVIe siècle, pp.234-236; Cerreta, The Italian Origin of the 'sonnet régulier'.
6. See infra, XCVIII.
7. See infra, CCXXIV.

In the framework of the rime embrassée, Buttet employs various rhyme techniques in the Rhétoriqueur tradition. The most frequently used rhyme is rime équivoquée,[1] despite Du Bellay's criticism of it.[2] Internal rhyme is also used extensively.[3] Examples are also found of rime normande,[4] rime brisée,[5] rime enchainée,[6] rime annexée[7] and rime fratrisée.[8] Buttet scrupulously respects the rule that a word should not rhyme with itself except if it is homonymic.[9] As was

1. For example, see infra, IV, vv. 4-5: 'mord/mort'; VIII, vv. 12-13: 'Dieux/d'yeux'; XXIII, vv. 11-14: 'amuse/la Muse'; XXIV, vv. 12-13: 'prix/pris'; LXIII, vv. 4-5: 'font/fond'; LXXV, vv. 9-10: 'en serre/enserre'; CCXXIV, vv. 5-6: 'envie/en vie'.
2. See Du Bellay, La Deffence, ed. cit., p. 146, II, vii: 'Ces equivoques...me soint chassez bien loing'. Sebillet however, calls it 'la plus élegante, (Art poétique françois, edited by F. Galiffe, third edition, revised by F. Goyet, Société des Textes Français (Paris, Nizet, 1988), p.
3. For example, see infra, XXXVIII, v. 2: 'Vairs, clairs...'; XL, v. 4: 'O toi de moi...'; XLII, v. 12: 'Que j'ai de maux, de travaux,...'; XLVIII, v. 14: 'N'estant plus mien, tousjours sien...'.
4. For example, see infra, LIX, vv. 6-7: 'abimer/mer'; LXVIII, vv. 5-8: 'aimer/mer'; XCIV, vv. 1-4: 'aimer/mer'; vv. 5-8: 'amer/nommer'.
5. For example, see infra, XXVIII, vv. 7-8: 'Puisque l'Aurore (où je suis tout ravi)/Nous faisant jour ne me luit point ingrate'; LIII, vv. 7-8: 'Et tous les vens, reluitans d'un long bruit,/Au plus profond, la rompant, l'ont plongé'; LXXI, vv. 10-11: 'O de Nevers immortelle Duchesse/A qui mes vers un jour furent plaisans' (my italics).
6. See infra, LXIII,vv. 5-6: 'Fond/Fonde'.
7. See infra, XXXIV, vv. 9-10: 'dépourveuë/Vous'.
8. See infra, LVI, vv. 1-2: 'preau/Preau'.
9. For example, see infra, II, vv. 11, 14: 'Voir ce soleil, qui m'ameine la nuit...N'aimant plus rien que ce qui plus me nuit'; VII, vv. 5,8: 'Sans nef, sans mast, tendant à mon seul bien...Où ton bel oeil, mon flambeau luit si bien'; XX, vv. 9-10: 'Mais Amalthée, une douleur me point,/Car de laurier helas je n'i voi point' (my italics).

common practice, Buttet's use of assonance sometimes causes masculine and feminine rhymes to coincide in sound.[1]

Alternation of rhymes

In accordance with the recommendations of Du Bellay and Peletier,[2] the quatrains of 316 sonnets regularly alternate masculine and feminine rhymes: 211 have the schema FMMF/FMMF, and 105 have the pattern MFFM/MFFM. In 4 sonnets, Buttet deviates from this regularity: sonnets XVII,[3] XLV,[4] and CCLXII[5] end each of their respective quatrains with a feminine rhyme, and sonnet CCXXIV[6] has the alterntion FFMM/FFFF. The same uniformity does not characterise the tercets, which reveal 9 variations: FFM/FFM (161 sonnets), MMF/MMF (127 sonnets), MMF/MFM

1. For example, see infra, III, A(F)=B(M); LXV, D(M)=E(F); XCII, B(F)=D(M); XCIV, B(F)=D(M); CXV, A(F)=B(M)=E(M); CXX, A(F)=B(M); CCVII, B(M)=E(F); CCLXI, A(F)=B(M); C(M)=D(F); CCLXVI, A(F)=B(M); CCCIII,A(F)=C(M); CCCVI, A(M)=E(F).
2. However, neither are dogmatic about it see Du Bellay, La Deffence, ed. cit., pp. 164-165, II, ix: 'Je treuve cete diligence fort bonne, pourveu que tu n'en faces point de religion jusqu'à contreindre ta diction pour observer telles choses'; Peletier, Art poétique (Paris, J. de Tournes,1555), reprinted in Traités de poétique et de rhétorique de la Renaissance, edited by F. Goyet, Le Livre de Poche Classique (Paris, Librairie Générale Française, 1990), pp. 294-295, II, iv. He believes that the alternance of masculine and feminine rhymes is a 'chose de curiosité, non de necessité...Ce n'est pas la loi du Sonnet qui les appelle à telle observation'. Also, see Jasinski, Histoire du sonnet en France, pp. 101-104, 108-109, 111-112; Laumonier, Ronsard: poète lyrique, pp. 669-685, 766-769; Chamard, Histoire de la Pléiade, IV, 128-133.
3. See infra, XVII.
4. See infra, XLV.
5. See infra, CCLXII.
6. See infra, CCXXIV.

(13 sonnets),[1] FFF/MMF (9 sonnets),[2] MMF/FFF (4 sonnets),[3] FFM/FMF (3 sonnets),[4] FFF/FFF (1 sonnet),[5] MFM/MFM (1 sonnet)[6] and MMM/FFM (1 sonnet).[7] This failure to alternate masculine and feminine rhymes systematically is characteristic of the period.

Hiatus

The hiatus appears with considerable frequency in both the 1560 and the 1575 editions,[8] stimulating particular criticism.[9] In many instances, its appearance complies with the Pléiade's tolerance of it after a monosyllable and at the caesura.[10] It is corrected in

1. See infra, XXX;LXVI; CXL; CLVII; CLXXXVI; CCXI; CCXXXV; CCXLVII; CCLXVI; CCLXXIII; CCXCV; CCCXII; CCCXIV.
2. See infra, XV; XLVIII; LII; LXXIV; LXXX; CXXVI; CXLV; CCXIX; CCCXX.
3. See infra, XVII; XX; XCIII; CLXI.
4. See infra, XCV; CCXXVIII; CCLXXVI.
5. See infra, LV.
6. See infra, XCVIII.
7. See infra, CCLXXXIV
8. For example, see infra, I, v. 9; V, vv. 1, 3, 5, 9; XI, vv. 7, 12; XII, v. 1; XV, v. 5; XVI, vv. 1, 6, 8; XVII, v. 8; XIX, vv. 4, 6.
9. See Philibert-Soupé, Les OEuvres poétiques, p. xxviii: 'le gentilhomme savoisien eût mieux fait d'éviter les hiatus'; also see Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 649:'Mais quelle indulgence pour les hiatus! Le vers de Buttet est expressif; on souhaiterait qu'il fût çà et là plus fluide et plus harmonieux!'.
10. In all other instances, the Pléiade condemned it. See Du Bellay, Deffence, ed. cit., p. 165, II, ix: 'Regarde principalement qu'en ton vers n'y ait rien dur, hyulque ou redundant'; also, see Ronsard, Abbregé de l'art poëtique, ed. cit., XIV, 20: 'Tu éviteras, autant que la contraincte de ton vers le permettra, les rencontres des voyelles & distongues qui ne se mangent point: car telles concurrences de voyelles sans estre elidées font le vers merveilleusement rude en nostre langue'; also, see Weber, La Création poétique au XVIe siècle, pp. 157-159.

relatively few sonnets in the 1575 edition.[1] The uncertain status of the hiatus at that time is reflected also by those instances in which the 1575 variants introduce a hiatus where one was absent in 1560,[2] or in merely replacing the earlier one with a new one.[3]

Caesura

In both editions of the Amalthée, Buttet did not adhere strictly to the idea expounded in several contemporary poetic treatises that the caesura should fall at the fourth syllable in a decasyllabic line, and at the sixth syllable in an alexandrine line, in such a way that the first hemistich should form an independent syntactical unit.[4] In the majority of sonnets in both editions this rule is contravened.[5] This is certainly not unusual for the period.

Enjambement

The use of enjambement was widespread at the time that Buttet was writing,[6] hence it is not suprising that

1. For example, see infra, and their 1560 variants, I, v. 9; XIX, v. 6; L, v. 9; LXXIV, v. 1; LXXX, v. 1; LXXXII, v. 2; CIV, vv. 10, 12; CVI, v. 1. Also, see Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 648.
2. See infra, LI, v. 3.
3. See infra, CXCII, v. 3.
4. See Du Bellay, La Deffence, ed. cit., pp. 163-164, II, ix; also, see Peletier, Art poétique, ed. cit., pp. 290-291, II, ii; also, see Ronsard, Abbregé de l'art poëtique, ed. cit., XIV, 26-27. Also, see Weber, La Création poétique au XVIe siècle, pp. 156-157.
5. For example, see infra, I, vv. 3, 4, 7, 9, 10, 11; II, vv. 1, 2, 5, 6, 9, 10, 11, 12, 13, 14; III, vv. 1, 2, 5, 10, 11, 13, 14; IV, vv. 1, 3, 4, 6, 7, 9, 10, 11, 12, 14; V, vv. 1, 2, 3, 4, 6, 8, 9, 11, 12, 14.
6. See Weber, La Création poétique au XVIe siècle, pp. 156-157.

both the 1560 and the 1575 editions of the Amalthée provide numerous examples of it.[1] However, in most cases, it is used judiciously, with the aim of underlining the sense.

In sonnet I, vv. 1-3,[2] it is employed to suggest the poet's gradual ascent up Mount Olympus:

> Je n'ai point veu au mont à double creste
> Clion, ses seurs, ni le Dieu Cynthien,
> Ni le crystal du pié Pégasien.

Sonnet II,[3] particularly exemplifies this skilful use of the technique. In vv. 1-2, the poet declares: 'Trop fut mon oeil de voir avantureux/Celle sous qui tout cueur veincu se range'. The rejet focusses attention on the mistress, and therefore emphasises how the poet's attention is literally focussed on her also. In vv. 7-8, enjambement parallels the lover's gradual physical change as he falls in love with Amalthée: 'tristement j'en change/Ma couleur vive, à un teint langoreux'. In vv. 10-11, it parallels the lover's passive movement towards Amalthée; he reflects on how happy his life would have been, 'Si mon destin, helas, ne l'eut trainée/Voir ce soleil, qui m'ameine la nuit'.

In sonnet III, vv. 1-3,[4] the poet describes how

1. For example, see infra, I, vv. 1-2, 13-14; II, vv. 1-2, 7-8, 10-11; III, vv. 1-3, 5-6, 10-11; V, vv. 1-2, 6-8; VI, vv. 5-6, 9-10, 13-14; VIII, vv. 1-2, 3-4, 7-8.
2. See infra, I.
3. See infra, II.
4. See infra, III.

Du ciel çà bas, les Graces descendues
D'un beau chef d'or crespe, & long estendu
Firent un ret, qu'Amour m'a puis tendu.

This lengthy enjambement suggests both the gradual descent of the Graces, and the length of the hair used to make Love's net. In vv. 10-11, the poet comments: 'Si doucement je me vi captiver/Aux chainons d'or des rets où je demeure'; the rejet emphasises the inescapability of the hair bonds, and therefore reinforces the conceit of the lover as a prisoner.

8: CONCLUSION

To what extent does the above analysis corroborate the criticism which Buttet and the Amalthée have, to date, invited? Certainly, this criticism has varied widely. Goujet, dismissing Buttet's collection of odes as 'insipide', warns the reader that 'L'Amalthée vous contenteroit encore moins, si vous aviez la patience de la lire. Ce n'est qu'un recueil de Sonnets où le Poëte ne parle que de sa passion pour son Amalthée...Buttet y est presque tousjours désespéré'.[1] Philibert-Soupé suggests that 'Au lieu de perdre son temps à entremêler des vers saphiques & adoniques, le gentilhomme savoisien eût mieux fait d'éviter les hiatus, de soigner les rimes, de modérer ses hyperboles, de ne pas tant prodiguer les

1. Bibliothèque françoise, XII, 357-358.

digressions mythologiques'.[1] Jacob criticises his use of neologisms, arguing that although 'le principe était peut-être bon,...il a été presque toujours mal appliqué';[2] Jouast accuses him of employing an orthography 'étrange et parfois monstrueuse'.[3] Borson, whilst praising Buttet's originality, suggests that the sonnets 'nous laisse un peu froids'.[4] According to Darmesteter and Hatzfeld, the Amalthée, like Buttet's other poetry, has fallen 'dans un juste oubli'.[5] However, other judgements are more positive. According to Morand, Buttet 'avait toutes les qualités du vrai poète, et l'on peut lui appliquer ce que l'on a dit de du Bellay, l'auteur dont il se rapproche le plus'.[6] Balmain comments on 'la souplesse et la variété de l'inspiration et de la facture de Buttet...des vers heureux, que ne renieraient point nos meilleurs auteurs'.[7] Courthion perceives a pleasing diversity, an 'accent expressif de Villon, tantôt le rire badin de Marot et l'élégance de Ronsard...une naïveté exquise...un délicieux et fin poète érotique'.[8] M. Allen admires 'une sincérité de sentiment et un accent de passion que l'on ne trouve pas souvent

1. Les Oeuvres poétiques, xxviii.
2. OEuvres poétiques, I, xxxvii.
3. OEuvres poétiques, I, c.
4. 'Séance publique du 29 juillet 1897: allocution prononcée par M. le Général Borson, Président', MASBLAS, 4e série (1902), 127-137 (p. 132).
5. Le Seizième siècle en France, p. 129.
6. La Savoie et les Savoyards au XVIe siècle, p. 365.
7. Un Oublié: Marc-Claude de Buttet, p. 20.
8. Un Poéte méconnu: Marc-Claude de Buttet, p. 5.

chez ses prolixes contemporains'.[1]

The majority of these appraisals are undermined by their obvious subjectivity and/or anachronistic perspective of the literary climate in which Buttet was writing.[2] For example, they fail to acknowledge that the Petrarchist schema,[2] the mythological references,[3] the neologisms[4] and the orthography[5] are all characteristic of the first half of the 16th century. What is evident, however, is that the Amalthée reveals the considerable extent to which Buttet, throughout his literary career, remained very much under the influence of the early Pléiade theories and tendencies, and that he did not, therefore follow the group's evolution. The significant use of neologisms,[6] Petrarchist themes,[7] periphrasis[8] and the decasyllable[9] are particularly reflective of what were, by 1575, essentially oldfashioned trends. However, his use of the genre is often original. His manipulation of language frequently achieves an admirable density of expression particularly suited to the economical dimensions of the sonnet form. This is particularly evident in his revision of the 1560 edition.[10] His

1. Anthologie poétique française: XVIe siècle, 2 vols (Paris, Garnier Flammarion, 1965), I, 307.
2. See supra, pp. 239-242.
3. See supra, pp. 253-261.
4. See supra, pp. 275-277.
5. See infra, p. 307.
6. See supra, n. 4.
7. See supra, n. 2.
8. See supra, p. 280.
9. See supra, pp. 285-286.
10. See supra, pp. 282-285.

acquaintance with Classical, Italian and French literature and philosophy reflect the breadth of his erudition, and his ability to integrate their respective trends into his poetry without slavish imitation.[1] It is these qualities which lead me to disagree with I.D. McFarlane that Buttet is merely 'a craftsman,...[who] has given us the materials for poetry rather than poetry itself'.[2] A 'provincial amateur',[3] certainly, but one who, as Ritter comments, deserves recognition as one of the important poets of his era: 'il fait partie d'un cortège où Ronsard et Du Bellay marchent en tête, et à leur suite vingt ou trente poètes qui les ont imités, quelquefois avec bonheur. C'est au milieu de ce groupe et non pas au premier rang, non plus qu'au dernier, que les connoisseurs et les amateurs placeront le gentilhomme de Chambéry'.[4]

1. See supra, pp. 228-269.
2. Renaissance France, 1470-1589 (London, E. Benn/New York, Barnes 1 Noble, 1974), p. 289.
3. McFarlane, Renaissance France, p. 289.
4. Recherches sur le poète Claude de Buttet, p. 159.

CHAPTER 3: THE TEXT

1: THE EDITIONS

Although there is unanimous agreement that the Premier Livre des vers was first published in Paris by Michel Fezandat, considerable confusion has persisted until very recently over its date of publication. One writer claims that it was first published in 1552, although he does not reveal his source.[1] However, the majority view upholds that it first appeared in 1561.[2]

1. See Weber, La Création poétique au XVIe siècle, p. 283, n. 2.
2. See the following: La Croix du Maine, Premier volume de la bibliothèque, p. 306; L'Abbé d'Olivet, Traité de la prosodie françoise (Paris, Gandouin, 1736), p. 13 (he states that 'les Poësies parurent en 1561'); Goujet, Bibliothèque françoise, XII, 356; Pillet, Buttet (Marc-Claude de), p. 397; J.G.T. Graesse, Trésor des livres rares et précieux, ou nouveau dictionnaire bibliographique, contenant plus de cent mille articles, de livres rares, curieux et recherchés, d'ouvrages de luxe, etc., 7 vols (Dresden, Rudolfe Kuntze, 1859-1869), I, 584; J-C. Brunet, Manuel du libraire et de l'amateur de livres, fifth edition, 6 vols (Paris, Firmin Didot Frères, Fils & Cie, 1860-1865), I, 1431; Philippe, Les Poètes de la Savoie, p. 23; Folliet, Un Poète du XVIe siècle, p. 167; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, pp. 12-13; Philibert-Soupé, Les OEuvres poétiques, p. XIV, n. 1; Jacob, OEuvres poétiques, I, xxiv; ibid., I, b, D. Jouast, 'Avertissement'; J. Sharman, The Library of Mary Queen of Scots (London, E. Stock, 1889), p. 106; Balmain, Un Oublié: Marc-Claude de Buttet, p. 13; Nolhac, Ronsard et l'humanisme, p. 320, n. 3; A. Darmesteter and A. Hatzfeld, Le Seizième Siècle en France: tableau de la littérature et de la langue suivi de morceaux en prose et en vers choisis dans les principaux écrivains de cette époque, sixteenth edition (Paris, Delagrave, 1934), p. 129; Champion, Ronsard et son temps, pp. 70, n. 3, 127, n. 4; Perouse, Marc-Claude de Buttet, p. 113; Chamard, Histoire de la Pléiade, III, 104, n. 3; idem, Buttet Marc-Claude de), pp. 145-146; A-M Schmidt, Poètes du XVIe siècle (Paris, Gallimard, 1953), p. 960; D'Amat, Buttet,

Buttet's contemporary, La Croix du Maine, appears to be the first to make such a claim,[1] although writing just a year later in 1585, du Verdier declares that Buttet

> a escrit Deux livres de ses vers, le premier contenant 25. Odes & le Second 31. Odes. Avec son Amalthée de 128. Sonnets. impr. à Paris 8. par Michel Fezandat 1560.[2]

Henceforth, the two divergent claims co-exist, although some writers omit the work entirely from their bibliographies of Buttet.[3] Mugnier also hesitates between the two dates, and arrives at the vague conclusion that 'La première édition des oeuvres de Buttet date de 1560,

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p. 738; A. Cioranescu, Bibliographie de la littérature française du seizième siècle, p. 163; Young, Guillaume des Autelz, p. 175; Balmas, Un poeta del rinascimento francese: Etienne Jodelle, p. 757, n. 273; Brereton, Buttet, p. 239; Demerson, Jean Dorat: les odes latines, p. 338; C. and D. Abry, 'Des parques aux fées et autres êtres sauvages: "Naroues" (XVIe s.), "Naroves" (XIXe s.) et "Naroua" (XXe s.) savoyardes', LMAR, 1-4 (1982), 247-280 (p. 269); Terreaux, Marc-Claude de Buttet et la langue poétique, p. 184; idem, Marc-Claude de Buttet: 'L'Amalthée', p. 641; Imprimeurs et libraires parisiens du XVIe siècle: ouvrage publié d'après les manuscrits de Philippe Renouard par la Bibliothèque Nationale, (Paris, Bibliothèque Nationale, 1964-), VI (1986), p. 361, entry no. 486.

1. La Croix du Maine, Premier volume de la Bibliothèque, p. 306.
2. Du Verdier, La Bibliothèque, p. 840.
3. See the following: Della Chiesa, Catalogo de'scrittori piemontesi, savoiardi, e nizzardi, pp. 244-245; Rossotti, Syllabus scriptorum pedemontii, p. 432. Della Chiesa and Rossotti believe Buttet only published two books of odes in 1560; they make no mention of an edition comprising both the odes and the Amalthée. Grillet, De Buttet (Marc-Claude), 93; Foras, Armorial, I, 88; anonymous, 'Buttet', in Enciclopedia universal ilustrada, IX, 1570; Neri, Buttet, p. 182; anonymous, 'Buttet (Marc-Claude de)', in Grand Larousse encyclopédique, 10 vols (Paris, Larousse, 1960-1964), II, 457.

1561'.[1]

My research is able to resolve this confusion, by confirming that the Premier Livre des vers was first published in Paris by Fezandat in 1560, and that the same publisher reissued unsold copies in 1561 with a new title page. The fact that the majority of writers are unaware of this is probably due to the rarity of copies with a 1560 title page. I know of only two such copies, and have succeeded in locating only one of them.[2]

The unlocated copy appears to be in private possession, as I have found no mention of it in any library or archive catalogue;[3] however, it receives the following mention in the 1783 sale catalogue of the Duc de la Vallière: 'Le premier livre des vers de Marc Claude de Buttet auquel a été (sic) ajouté le second, ensemble l'Amalthée. Paris, Michel Fezandat, 1560. in 8. m. viol.'[4] It was subsequently owned by M. E. Quentin Bauchart, and then by the Baron S. De La Roche Lacarelle.[5] The 1888 sale catalogue of the Baron's library provides an important bibliographical description

1. Mugnier, Marc-Claude de Buttet, p. 29.
2. See infra, bibliography of Buttet's works, no. 8.
3. See infra, bibliography of works consulted.
4. Catalogue des livres de la bibliothèque de feu M. le Duc de la Vallière, III, 362-363, entry no. 3177. It was sold between 12 January and 5 May 1784 for 6 livres.
5. See Catalogue des livres rares et précieux manuscrits et imprimés composant la bibliothèque de feu M. le Baron S. De La Roche Lacarelle (Paris, C. Porquet, 1888),p. 76, entry no. 207: 'Provient des bibliothèques du duc de la Vallière et de M. E. Quentin Bauchart'; on the sale, see unsigned article, MASBLAS, 4ème série 2 (1890), cxxvi-cxxix (pp. cxxvii-cxxviii).

of the copy, : 'Le Premier et le Second Livre des Vers, de Marc-Claude de Buttet. Paris, Michel Fezandat, 1560, pet. in -8, mar. vert, fil., dos orné, tr. dor. Aux armes de Cremeaux, marquis d'Entragues'.[1] I have found no further mention of the copy in subsequent sale catalogues, and its buyer therefore remains unknown.

The only 1560 edition which I have located is in the Bibliothèque de l'Arsenal, in Paris.[2] A careful collation of this copy with those bearing the date 1561 on their title-page reveals that they are identical in pagination, signatures, typography, list of errata and textual content. The one difference is the date on the respective title-pages. It is improbable that the 1561 copy is a reprint of the 1560 edition, as it was the practice to break the type down and redistribute it when the form came off the bed of the press.[3] Consequently, if the copies dated 1561 were reprints, it is unlikely that they would contain the same printing errors as the 1560

1. Catalogue des livres rares et précieux manuscrits et imprimés composant la bibliothèque de feu M. le Baron S. De La Roche Lacarelle, entry no. 207.
2. See infra, bibliography of Buttet's works, no. 8. There is no likelihood that this is the same copy sold in the 1888 sale of the De La Roche Lacarelle library. At the head of the liminary sonnet, fol. [1] v°, 'En bibliotheca D. Crozat' appears in manuscript; in the 18th century, Crozat's library was sold to the Duke de Paulmy, whose collection subsequently formed the foundation of the Arsenal. None of the books in the Arsenal was offered for sale. I am grateful to Mr Dominique Coq, former conservateur at the Réserve of the Bibliothèque Nationale, Paris, for the information he has supplied on the Arsenal collection.
3. See Veyrin-Forrer, Fabriquer un livre au XVIe siècle, p. 299.

copy:[1] they would almost certainly have been corrected. This leads me to conclude that the Premier Livre des vers was first published in 1560, and that in 1561, unsold copies were altered so that the sheet carrying the title displayed the new date. This was common practice, particularly in the second part of the 16th century.[2] It certainly suggests that the work did not sell very well when it first appeared, and so Fezandat, wishing to get rid of remaining copies, decided to reissue it as an apparently new edition of 1561.

It seems unlikely that the work sold well in 1561, since twenty-seven years later, in 1588, Jérôme de Marnef and the Veuve Cavellat, who had bought Fezandat's stock, reissued remaining copies under the title Les Oeuvres Poetiques de Marc Claude de Buttet, savoisien.[3] I have

1. The copies dated 1560 and 1561, respectively, share the following printing errors: the folio sequence is [1], 2-8, 17, 10, 19, 12, 21, 14, 23, 16-74, [75], 76, [77], 78-90, 19, 92-120, [121-124]; also, both copies share the following spacing error fol. 95 v°, sonnet [LXXV], v. 5: 'Sus mon g yron tu la me viens assoir'.
2. See Veyrin-Forrer, Fabriquer un livre au XVIe siècle, p. 306.
3. Mentioned by Renouard, Imprimeurs et libraires parisiens du XVIe siècle, p. 361, entry no. 486. It is interesting that the libraire acquired it, as it tended to promote scientific not literary books. Only Jacob has drawn attention to the work's apparent failure to sell well (OEuvres poétiques, I, xxv-xxvi); however, he mistakenly assumes that the 1588 copy is a 1561 edition, and no evidence exists to support his claim that the work was unsuccessful in 1561 (sic) because Buttet left Savoy just as Fezandat finished publication. See supra, p. 117.

located and examined three copies of this work,[1] and they are all bibliographically identical to the 1560 edition,[2] apart from the title-page. Moreover, the copy in the Bibliothèque Municipale, Versailles, still contains the original 'extrait du privilège du Roy' awarded to Fezandat.

Some critics believe that in 1561, the two books of odes and the sonnet sequence were published under the collective title of the Amalthée.[3] However, in the course of my research, I have found no evidence to corroborate this.

According to one long-standing view, the two books of odes were published together in 1560 without the

1. See infra, bibliography of Buttet's works, no. 8. It is mentioned in the following sale catalogues: Catalogue des livres composant la bibliothèque poétique de M. Viollet-le-Duc, avec des notes bibliographiques, biographiques et littéraires sur chacun des ouvrages catalogués: pour servir à l'histoire de la poésie en France (Paris, Hachette, 1843), p. 298; Catalogue des livres de la bibliothèque de feu M. Jérôme Bignon: composé d'un choix considérable de livres rares, curieux et singuliers, manuscrits et imprimés...dont la vente aura lieu le 8 janvier 1849 et jours suivants (Paris, Chimot, 1848), p. 85, entry 1152; Catalogue des livres manuscrits et imprimés composant la bibliothèque de M. Armand Cigongne, membre de la Société des Bibliophiles, edited by M. Leroux de Lincy (Paris, L. Potier, 1861), p. 172, entry 907 (this copy is at the Bibliothèque Municipale, Chantilly). Contrary to Jacob's claim (OEuvres poétiques, I, xxv, n. 1) neither the catalogue of the Duc de la Vallière nor that of Dufai mention a 1588 copy.
2. For these characteristics, see supra, p. 299.
3. See Auguis, Les Poètes françois depuis le XIIe siècle, V, 155; Mansau, Buttet, le poinçon au coeur, p. 9.

Amalthée, which only appeared for the first time in 1575.[1] A more recent, and similar claim, maintains that the two books of odes were published in 1561, and that the Amalthée first appeared in 1575.[2] There is no evidence to support either of these claims.

A particularly widespread and persistent claim is that the Amalthée was published separately in 1560, and prior to the Premier Livre des vers. The origin of this notion is uncertain, because of the often vague bibliographical references to Buttet's works.[3] Ritter

1. See Della Chiesa, Catalogo de' scrittori piemontesi, savoiardi, e nizzardi, p. 244; Rossotti, Syllabus scriptorum pedemontii, p. 432; E. and E. Haag, La France Protestante: ou vies des Protestants français qui se sont fait un nom dans l'histoire depuis les premiers temps de la Réformation jusqu'à la reconnaissance du principe de la liberté des cultes par l'assemblée nationale; ouvrage précedé d'une notice historique sur le Protestantisme en France et suivi de pièces justificatives, 9 vols (Paris, Bureaux de la Publication, 1846-1859), III, 415.
2. Anonymous,'Buttet'in Enciclopedia universal ilustrada IX, 1570.
3. For example, it is not always clear if a writer who claims the Amalthée was published in 1560 is aware that it was only published in that year as a part of the Premier Livre des vers, or if he believes it was published separately. In the light of this ambiguity, the following all suggest that the Amalthée was published separately in 1560: Colletet, Art poétique, ed. cit.,p. 165; Pillet, Buttet (Marc-Claude de), p. 397; Philippe, Les Gloires de la Savoie, p. 198; idem, Les Poètes de la Savoie, p. 22; Folliet, Un Poète du XVIe siècle, p. 167; Saint-Genis, Histoire de Savoie, II, 51, n. 1; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 8; Philibert-Soupé, Les OEuvres poétiques, p. ix; Jacob, OEuvres poétiques, I, xiv; ibid., Jouast, I, b; A. Tilley, The Literature of the French Renaissance, 2 vols (Cambridge, Cambridge University Press, 1904), II, 21, n. 2; Balmain, Un Oublié: Marc-Claude de Buttet, p. 13; Laumonier, Ronsard: poète lyrique, p. 187, n. 5; Raymond, L'Influence de Ronsard, I, 241; Laumonier, Ronsard: Oeuvres complètes, X, 205-206, n. 3; Perouse, Marc-Claude de Buttet, p. 113; Chamard, Histoire de la

suggests that du Verdier is the originator of the idea.[1] However, du Verdier makes no such claim,[2] and Ritter appears to have misinterpreted his article. Colletet may well be the source: in 1658, he writes that Buttet 'fit imprimer aussi à Paris ses Amours d'Amalthée l'an 1560'.[3] The next reference which I have found to this work is more precise. Writing in 1807, Grillet refers to 'L'Amalthée, poëme de 128 sonnets, Paris 1560'.[4] In 1869, Saint-Genis elaborated further: 'L'Amalthée (323 sonnets) fut imprimée en 1560 à Paris chez Robert Estienne'.[5] He does not state his source, but it is possibly the same as Jacob's. Jacob, who seems to be aware of Saint-Genis's article, refers to the Estienne edition, citing Pillet as his source: 'nous ne croyons pas que cette édition ait été citée par les bibliographes, sinon par le rédacteur de l'article BUTTET dans la Biographie universelle de Michaud'.[6] Jacob's interpretation of the article almost certainly results from the ambiguous way in which Pillet enumerates Buttet's works:

II. Ode sur la paix (de Vervins), Paris, Buon, 1559;
III. Epithalame pour les nosces de Philibert-Emmanuel

Pléiade, I, 242, n. 5; idem, Buttet (Marc-Claude de), pp. 145-146; anonymous, 'Buttet', in Grand Larousse encyclopédique, II, 457; Young, Guillaume des Autelz, p. 175; Demerson, Jean Dorat: les odes latines, p. 337.

1. Ritter, Recherches sur le poète Claude de Buttet, p. 135, n. 1.
2. See supra, p. 297.
3. Colletet, Art poétique, ed. cit., p. 165.
4. Grillet, De Buttet (Marc-Claude), p. 93.
5. Saint-Genis, Histoire de Savoie, II, 51, n. 1.
6. Jacob, Oeuvres poétiques, I, xiv, n. 2.

de Savoye et de Marguerite de France, ibid, Rob. Estienne, 1559, in -4°.; pièce de plus de six cents vers héroiques, précédée d'une épître en prose à la nouvelle duchesse de Savoie; IV. l'Amaltée (sic), ib., 1560, revue et réimprimée à Lyon en 1572 et en 1575.[1]

In entry IV, does 'ib.' refer only to Paris as it does in entry III? This is possible, if Pillet did not know the publisher of the work, but only the place of publication. Jacob has ignored this possibility, and has presumed that the 'ib.' refers to both Paris and Robert Estienne.

Jacob does not justify why the existence of the 1560 Robert Estienne edition of the Amalthée is 'incontestable'.[2] Moreover, those who claim it exists frequently admit that they have never examined the edition themselves or that they do not know where a copy may be found.[3] My own research has brought to light no evidence that such an edition ever existed.[4]

A similarly unsubstantiated claim is made by Chamard. He believes that in 1560, Fezandat published a separate

1. Pillet, Buttet (Marc-Claude de), p. 397.
2. Jacob, OEuvres poétiques, I, xxx, n. 1.
3. See the following: Saint-Genis, Histoire de Savoie, II, 51, n. 1; Jacob, OEuvres poétiques, I, xiv: 'les exemplaires sont d'une excessive rareté...nous n'en avons pas vu un seul'; ibid., Jouast, I, b: 'Cette première édition de l'Amalthée...est d'une telle rareté, que nous n'avons pu en découvrir un exemplaire'; Laumonier, Ronsard: Oeuvres complètes, X, 205-206, n. 3; Perouse, Marc-Claude de Buttet, p. 113; Young, Guillaume des Autelz, p. 175: 'I have not seen this edition';Demerson, Jean Dorat: les odes latines, p. 337: personally informs me that her source is Jouast (see supra).
4. Such an edition would probably have been mentioned in A.A. Renouard, Annales de l'imprimerie des Estiennes ou histoire de la famille des Estienne, 2 vols (New York, Franklin, 1960) or in the Fiche Renouard, BNP.

edition of the Amalthée, yet he does not reveal his source and admits that 'cette édition, à l'heure actuelle, est introuvable'.[1]

A further unproved theory is that the Amalthée was first published separately in 1561.[2]

Several writers claim that the Amalthée was published in Lyon in 1572;[3] they identify neither their source or the supposed publisher. However, I have found no evidence to suggest that it was published in Lyons prior to 1575.

To date, no critic has mentioned the third edition of the Amalthée, which Pyochet reveals that he worked on with Buttet after the publication of the 1575 sonnet sequence.[4] Buttet's death prevented its completion, and only Pyochet's commentary for the first sonnet, transcribed in one of his livres de raison, has survived.[5]

In conclusion, the editio princeps of the Amalthée was published by Michel Fezandat in 1560 in the Premier

1. Chamard, Buttet (Marc-Claude de), p. 145.
2. See Foras, Armorial, I, 288. Foras claims that two editions of the Amalthée were published, the first in 1561 and the second in 1575. His use of the term edition, and the fact that he makes no reference to the odes, suggests that he believes a separate edition of the Amalthée was published in 1561.
3. See Pillet, Buttet (Marc-Claude de), p. 397; Philippe, Les Gloires de Savoie, p. 198; idem, Les Poètes de la Savoie, p. 22; Saint-Genis, Histoire de Savoie, II, 51, n. 1; Burdin, Notice sur la vie et les oeuvres du poète Marc-Claude de Buttet, p. 8; Philibert-Soupé, Les OEuvres poétiques, p. xi; Mugnier, Marc-Claude de Buttet, p. 7; Balmain, Un Oublié: Marc-Claude de Buttet, p. 13.
4. See supra, pp. 165-168.
5. See infra, I.

Livre des vers.[1] It was published again, yet separately, in 1575, by Benoist Rigaud.[2] The third edition, also intended as a separate sequence, was never completed.

2: THE CHOICE OF BASE TEXT

The text of the Amalthée edited in this thesis is that of 1575 [B][3] with variants from 1560 [A], for the reason that [B] is the most complete and the last to be reviewed by the author. For the respective texts of [A] and [B], I have consulted the copies at the Bibliothèque Nationale, Paris (Rés. Ye. 1873 and 1874, respectively).

3: EDITORIAL PRACTICE

In presenting the 1575 text of the Amalthée [B], I have retained the original spelling with the following exceptions: in those cases where i and u are used as consonants, I have replaced them with j and v respectively; I have inserted a cedilla where it is omitted in the original, but is conventional in modern French; accents have been added to the final e of the past participle of verbs ending in er, and also to differentiate between a and à, ou and où, and des and dés.

1. See infra, bibliography of Buttet's works, no. 8.
2. See infra, bibliography of Buttet's works, no. 13.
3. See infra, p. 308, sigla.

I have punctuated according to modern rules. I have inserted the apostrophe and hyphens, and have resolved all abbreviated forms except for &. In all cases where brackets appear in the original text, they have been retained. The diaeresis has also been retained. The original capitalisation has been respected, although I have also capitalised to indicate personification.

All amendments have been made as indicated in the respective list of errata to the 1560 and 1575 editions.

To facilitate reference, I have numbered the sonnets according to the order in which they appear in the text, in both editions. Below the text of each sonnet, I have indicated all other instances of its publication, and all variants.[1] I have omitted variants which are purely orthographical, as the extent of the author's influence on the orthography is unknown.[2] The orthography and punctuation of the variants are reproduced exactly as they appear in the original texts.

1. See infra, p. 308, sigla.
2. I have found no justification for Catach's claim that Buttet 'a réussi cet exploit remarquable d'avoir maintenu l'orthographe qu'il préconisait chez les divers imprimeurs qui ont publié ses poésies' (L'Orthographe française à l'époque de la Renaissance, p. 176).

4: SIGLA

For a complete bibliographical description of these works, see specific references given below each title to the bibliography of Buttet's works.

Le Premier Livre des vers de Marc Claude de Buttet savoisien...Auquel a esté aiouté le second ensemble l'Amalthée (Paris, Michel Fezandat, 1560).
Bibliography no. 8 [A]

L'Amalthée de Marc Claude de Buttet gentilhomme savoisien, nouvellement par lui reveue, mise en son ordre, et de la meilleure part augmentée (Lyon, Benoist Rigaud, 1575).
Bibliography no. 13 [B]

Apologie de Marc Claud. de Buttet pour la Savoie contre les iniures & calumnies de Bartholomé Aneau (Lyon, Angelin Benoist, 1554).
Bibliography no. 1 [C]

Sonets amoureux, par C. D. B. (Paris, Guillaume Barbé, 1559).
Bibliography no. 5 [D]

Les Sonets de Charles d'Espinay, Breton (Paris, Robert Estienne, 1560).
Bibliography no. 6 [E]

Sur la venue de tresillustre Princesse Anne d'Esté Dvchesse de Nemours et Genevois en sa ville d'Annessi (Chambéry, F. Pomar, 1566?).
Bibliography no. 11 [F]

Il battesimo del serenissimo prencipe di Piemonte, fatto nella città di Turino l'anno MDLXVII. il IX. di marzo (Turin, Stamparia Ducal de Torrentini, 1567).
Bibliography no. 12 [G]

Contra. Troisieme livre de chansons mis en musique à IIII. parties par Anthoine de Bertrand (Paris, A. Le Roy and R. Ballard, 1578).
Bibliography no. 17 [H]

L'Oeuvre chrestienne de tous les poëtes françois (Lyon, T. Ancellin, 1581).
Bibliography no. 18 [I]

L'AMALTHEE
DE MARC-CLAUDE
DE BUTTET GENTIL-
HOMME SA-
VOISIEN,
NOUVELLEMENT PAR LUI
REVEUE, MISE EN SON ORDRE, ET
DE LA MEILLEURE PART
AUGMENTEE.

ΚΕΡΑΣ ΑΜΑΘΕΙΑΣ

A LYON,
PAR BENOIST RIGAUD.
M.D.LXXV.
AVEC PERMISSION

Ne refrognés, Stoiques, voz sourcis
Contre ces vers pleins d' amoureux soucis,
Car d'Amalthée y est la corne ouverte, [1]
Et sous le beau d'amoureux ornemens,
Y sont trouvés graves enseignemens,
Et le bon fruit dessous la feüille verte. [2]

Virtutis sumus invidia. [3]

1. Allusion to the horn of Amaltheia, traditionally known as the horn of plenty; on Buttet's use of the Amaltheia myth, see supra, pp. 223-228.
2. Allusion to the laurel, symbol of poetic excellence; see infra, I, n. for Pyochet's commentary on this.
3. Motto of Louis de Richevaux, author of the preface and of sonnet CCCXXII. On Richevaux, see supra, pp. 95-96, 162-163, 166-167.

LOUIS DE RICHEVAUX AU LECTEUR[1]

Me retrouvant n'agueres en celle plaisante & tant renommée ville d'Avignon, en la maison d'un gentilhomme mien ami, en ce tens-là que la plus grande chaleur de l'esté contreint les personnes rechercher leur aise, estant avec quelques-uns de mes plus familiers, ensemble une bonne trouppe de belles & honnorables Damoiselles, comme tous discouroient les uns avec les autres, en prenant le frais sous les trailles, quelqu'un de nous délibera qu'il seroit bon aussi que nous eussions le plaisir de la musique. Et tantôt qu'une diversité d'instrumens fut apportée, un jeune chantre prit la harpe, aucunes des Damoiselles le luc, les autres les cistres, autres le livre, & accorderent si bien à la douceur de leur voix, qu'encores que je fusse en devis à part avec une (aux vertus de laquelle je me suis voüé serviteur), je fu contreint, (les oiant si bien dire), de rompre le plaisir que je prenoi, pour me joindre à leur trouppe, & leur tenir compagnie. Et ne fu seul émeu à leurs accors, car elles-mesmes ne s'en povoient souler, reiterant le chant par quatre, ou cinq fois, tant l'armonie leur estoit agreable. Or si la musique fut trouvée bonne,

1. On Louis de Richevaux, see supra, p. 310, n. 3.

moi, qui sur le livre notoi les parolles, trouvei la lettre encores meilleure, & demandei si c'estoient des vers de Ronsard, ou de Dubellai, à quoi une me répond: 'Vous estes comme ceux qui mangent les fruits estrangers, & ne reconnoissent ceux qui leur sont plus familiers, encores qu'ils soient bons; ce sont des vers de L'Amalthée'.[1] Comme je repliquoi le contraire, elle fit apporter le livre, & me dit: 'Tenés & voiés si je di vrai, mais rendés-le moi: je ne le veu perdre, pource qu'il est fort beau, & qu'autrefois m'avés asseuré que c'est l'oeuvre d'un de voz plus grans amis'. Je me saisi du livre, mais sans le rendre, car à mon retour, comme j'estoi contreint de sejourner à la plus vehemente chaleur du jour, pour rendre mon voiage plus agreable, estant retiré au logis, je ne prenoi autre plaisir qu'à le lire, & ne me puis asses émerveiller de son autheur, qui en tenoit si peu de conte, (encores qu'il eut trouvé faveur), qu'il ne le vouloit voir que par contreinte, tant pour estre des premiers traits de son adolescence,[2] que pour se repentir (ce croi-je), d'avoir écrit d'Amour. Ne voulant estre si outrageusement severe, j'ai fait comme celui qui,

1. Allusion to the 1560 edition of the Amalthée. See infra, bibliography of Buttet's works, no. 8. On the only known musical setting for one of the sonnets, see supra, pp. 176-179, infra, XCV, n. 2.
2. For the earliest known sonnet in the Amalthée, see infra, XCVII. It was first published in 1554, when Buttet was aged between twenty-four and twenty-five.

trouvant le fils d'un sien ami en estrange païs, mal en ordre, & dévalisé, le reconnoissant à la semblance du pere, & sachant qu'il est de bon lieu, le retient pour le ramener en sa maison, à fin que puis son pere aussi le reconnoisse. Tu me dois donques sçavoir bon gré, ami Lecteur, si par mon moien tu as jouïssance de cette oeuvre, mise en meilleur estat qu'au paravant, qui ai tant fait envers son autheur, qu'en fin veincu de mes remonstrances, il ne l'a seulement reveuë, mais bien augmentée de la meilleure part, tellement que, si au paravant L'Amalthée[1] a esté veuë belle & de bonne grace, meintenant tu la trouveras vétue de riches & pompeux accoutremens. Et à la verité, quiconque la regardera de bien pres, s'il a aucun jugement en la poësie, il trouvera que c'est l'une des plus excellentes oeuvres (en cet argument) qui soit en toute la langue Françoise, & qu'outre la diversité de doctrine qu'elle contient, son autheur a si naïvement representé les passions d'amour, & sont ses vers si bien poursuivis, & si bien conclus, qu'on peut voir par iceux, qu'entre tant d'esprits qui en ce tens ont tasché par tels labeurs se faire connoitre, MULTI SUNT QUI BOVES STIMULANT, PAUCI

1. Further allusion to the 1560 edition; see supra, p. 312, n. 1. Contrary to what Richevaux states here, this edition does not appear to have had a favourable reception; see supra, pp. 97-98, 300-301.

VERO ARATORES.[1] Il est en ses vers grave, heroique, & plein de belles sentences, inventif, & en vain quelques-uns se sont essaiés de le suivre, taschans l'anticiper en ses inventions. Il a beaucoup écrit, entre autres choses certeins poëmes heroiques, qu'il nomme Idyllies à l'imitation de Theocrite; cinq volumes de Lyriques; un livre des plus illustres & apparens personnages de son païs;[2] la nouvelle poësie en vers mesurés, comme les Grecs & Latins;[3] trois tretés qui ne seront veuz que de la posterité, à qui il les dédie; nommés des choses là décrittes, à sçavoir Les Hystoriens, Le Monde bigarré, & Pandore; mais à mon gré, il s'est monstré excellent en la traduction de Job, faite en diversité de vers,[3] pour les chanter, qui sera bien tôt mise en lumiere, & estoit promise & reservée à feu tresillustre, tresvertueuse, & non jamais asses louëe princesse, Madame la Duchesse de Savoie.[4] Du reste de ses oeuvres, il m'a asseuré qu'il te feroit

1. I have been unable to identify the author of this dictum.
2. Probably the work mentioned by Buttet in the postface to the Premier Livre des vers, fol. [123] r°: 'Je dedierai le troisiesme de mes vers à la hautesse de Monseigneur, là où j'espere loüer la vertu des plus illustres personnes de mon pais'; see infra, appendix 2, ll. 171-173; bibliography of Buttet's works, no. 33.
3. On Buttet's interest in metrical verse, see supra, pp. 60, 109, infra, appendix 2, ll. 89-127.
4. Probably the work referred to in the postface of the Premier Livre des vers, fol. [122] r°: Buttet tells the duchess: 'j'espere te faire present d'une euvre entiere en divers especes de vers'; see infra, appendix 2, ll. 110-111 , bibliography of Buttet's works, no. 30. The works mentioned in ll. 74-88 have disappeared.

90 part, ausquelles L'Amalthée servira d'avant-coureur. Ce pendant, pour satisfaire aux curieux esprits de plusieurs non asses entendus aux mysteres de la poësie, je te promets d'i faire bien tôt un commentaire.[1] Et à tant je te supplie, ami Lecteur,
95 prendre ma diligence d'aussi bonne part, qu'elle est émeüe de bonne volunté, n'estimant faire peu en ceci, si je puis entreprendre chose, qui à ton proufit te puisse estre plaisante & bien agreable. De Lyon ce X Septembre, M.D.LXXIIII.[2]

100 Virtutis sumus invidia

Les fautes survenues en l'impression sont corrigées à la fin du livre apres la table, pourquoi si en lisant quelque mot s'i treuve de moins, ne sois point paresseux d'i avoir recours.[3]

1. Pyochet was also asked to prepare a commentary, yet after Buttet's return from Lyon. For a discussion of this, see supra, pp. 165-168.
2. The preface was probably written later than this date. Although it refers to the Duchess as dead by 10 September, evidence shows that she was still alive: I have discovered two letters written by Marguerite to Emmanuel-Philibert on 10 and 12 September respectively; see AST, Pri. Sez., lettere principi, duchi e sovrani: mazzo 11, fasc. 10, lett. 7, 8. See also, Stevens, Margaret of France, p. 303, who claims that she died on 14 September.
3. See infra, p. 925.

ΕΙΣ ΜΑΡΚΟΥ ΚΛΑΥ
ΔΙΟΥ ΒΟΥΤΤΗΤΟΥ
ΑΜΑΛΘΕΙΑΝ

Τοῦ σε μελίζεϑαι Βούττητ' ἔρον εἰς τόσον ἁγνὸν,
Εἰς ὅσον ἦν ἥρας, αυγγενέος τε διὸς,
Εὖθ' ἁπαλὰ φρονέων ἁπαλόφρονι δαίμονι δαίμων
Νήϊδος ἐν κόλπῳ παῖς συνέπαι ζε τροφοῦ,
Αἴτιον ἂν φαίητις, ἀμαλϑείης ὅτι νύμφη
Πρὶν γάλα δοῦζα δή, καί σε γαλακτο ζοφεῖ.

Ιω. Αὐράτου

1. First published in 1560 (A), fol. 76 v°. No variants. Published for a third time in 1586, in Daurat's Epigrammatum lib. III, p. 68, in the corpus Ioanni Aurati Lemovicis poetae et interpretis regii Poëmatia. Hoc est poëmatum lib. V, epigrammatum lib. III, anagrammatum lib. I, funerum lib. I, odarum lib. II, epithalamiorum lib. I, eclogarum lib. II, varium rerum lib. I. Cum indicibus rerum et verborum locupletissimis (Paris, G. Linocier, 1586). No variants.
2. On Buttet's use of the Amaltheia myth, see supra, pp. 223-228.
3. Jean Daurat, or Dorat (1508?-1588), associate of the Pléiade and one of the major influences on the group. On his links with Buttet, see supra, pp. 60-61, 109-111, 173, infra, appendix 3. On Daurat, see the following: Marty-Laveaux, Oeuvres poétiques de Iean Dorat: poète et interprète du roy: avec une notice biographique et des notes (Paris, Lemerre, 1875), pp. v-lxxxiv; P-P Robiquet, De Ioannis Aurati poetae regii vita et latine scriptis poematibus (Paris, Hachette, 1887), Raymond, L'Influence de Ronsard, I, 10, 11, 13 et passim and particularly 268, n. 3; Chamard, Histoire de la Pléiade, I, !&-!(, 99-116, 125-127 et passim; G. Demerson, Dorat en son temps: culture classique et présence au monde, preface by I.D. McFarlane (Clermont-Ferrand, Adosa, 1983). At the Minutier Central, Paris, a considerable number of documents concerning Dorat have come to light; cf. Documents du Minutier Central des notaires de Paris: Ronsard et ses amis, edited by M. Jurgens (Paris, Archives Nationales, 1985), pp. 244-317 (entries 126-179), 353 (entry 213).

IN MARCI CLAUDII

BUTTETI AMALTHEAM

Quòd tibi tam casti Buttete canuntur amores,
Quàm qui Iunonis, fratris erántque Iovis:
Donec adhuc simplex cum simplice numine numen
Naïdos altricis luderet in gremio:
Credibile est fieri, quòd Amaltheae dedit olim
Quae lac Nympha Iovi, nunc dat & illa tibi.

Io. Aurati.

1. First published in 1560 (A), fol. 76 v° (no variants). Published for a third time in 1586, in Dorat's Epigrammatum lib. III, p. 68, in the corpus Ioannis Aurati Lemovicis poetae et interpretis regii Poëmatia. No variants. It is a translation of the preceding Greek sextain; see supra, p. 316, n. 1-3.

I[1]

Je n'ai point veu[2] au mont à double creste[3]
Clion, ses seurs,[4] ni le Dieu Cynthien,[5]
Ni le crystal du pié Pégasien,[6]
Où l'Ascrean laüra sa docte teste.[7]
Bien m'apparut (j'en jure sa sagette),[8]
Le Dieu d'amour, l'enfant Idalien,[9]
Qui m'apportant le rameau Paphien,[10]
'Tien', me dit-il,'sois mon sacré Poëte.'[11]
Adonq' veincu d'une Nymphe[12] excellente,
Ces jeunes vers à sa gloire je chante,
Qui periront, peut-estre, en fruit non meur.[13]
Gagne un plus haut l'éternité heureuse:
Asses je vi si mes chants font piteuse
La grand' beauté par qui heureux je meur.[14]

First published in 1560 (A): [I]. Variants from A.
5. Bien ai ie veu
9. Lors me donnant à vne Nymphe gente
11. Qui periront, peut estre, sans honneur
13. A moi suffit si mes chants font piteuse

1. This is the only sonnet for which Pyochet's annotations, presumably for the third never published edition of the Amalthée, are extant; on the preparation of that edition, see supra, pp. 165-168. For the original annotations, see LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 10 ro-11 vo; reproduced by d'Oncieu de la Batie, Note sur les derniers moments du poète Marc-Claude de Buttet, pp. 353-355. These annotations begin:

ANNOTATION

La plus part des anciens poetes, soit Grecz soit Romains, ont tousjours, sellon le dire de Virgille 'ab Jove principium', commencé leurs oeuvres par

l'invocation de quelque presomptive divinité. Homere en son Illiade 'Iram cane musa' etc. et en son Odysée; Hesiode en sa Theogonie; Virgille au premier de son Eneide ('Musa mihi causas memora'), et le poete Lucain a invoqué la deesse Venus, 'Eneadum genitrix', et [fol. 10 v°] et [sic] les aultres poetes de mesme. Nostre autheur, sans les invoquer, les invoque disant par ce premier sonet qu'il n'a point veu ny les Muses ny Phebus ny aultre divinité sinon le Dieu d'amour qui s'aparut à luy, luy commanda d'escrire ses vers amoureux et estre son prestre, disant qu'il ne luy chaut qu'ung aultre par ses escritz se rende immortel quar les siens ne tendent à aultre but qu'à gaigner la bonne grace de son Amalthée et la rendre ploiable à ses affections.

For the references Pyochet here alludes to, see Virgil, Eclogues, III, v. 60; Homer, Illiad, I, vv.1-7; idem, Odyssey, I, vv. 1-10; Hesiod, Theogony, v. 1 ff; Virgil, Aeneid, I, v. 8. His reference to Lucan is erroneous: he cites Lucretius, De rerum natura, I, v. 1. Raymond (L'Influence de Ronsard, I, 242) identifies Ronsard as Buttet's source; see Amours, ed. cit., IV, 137, CXLII, vv. 1-4:

Je ne suis point, Muses, accoustumé
De voir la nuict vostre dance sacrée:
Je n'ay point beu dedans l'onde d'Ascrée,
Fille du pied du cheval emplumé.

Despite the similarity in movement, on the probability that Buttet is rather inspired by Tyard, Erreurs amoureuses, II, ed. cit., II, p. 259, 'Sonet au lecteur', see supra, pp. 250-251.

2. 'Je n'ay point veu': c'est une imitation tant d'Ovide qui dit "Non mihi sunt visae Clyo Clyus ne sorores" que de Perse en sa premiere satire: "Nec fonte labra pro luy caballino"' (LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 10 v°).

Pyochet erroneously cites Ovid, Ars amatoria, I, v. 27: 'Nec mihi sunt visae Clio Cliusque sorores'. His reference to Persius is also incorrect; for 'Nec fonte labra prolui caballino', see Satires, prologue, v. 1.

3. 'Au mont à double creste': metaphore pour dire à deux coupeau ou deux coupes. C'est le mont Parnasse, situé en Phocide qui a deux cornes, l'une appelée Libores et l'aultre Hyampes (ainsi les nomme Herodotus en son Uranie). Consacré à Phebus et aux Muses, Perse l'apelle "in bicepiti Parnasso"'(LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 10 v°).

Herodotus, in fact, names the two peaks as Tithorea

(Τιθορέα) and Hyampeia (Υαμπείη); see Urany, vv. 32, 39. On the persistent disagreement on the names of these two peaks, see Pauly-Wissowa, 'Das Problem des Parnassus biceps' in Realencyclopädie, XVIII, 1595-1603. For Pyochet's reference to Persius, see Persius, Satires, v. 2: 'Nec in bicipiti somniasse Parnasso'. For a similar image, see also Ovid, Metamorphoses, I, vv. 316-317: 'Mons ibi verticibus petit arduus astra duobus/Nomine Parnassus'; ibid., II, v. 221:'Parnassusque biceps'.

4. 'Clyon ses seurs': Clyon, une des neuf Muses, chascune desquelles preside à quelque science; elle donne ayde à ceux qui escrivent les gestes des roys, capitaines et actes militaires, les aultres particulierement à aultre chose. Voy ung epigramme au recueil apres l'Eneide qui se commence: "Clyo gesta cane"'(LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 10 v°).

Cleio was the Muse of history. On the classical dissension concerning the number of Muses, see Pauly-Wissowa, 'Verschiedenheit der Anzahl' in Realencyclopädie XVI, 687-691. Hesiod is reputedly the first to name all nine, hence he is possibly Pyochet's source; see Theogony, v. 77 ff. On the Muses in general, see Pauly-Wissowa, op. cit., XVI, 679-757. I have found no epigram by Virgil beginning 'Clyo gesta cane'; Pyochet is possibly thinking of Catalepton, IV, v. 10: 'Clio tam certe candida non loquitur'.

5. 'Ny le Dieu Cynthien': c'est Phebus Appollon, ainsi appellé parce que luy et Diane sa seur nasquirent en la montagne de Cynthie en l'isle de Delos, laquelle est de telle haulteur que son ombre couvre universellement tout le circuit de la ditte isle de Delos' (LBDC, Pyochet: livres de raison: inventaire de mes titres, fols 10 v°-11 r°).

For this classical periphrasis, see among others Callimachus, Hymn to Delos, vv. 9-10: 'Απόλλων/ Κύνθιος ; Horace, Carmina, I, xxxi, v. 2 'Cynthium'; Ronsard, Le Bocage, ed. cit., VI, 25, 'Epitafe d'Albert joüer de luc du roi', v. 16: 'Dieu Cynthien'.

6. 'N'y le cristal du pied Pegasien': metaphore pour dire l'eau claire du mont d'Helicon. Pour entendre cecy, faut noter que Pegasse estoit un cheval aislé vollant par l'air, lequel, aiant cullebuté son maistre Bellerofon de l'air en terre, se vint parquer sur le mont de Parnasse, et frappant du pied contre le roc, fit sourtir et jaillir une fontaine nommée du nom du cheval Hippocrene, de l'eau de laquelle tous les poetes, pour estre plus aptes à la poesie, se vont souler et en boire (LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 r°).

I have found no version of the myth which directly fuses the founding of Hippocrene with the Bellerophon episode as Pyochet does here. On the variations on the founding of Hippocrene by Pegasus, see Pauly-Wissowa, Realencyclopädie, VIII, 1853-1857. Hippocrene was one of the springs sacred to Apollo and the Muses, and was believed to inspire poetic creativity. Buttet's periphrasis is inspired by the etymology of the Greek name, Hippocrene: Ιππο, horse, and κρήνη, source. Since classical times, Hippocrene has frequently been referred to by periphrasis based on this etymology and on the Pegasus myth; see among others, Persius, Satires, prologue, v. 1: 'fonte...caballino'; Ovid, Metamorphoses, V, vv. 256-257: 'Fama novi fontis nostras pervenit ad aures,/Dura Medusaei quem praeceptis ungula rupit'; Tyard, Erreurs amoureuses, II, ed. cit., p. 259, 'Sonet au lecteur', vv. 1-2: 'Je n'ay encor de la sainte eau sceu boire/Dessouz le pied du prompt cheval des cieux'; Ronsard, Amours, ed. cit., IV, 4, 'Voeu',v. 3: 'le bord du chevalin crystal'; Du Bellay, OEuvres poétiques, edited by H. Chamard, Sociéte des Textes Français Modernes, 5 vols (Paris: vols 1-2: E. Cornély; vols 3-5: Hachette, 1908-1923), II, Regrets, p. 53, II, v. 4: 'l'onde au cheval'.

7. 'Ou l'Ascrean laura sa docte teste': Laura corona de laurier. Phebus Apollon, poursuivant au cours la nymphe Daphne, fille de Peneus, elle fut meue en laurier lors il en print une branche et s'en fit une coronne. Voy Ovide au premier de sa Metamorphose. Voila l'occasion pour laquelle les poetes portent coronne de laurier en suivant Phebus leur patron. L'Ascrean, c'est le poete Hesiode, natif d'une petite bourgade au pied du Mont Parnasse ditte Ascra. 'Laura sa docte teste': c'est à dire, fut coroné poete par les Muses d'Helicon, lors qu'il menoit paistre ses agneaux comme luy mesme le tesmoigne: '
'(LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 r°).

For Pyochet's source of the Daphne myth, see Ovid, Metamorphoses, I, vv. 452-567, in particular vv. 545-567. For a detailed study of the laurel as a symbol of poetic glory, see F. Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle: des rhétoriqueurs à Agrppa d'Aubigné (Genève, Droz, 1969), pp. 365-386. For a similar periphrastic allusion to Hesiod, see Ovid, Amores, I, xv, v. 11: 'Vivet et Ascraeus'; for its frequent use by Buttet's contemporaries, see among others, Ronsard, Le Cinquiesme Livre des odes, ed. cit., III, 149, VIII, v. 554; idem, Amours, ed. cit., IV, 129, CXXXIII, v. 4; Du Bellay, Regrets, ed. cit., II, v. 2. Contrary to what Pyochet claims, Ascra was not at the foot of Mount Parnassus (in Phocis) but of Mount Helicon, in Boeotia. The source of Pyochet's reference to Hesiod's

encounter with the Muses is the Theogony, vv. 22-34.

8. 'J'en jure sa sagette': jurement d'amoureux, c'est-à-dire, son povoir, car toute la puissance du dieu d'amour consiste en ses flesches, les doréez pour le contentement et les plombéez pour le refus' (LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 r°).

For Pyochet's distinction between Love's arrows, see Ovid, Metamorphoses, I, vv. 468-474. For a fuller development of this traditional image of Love's arrows, see infra, III, vv. 7-8 and n. 7.

9. 'L'enfant Idalien': c'est le dieu Cupidon, ainsi appellé pour pour [sic] le mont Ida en Frigie, consacré à la deesse, Venus, sa mere, surnommée Idalienne' (LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 11 r°).

Pyochet has confused Mount Ida in Phrygia, near Troy with Mount Idalus or Idalia in Cyprus; the adjective, idalien, is derived from the Latin adjective idalius, and not from idaeus, the adjective pertinent to Mount Ida. Idalia or Idalium was a town in Cyprus sacred to Venus, consequently its adjective is frequently used by classical writers to indicate either the goddess or her offspring, as in this sonnet. The adjective idalien is not frequently used by Buttet's contemporaries to indicate Cupid; for example, Ronsard only ever uses it once in such a periphrasis; see Les Amours d'Eurymedon et de Callirée, ed. cit., XII, 163, 'Elégie du Poète à Eurymedon', v. 129: 'enfant Idalien'.

10. 'Le rameau Paphien': c'est le myrthe arbre consacré à la deesse Venus qui croit abondamment en Paphos, situé en l'isle de Chypre. Paphus, filz de Pygmalion et de la statue que Venus luy anima, fonda la ditte ville de Paphos en l'isle de Chypre, en laquelle Venus la plus part faisoit sa demeure. Horace dit: " O Venus regina gnydi paphique, etc.", ce qui se povoit dire sommairement pour l'intelligence de ce premier sonet (LBDC, Pyochet, livres de raison: inventaire de mes titres, fol. 11 v°).

For Pyochet's reference to Pygmalion, see Ovid, Metamorphoses, X, vv. 243-297; for his reference to Horace, see Carmina, I, xxx, v. 1: 'O Venus regina Cnidi Paphique'.

11. For the notion of the poet elected to be the interpreter and prophet of the gods, see Hesiod, Theogony, vv. 22-34; Plato, Phaedrus, 278B-279C; Ovid, Ars amatoria, III, vv. 548-550:

Numen inest illis, Pieridesque favent
Est deus in nobis, et sunt commercia caeli:
Sedibus aetheriis spiritus ille venit.

See also Laumonier, Ronsard: poète lyrique, p. 339 ff; Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 253-256.

12. Nymphes were inferior female divinities living in rivers, streams, grottoes and mountain tops; see Homer, Odyssey, VI, v. 123 ff; ibid., XII, v. 318; idem, Iliad, XX, v. 8; ibid., XXIV, v. 615. It is a commonplace term in Petrarchist poetry to describe the mistress, although Petrarch himself uses it rarely and only once to refer to Laura; see Canzoniere, ed. cit., p. 215, CLIX, v. 5; ibid., p. 355, CCLXXXI, v. 9; ibid., p. 377, CCCIII, v. 10; ibid., p. 398, CCCXXIII, v. 42. On the use of the term, see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, p. 198.

13. Image used in a context reminiscent of Du Bellay; see preface to 1549 Olive, ed. cit., p. 168: 'cest ouvraige precipité, semblable à un fruict abortif'; see also L. Domenichi, Rime diverse II, fol. 87 v°, vv. 1-2:'Mentre il giardin del mio sterile ingegno/Tanti produr non puo frutti ne fiori'.

14. Traditional paradox in amatory poetry; see Ovid, Amores, II, x, vv. 29-30: 'Felix, quem Veneris certamina mutua rumpunt!/Di faciant, leti causa sit ista mei!'; Propertius, Elegies, II, i, v. 47: 'Laus in amore mori'; Petrarch, Canzoniere, ed. cit., p. 195, CXL, v. 14: 'Ché bel fin fa chi ben amando more'; Ronsard, Amours, ed. cit., IV, 56, LIII, v. 14: 'Et plus heureux qui meurt pour l'amour d'elle'.

II[1]

Trop fut mon oeil de voir avantureux[2]
Celle sous qui tout cueur veincu se range,
Quand de moi-mesme à l'heure tout estrange,
Je me vi pris au lien amoureux.[3]
En m'allechant d'un regard doucereux,[4]
Tant m'enchanta son beau visage d'ange,[5]
Que j'en langui, que tristement j'en change
Ma couleur vive, à un teint langoreux.[6]
Ah, que ma vie estoit bien fortunée,
Si mon destin,[7] helas, ne l'eut trainée
Voir ce soleil,[8] qui m'ameine la nuit![9]
Là des beautés je vi le but extresme,[10]
Là en plaisir je me perdi moi-mesme,[11]
N'aimant plus rien que ce qui plus me nuit.[12]

First published in 1560 (A): [II]. Variants from A.
9. Ah que i'étoi que i'étoi fortuné
10. Si mon destin helas ne m'eut trainé

1. Popular Petrarchist theme of the *innamoramento*; vv. 1-8 are possibly inspired by Ronsard, *Trois livres du recueil des nouvelles poesies*, II, ed. cit., XII, 171, 'Sonet', vv.. 1-7:

Certes mon oeil fut trop avantureux
De regarder une chose si belle,
Une vertu digne d'une immortelle,
Et dont Amour est mesme amoureux.
Depuis ce jour je devins langoureux
Pour aymer trop cesse beauté cruelle.

For further instances of this theme, see among others, Petrarch, *Canzoniere*, ed. cit., p.5, III; C. Tolomei, *Rime diverse*, I, 363, 'Beata sia quell'hora, e 'l giorno,

e 'l punto'; Du Bellay, Olive, ed. cit., p. 59, V; Tyard, Erreurs amoureuses, I, ed. cit., p. 101, 'Epigramme';Ronsard, Amours, ed. cit.,IV, 6, II; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 237, VII; for a detailed study of this theme, see Weber, La Création poétique au XVIe siècle, pp. 237-249; G. Mathieu-Castellani, Les Thèmes amoureux dans la poésie française 1570-1600, Bibliothèque Française et Romane publiée par le Centre de Philologie et de Littératures romanes de l'Université des Sciences Humaines de Strasbourg, série C: Etudes Littéraires (Paris, Klincksieck, 1975), pp. 33-39.

2. Line inspired by Ronsard, see supra, n. 1. For this common amatory conceit, see also The 'Délie' of Maurice Scève, edited by I.D. McFarlane (Cambridge, Cambridge University Press, 1966), p. 120, I, vv. 1-2: 'L'Oeil trop ardent en mes ieunes erreurs/Girouettoit, mal caut, a l'impourueue'; Tyard, Erreurs amoureuses, III, ed. cit.,p. 296, XXXII, vv. 1-2: 'Mon oeil trop peu caut buvant alterement/D'une beauté l'amoureuse douceur'.

3. Particularly reminiscent of Tyard, Erreurs amoureuses, III, ed. cit., p. 273, IX, v. 9: 'Melline, estreinte en l'amoureus lien'; for other examples of this commonplace Petrarchist motif, see Petrarch, Canzoniere, ed. cit., p. 345, CCLXXI, vv. 1-2: 'L'ardente nodo ov'io fui d'ora in hora,/contando, anni ventuno interi preso'; Ronsard, Amours, ed. cit., IV, 85, vv. 9-10: 'j'ay grand peur de me voyr escarté/Du doulx lien qui doulcement offense'.

4. For a similar expression and possible source, see Ronsard, Amours, ed. cit., IV, 102, CIV, v.2: 'son bel oeil qui m'alesche en sa nasse'; idem, Elegies, mascarades, et bergerie, ed. cit., XIII, 54, 'Elegie à la majesté de la royne d'Angleterre', vv. 343-344: 'un bel oeil qui pourroit allecher/D'un seul regard en amour un rocher'. For the traditional notion, traceable back to Hesiod, that love is awakened through the eyes, see L.K. Donaldson-Evans, Love's Fatal Glance: a Study of Eye Imagery in the Poets of the Ecole Lyonnaise, Romance Monographs Incorporated, 39 (Mississippi, University Press, 1980). It is an essential component of Platonic/neo-Platonic theories on love; see Plato, Phaedrus, 250E-252C; Ficino, Commentum cum summis capitulorum, ed. cit., p. 179, XXIX; B. Castiglione, Il libro del cortegiano, ed. cit., pp. 271-272, III, lxvi. The conceit frequently occurs in Petrarchist poetry; see among others, Petrarch, Canzoniere, ed. cit., p. 5, III, 9-10: 'Trovommi Amor del tutto disarmato/et aperta la via per gli occhi al core'; A. Navagero, Rime diverse, I, 97: 'DONNA de bei uostr' occhi i uiui rai'; Tyard, Erreurs amoureuses, I, ed. cit., p.101, 'Epigramme', vv. 1-4; Du Bellay, Olive, ed. cit., p. 77, XXII, vv. 1-4.

5. Traditional Petrarchist image of the mistress as a semi-divine creature, inhabiting the angelic sphere of the neo-Platonic cosmos. For a similar evocation, see the

following: Petrarch, Canzoniere, ed. cit., p. 314, CCL, v. 2: 'quella dolce angelica sua vista'; Du Bellay, Olive, ed. cit., p. 109, LV, v. 13: 'O face d'ange!'; Ronsard, Amours, ed. cit., IV, 61, LIX, v. 10: 'l'angelique visage'.

6. Commonplace conceit of the debilitating effects of love; see among others, Plato, Phaedrus, 251B; Petrarch, Canzoniere, ed. cit., p. 127, XCIV; Sannazaro, Sonetti e canzoni, ed. cit., p. 139, VI; Du Bellay, Olive, ed. cit., p. 67, XII, vv. 1-8; Ronsard, Amours, ed. cit., IV, XVI, v. 12: 'ma palle couleur'; Tahureau, ed. cit., Sonnetz, odes, et mignardises, ed. cit., p. 278, XLVI, vv. 53-54: 'Ce méchef épouvantable,/Qui me rend palle et defait'.

7. Reminiscent of Petrarch, Canzoniere, ed. cit., p. 21, XIX, v; 13: 'mio destino a vederla mi conduce'; for less direct parallels, see also Ariosto,in Opere minori: Rime: canzoni, edited by Aldo Vallone (Milan, Rizzoli, 1964),p. 60, vv. 37-44; Du Bellay, Olive , ed. cit., p. 75, XX, vv. 1-2: 'Puis que les cieux m'avoient predestiné/A vous aymer'; Tyard, Erreurs amoureuses, I, ed. cit., LX, vv. 9-14; Ronsard, Amours, ed. cit., IV, 20, XVII, v. 1 ff. On this established conceit that Destiny is responsible for the innamoramento, and on the treatment of the theme with particular reference to the Pléiade, see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 202-211.

8. Frequent Petrarchist metaphor to describe the beloved; see among others, Petrarch, Canzoniere, ed. cit., p. 11, IX, v. 10: 'costei, ch'è tra le donne un sole'; P. Barignano, Rime diverse I, 25: 'Il Sol, che solo a gli occhi miei fa giorno'; F. Coccio, Rime diverse, I, 358: 'Poi che'l mio Sole altroue il suo splendore'; Du Bellay, Olive, ed. cit., p. 65, XI, v. 5: 'mon soleil'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 244, XIV, vv. 12-14. On the Platonic/neo-Platonic significance of sunlight, see infra, III, n. 4.

9. For a similar antithesis and possible source, see Scève, Délie, ed. cit., p. 189, CXXVIII, vv. 1, 9-10:

> Ce bas Soleil, qui au plus hault fait honte,
> ...son cler iour serenant la Contrée,
> En ma pensée a mys l'obscure nuict.

Also, see Ronsard, Amours, ed. cit., IV, 22, XVIII, v. 9: 'Un oeil puissant de faire jours les nuictz'.

10. Platonic/neo-Platonic notion that the beloved is an inferior reflection of the Ineffable Godhead; for a more extensive treatment of the theme, see infra, CCXXIII, n. 3.

11. Vv. 10-11: philosophical content and use of anaphora in vv. 10-11 inspired by two possible sources: B. Daniello, Rime diverse, I, 316, vv. 12-14:

Iui è quel sommo ben ch'ogni huom desia;
Iui'l uero riposo; iui la pace
Ch'indarno tu quagiu cercando uai.

See also Du Bellay's imitation, Olive, ed. cit., p. 163, CXIII, vv. 9-14:

Là, est le bien que tout esprit desire,
Là, le repos où tout le monde aspire,
Là, est l'amour, là le plaisir encore.

Là, ô mon ame au plus hault ciel guidée!
Tu y pouras recongnoistre l'Idée
De la beauté, qu'en ce monde j'adore.

On the extase amoureuse, see Weber, La Création poétique au XVIe siècle, pp. 249-252; it is a theme recalling the Platonic/neo-Platonic theory that love is the fourth type of madness; see Plato, Phaedrus, 244A-B; ibid., 265B; Ficino, Commentarium in Phedrum, ed. cit., p. 74, II; ibid., p. 84, IV. It is a frequent Petrarchist theme; see for example, Petrarch, Canzoniere, ed. cit., p. 231, CLXXV, vv. 1-2: 'Quando mi vène inanzi il tempo e'l loco/ov'i'perdei me stesso'; Du Bellay, Olive, ed. cit., p. 146, XCIV, vv. 5-6: 'une doulce rapine/Se faict en moy: je me pers'; Ronsard, Amours, ed. cit., IV, 7, II, vv. 10-11: 'Quand je la vi, quand mon ame ésperdue/En devint folle'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 294, LI, vv. 7-9.

12. Variation on a traditional Petrarchist paradox; see among others, Petrarch, Canzoniere, ed. cit., p. 364, CCXC, v. 1: 'or mi diletta et piace/quel che più mi dispiacque'; Navagero, Rime diverse, I, 97, 'Donna de bei uostr'occhi i uiui rai', vv. 13-14: 'di mie pene/E d'ogni dolor mio ringratio amore'; Du Bellay, Olive, ed. cit., p. 82, XXVI, v. 4: 'Je pren'plaisir au torment que j'endure'.

III[1]

Du ciel çà-bas les Graces[2] descendues
D'un beau chef d'or crespe, & long estendu,
Firent un ret, qu'Amour m'a puis tendu,
Où amourcé j'ai mes forces perdues.[3]
Là, les raions des beautés repandues[4]
M'emblant l'esprit,[5] hors de moi m'ont rendu,[6]
Quand un bel oeil par le mien descendu,
Fonça mon cueur de cent fléches[7] pointues.[8]
En cet assaut taschant de me sauver,
Si doucement je me vi captiver
Aux chainons d'or des rets où je demeure,
Que bon gré moi en ma peine arresté,
Cette prison m'est douce liberté,[9]
Bien que par elle incessamment je meure.

First published in 1560 (A): [III]. No variants.

1. Sonnet largely inspired by Ronsard's treatment of the same innamoramento theme in two sonnets; see Amours, ed. cit., IV, 6, II, and compare in particular the movement of v. 9 with that of v. 1 of Buttet's sonnet: 'Du ciel à peine elle estoyt descendue'. See also Amours, ed. cit., IV, 7, III, which, as in Buttet's sonnet, has the double conceit of the mistress's eyes awakening love (vv. 1-5) and her hair ensnaring the lover (vv. 5-14); vv. 6-8, evoke a similar image to vv. 1-4 of Buttet's sonnet:

Entre cent fleurs un retz d'or me tendoit,
Qui tout crespu blondement descendoit
A flotz ondez pour enlasser mon ame.

In the tercets, Ronsard, like Buttet describes the lover's willing captivity in the hair bonds, and makes similar use of 'doulx' and 'doulcement':

Qu'eussay-je faict? l'Archer estoit si doulx,
Si doulx son feu, si doulx l'or de ses noudz,
Qu'en leurs filetz encore je m'oublie:
Mais cest oubli ne me tourmente point,
Tant doulcement le doulx Archer me poignt,
Le feu me brusle, & l'or crespe me lie.

However, see also infra, n. 9 for a further possible source. On the innamoramento theme, see supra, II, n. 1.
2. On the three Graces or Charites, Aglaia, Thalia and Euphrosyne, see Hesiod, Theogony, vv. 64, 907, 946. Buttet here refers to them as attendants of Venus and Eros; see Homer, Odyssey, VIII, v. 364; ibid., XVIII, v. 194; Pausanias, Descriptions of Greece, VI, 24, iv; Jean Lemaire de Belge, OEuvres, edited by J. Stecher, 4 vols (Genève, Slatkine, 1969), I, Les Illustrations de Gaule et singularitez de Troye, p. 226, I, xxx.
3. On the debilitating effects of love, see supra, II, n. 6.
4. On the Platonic/neo-Platonic notion that sunlight reflects divine beauty, see Ficino, De amore, published as Marsilio Ficino's Commentary on Plato's Symposium: the text and a translation, with an introduction by Sears Reynold's Jayne, The University of Missouri Studies, 19 (Columbia, University of Missouri, 1944), p. 47, II, v. For a more extensive treatment of the theme, see infra, L, and n. 3.
5. Reminiscence of Plato's description of how the beloved's beauty enters the admirer's soul like a flood or stream; see Phaedrus, 251A-C;Ficino, Commentum cum summis capitulorum, ed. cit., p. 180, XXIX.
6. On the extase amoureuse, see supra, II, n. 11.
7. Established amatory conceit, going back to Aeschylus; see Donaldson-Evans, Love's Fatal Glance, p. 14 ff. On its use by the Pléiade, see Weber, La Création poétique au XVIe siècle, pp. 237-238. See also Petrarch, Canzoniere, ed. cit., p. 343, CCLXX, vv. 76-77: 'L'arme tue furon gli occhi, onde l'accese/saette usciven d'invisibil foco'; G. Camillo, Rime diverse, I, 64, vv. 1-2: 'Occhi che fulminate fiamme & strali/Hor che uolete piu dal petto mio'; Ronsard, Amours, ed. cit., IV, 75, LXXIII, vv. 5-6: 'ses regardz, ains traitz d'amour pointuz,/Que son bel oeil au fond du cuoeur m'imprime'; Magny, Les Souspirs, ed. cit., p. 67, XLI, vv. 9-11.
8. Vv. 2-8: for the double conceit of hair and eyes, see supra, n. 1, reference to Ronsard, Amours, ed. cit., IV, 7, III; also, see Petrarch, Canzoniere, ed. cit., p. 81, LIX, vv. 4-7:

Tra le chiome de l'or nascose il laccio,
al qual mi strinse, Amore;
et da'begli occhi mosse il freddo ghiaccio,
che mi passo nel core.

Also, see Ariosto, Rime: sonetti, ed. cit., p. 83, IX, vv. 1-4:

La rete fu di queste fila d'oro
in che 'l mio pensier vago intrico l'ale,
e queste ciglia l'arco, i sguardi il strale,
il feritor questi begli occhi foro.

Also, see Du Bellay, Olive, ed. cit., p. 64, X, vv. 1-4:

Ces cheveux d'or sont les liens, Madame,
Dont fut premier ma liberté surprise,
Amour la flamme autour du coeur eprise,
Ces yeux le traict qui me transperse l'ame.

9. The reference to death in v. 14, suggests that although the tercets are largely inspired by Ronsard (see supra, n. 1), Buttet's use of the happy imprisonment motif may also have been influenced by Du Bellay's imitation of Ariosto; see Olive, ed. cit., p. 88, XXXIII, vv. 1-4:

O prison doulce, où captif je demeure
Non par dedaing, force ou inimitié,
Mais par les yeulx de ma doulce moitié,
Qui m'y tiendra jusq'à tant que je meure.

For further examples of this paradox, see Petrarch, Canzoniere, ed. cit., p. 122, LXXXIX, vv. 1-11; Ariosto, Rime: sonetti, ed. cit., p. 85, XIII; Tyard, Erreurs amoureuses, II, ed. cit., p. 239, XXXI; Baïf, Amours de Francine, I, ed. cit., p. 185, v. 4: 'Captif d'une maistresse en aymable prison'.

IV

Pour me montrer combien Amour est fort,[1]
Le ciel çà-bas découvrant sa richesse,[2]
Tôt me fit voir une humaine Déesse,[3]
Dont la beauté le cueur me lime, & mord.[4]
Quand je la vi, je peri, je fu mort,
Je cheu soudein en l'erreur qui me presse,[5]
Et la Raison plus ne fut ma maitresse.[6]
O dur échange! ô trop senestre sort!
Je pensoi ja haut en ma fantasie,
Entre les Dieux me paitre d'ambrosie,
Si en ces maux ne me vinse abimer.[7]
Je ne sçavoi où tu prens ta naissance,
Méchant Amour, ni quelle est ta puissance.
Or'sçai-je, las, quelle chose est aimer![8]

First published in 1560 (A): [IV]. Variants from A.
14. Mais or'ie sai quelle chose est aimer

1. Popular Petrarchist conceit; see among others, Petrarch, Canzoniere, ed. cit., p. 221, CLXV, vv. 5-6: 'Amor che solo i cor'leggiadri invesca/né degna di provar sua forza altrove'; Scève, Délie, ed. cit., p. 198, CXLV, vv. 1-2: 'Amour si fort son arc roide enfonsa/Pour esprouuer dessus moy sa puissance'.
2. Vv. 1-2 probably inspired by Du Bellay, Olive, ed. cit., p. 120, LXVI, vv. 1-4:

Pour mettre en vous sa plus grande beauté,
Le ciel ouvrit ses plus riches thesors:
Amour choisit de ses traictz les plus fors,
Pour me tirer sa plus grand' cruauté.

3. On the depiction of the mistress as a semi-divine creature, see supra, II, n. 5.

4. Particularly reminiscent of Ronsard, Amours, ed. cit., IV, 138, CXLIII, v. 9: 'le desir qui me lime et me mord'. For the filing image, see among others Petrarch, Canzoniere, ed. cit., p. 316, CCLII, vv. 3-4: 'Amor tutte sue lime/usa sopra 'l mio core'; Serafino, Le rime, edited by Mario Menghini, Collezione di opere inedite o rare dei primi tre secoli della lingua pubblicata per cura della R. Commissione pe' testi di lingua nelle provincie dell' Emilia (Bologna, Romagnoli-Dall' Acqua, 1894), p. 94, LVI, vv. 1-2: 'Rodemi dentro al cor con grave affanno/Una lima crudel, tenace e sorda'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 236, VI, v. 5: 'cet amour, qui si friand me lime'. For the biting image, see for example Ovid, Heroides, XIII, v. 30: 'Pectora legitimus casta momordit amor'; Petrarch, Canzoniere, ed. cit., p. 40, XXIX, v. 17: 'mi sani 'l cor colei che 'l morse'.

5. Vv. 5-6: inspired by Virgil, Eclogues, VIII, v. 42: 'Ut vidi, ut perii, ut me malus abstulit error'. For the conceit that the innamoramento is an error, see among others, Petrarch, Canzoniere, ed. cit., p. 3, I, vv. 2-3: 'io nudriva 'l core/in sul mio primo giovenile errore'; N. Amanio, Rime diverse, I, 38, 'Se nulla altra ragion poteua aitarmi', vv. 3-4: 'Questa mia età, c'homai quasi è finita,/A uscir di tanti error douea spronarmi'; Scève, Délie, ed. cit., p. 120, I, vv. 1-2: 'L'Oeil trop ardent en mes ieunes erreurs/Girouettoit, mal caut, à l'impourueue'.

6. For the traditional conceit that reason and love are incompatible, see among others, Petrarch, Canzoniere, ed. cit., p. 134, CI, vv. 12-13: 'La voglia et la ragion combattuto anno/sette et sette anni'; Serafino, Rime, ed. cit.,p. 135, XCVII, vv. 5-8; Scève, Délie, ed. cit., p. 217, CLXXIX; Tyard, Erreurs amoureuses, I, ed. cit., p. 98, IIII, vv. 1-2: 'Aux longs discours de ma libre pensée/Raison vivoit, et Amour son contraire'; Ronsard, Amours, ed. cit., IV, 51, XLVIII, vv. 5-6: 'Amour adonc qui sape, mine, & ronge/De ma raison le chancelant rempart'.

7. Vv. 9-11: on the Platonic/neo-Platonic significance of this tercet, see supra, p. 267.

8. For the source of this line, see Virgil, Eclogues VIII, v. 43: 'Nunc scio quid sit Amor'.

V

Nymphe qui as la bouchette allaitée
De l'éperdu enfantin gracieux, [1]
Qui puis là-haut, roi, commanda aux Dieux,
Et dont la dextre en terre est redoutée,[2]
Par ta douceur tu es à lui montée,[3]
Faisant flamber en l'écharpe des cieux
Ton Capricorne,[4] où Titan[5] curieux,
Recommençant ses longs jours, nous agrée.
Donques aiant entre les Dieux ta place,
Que cherches-tu en cette terre basse,[6]
Me regesnant d'un torment rigoreux?
Las, si tu veux que par toi tant j'endure,
M'abbatant mort en ma peine si dure,
Fai-moi au ciel avec toi bien-heureux.

First published in 1560 (A): [V]. Variants from A.
3. Qui puis fut Roi, & grand prince des Dieux
5. Par ta douceur là haut tu es montée
6. à l'écharpe
7. ou Tytan tout ioieux
8. De ses trauaux ia plus courts, se recrée
11. Trop me geinant
12. Las si tu veux qui par toi tant i'endure

1. Vv. 1-2: allusion to the Amaltheia myth. See supra, p. 226; also, see infra, n. 4.
2. 'Dextre': allusion to the hand with which Zeus would dispatch thunder and bolts of lightning ; see for example, Ovid, Metamorphoses, II, vv. 60-61: 'Vasti quoque rector Olympi,/Qui fera terribili jaculatur fulmina dextra'.
3. Neo-platonic idea of the soul's ascent through the various spheres, or emanations to the Ineffable Godhead, a progression dependent on the degree of virtue in the

individual's soul; see infra, XI, n. 6. Here, therefore, the allusion emphasises Amalthée's divinity.

4. The passage of the sun from Sagittarius to the sign of Capricorn marks the winter solstice (22 December); thereafter, the days begin to lengthen. Ironically, although Buttet refers to its brightness, the constellation comprises dull stars. According to one legend, it is the gateway to Heaven, through which mortal souls enter when they die. Buttet is here deliberately exploiting the fact that the constellation is known commonly as the sea-goat; this links the reference to the those versions of the Amaltheia myth, which portray her as a goat; on Buttet's use of the myth, see supra, pp. 223-228.

5. Periphrasis for Helios, the sun or the god of the sun. He was a separate entity from Apollo, although he gradually became identified with him in classical literature. This periphrasis alludes to his father, the Tytan Hyperion; see Homer, Odyssey, XII, v. 176; Hesiod, Theogony, vv. 371-374. It is a periphrasis particularly favoured by Ovid, who uses it consistently throughout the Metamorphoses instead of the name Helios.

6. For this image, see Petrarch, Canzoniere, ed. cit., p. 403, CCCXXV, v. 76-77: 'ella venne in questo viver basso,/ch'a dir il ver non fu degno d'averla'.

VI

Ja cinq hyvers,[1] (ô ma douce guerriere),[2]
Plein d'un doux feu[3] mon mal je vai roulant,[4]
Pour le monter sur ton cueur reculant,
Mais je trébuche, & tumbe plus arriere.
Du tens trop pront la roüante carriere
M'attache à soi, d'un long tour m'affoulant,
Et le souci, tousjours plus violent,
Beche mon cueur, en aigreur coustumiere.
Aumoins, aumoins, si tu n'as destiné
Qu'en ce chaos, à tort je sois danné,
Dresse mes pas, conserve-moi, Madame,
Et me sauvant de l'enfer des méchans,
Tire ma nef[5] aux beaux amoureux champs[6]
De tes flambeaux,[7] Paradis de mon ame.

First published in 1560 (A): [VI]. No variants.

1. The lover's reflection on the duration of his affection is a common Petrarchist motif; see Petrarch, Canzoniere, ed. cit., p. 44, XXX, v. 28: 'oggi à sett'anni/che sospirando vo di riva in riva'; B. Tomitano, Rime diverse, I, 280, 'PORTIA, fu ben quel pensier uostro saldo', vv. 13-14: 'son diece anni homai,/Ch'amor sua preda, & suo prigion mi uole'; Ronsard, Amours, ed. cit., IV, 88, LXXXVIII, v. 1 ff: 'Bien que six ans soyent ja coulez derriere'. Elsewhere, Buttet states that he has been in love with Amalthée for seven years; see infra, XXXVIII, vv. 12-13.
2. See Petrarch, Canzoniere, ed. cit., p. 23, XXI, v. 1: 'o dolce mia guerrera'; Ronsard, Amours, ed. cit., IV, 178, 'Amourette', v. 41: 'ma doulce guerriere'.
3. Antithesis in the Petrarchist vein, although Petrarch himself only employed it thus as a periphrasis for Laura; see Canzoniere, ed. cit., p. 244, CLXXXVIII, v. 10: 'il

mio soave foco'; ibid., p. 259, CCIII, v. 12: 'dolce mio foco'. See also, Du Bellay, Olive, ed. cit., p. 79, XXIII, v. 6: 'Pourquoy s'esteint ce doulx feu qui en part?'; Ronsard, Nouvelles poésies, ed. cit., XII, 65, 'Hymne de l'Autonne', v. 423: 'ton corps, qui le mien brule d'un si doux feu'. Fire is a traditional metaphor to describe the lover's ardour; see Ovid, Amores, I, ii, v. 9; Virgil, Aeneid, IV, v. 23; Horace, Carmina, I, xiii, v. 8; Petrarch, Canzoniere, ed. cit., p. 19, XVII, v. 7; R. Fiorentino, Rime diverse, II, 90 r°, 'Tra le belle alme, ch'a far uiue intese', v. 5. For the associated Platonic/neo-Platonic notion that love exercises a warming effect upon the lover, see Plato, Phaedrus, 251; Ficino, Commentum cum summis capitulorum, ed. cit., p. 180, XXIX.

4. Allusion to the Sisyphus myth; see Ovid, Metamorphoses, IV, v. 460.

5. Frequent Petrachist metaphor of the lover's desires, well-being or destiny; see Petrarch, Canzoniere, ed. cit., p. 34, XXVI, vv. 1-2: 'Più di me lieta non si vede a terra/nave da l'onde combattuta et vinta'; T. Castellani, Rime diverse, I, 50, 'Homai sott'altro ciel per miglior acque', vv. 3-4: 'Poi che mia naue di buon uento priua/Sempre in quest'onde a la fortuna spiacque'; B. Tomitano, Rime diverse, II, fol. 40 r°, vv. 1-2: 'Tra duri scogli in mar profondo oscuro/ardita uarca la mia stanca naue'; Tyard, Erreurs amoureuses, I, ed. cit., p. 121, XIX; Du Bellay, Olive, ed. cit., p. 66, XI. Buttet employs the metaphor here in conjunction with the double metaphor describing Amalthée's eyes in vv. 13-14; her eyes are a port, symbolic of the happiness he would have if she reciprocated his love. The reference to Hell (v. 12) recalls the boat in which Charon transports the damned dead souls across the Underworld rivers; see Virgil, Aeneid, VI, 295 ff. Vv. 12-13 recall Dante, Inferno, III, ed. cit., p., vv. 91-93: Virgil tells Dante that he will not go to the Underworld in Charon's boat:

> Per altra via, per altri porti
> Verrai a piaggia, non qui, per passare:
> Più lieve legno convien che ti porti.

Similarly, by referring to the ship which will arrive in a paradisical port, the lover in Buttet's sonnet implies that he does not wish to travel in a vessel which will take him to Hell.

6. Possibly an allusion to the Elysian fields, the abode of the blessed, according to classical literature; see Homer, Odyssey, XI; Virgil, Aeneid, VI, vv. 542, 637 ff.

7. Popular Petrarchist periphrasis to evoke the beloved's eyes; see also Petrarch, Canzoniere, ed. cit., p. 330, CCLXIV, v. 44: 'non potea fiamma intrar per altrui face'; Ronsard, Amours, ed. cit., IV, 101, CII, v. 2: 'deux heureux flambeaux'.

VII

Je suis égal au jeune Abydien,[1]
Qui plein d'amour, piqué d'impatience,
Tranchoit des eaux la vague violence,[2]
Ne redoutant l'effort Neptunien.
Sans nef, sans mast,[3] tendant à mon seul bien,
Je vai nageant en la mer d'esperance,
Et toi, Madame, es ma tour de constance,
Où ton bel oeil, mon flambeau, luit si bien.[4]
Rigueur, danger, envie, faux propos,
Sont mes rochers, ondes, vagues, & flots,
Qui m'agitant me gardent de port[5] prendre.
Mes forts soupirs sont les vens furieux,[6]
Mais si je per mon flambeau gracieux,
Plus malheureux je mourrei que Leandre.

First published in 1560 (A): [VII]. No variants.

1. Classically inspired periphrasis for Leander of Abydos, a town on the Hellespont; see among others, Ovid, Heroides, XVIII, v. 1: 'Abyderus'. Leander was in love with Hero, the priestess of Aphrodite, and as she lived on the opposite bank, in Sestus, he would swim across to see her every night. Versions differ as to whether he was guided by the lighthouse beacon or by the light of the torch placed by Hero in the window of a tower. One night, the light was extinguished by the wind, and Leander, lost in the waves, drowned. In her distress on finding his body, Hero threw herself into the sea; see Musaeus, De amore Herois et Leandri; Ovid, Heroides, XVIII, XIX; Virgil, Georgicon, III, vv. 258-263. For the comparison of the lover to Leander, see Ariosto, Rime: sonetti, ed. cit., p. 90, XX, vv. 10-11: 'udii parole/Che Leandro potean farmi quel giorno'; Du Bellay, Olive, ed. cit., p. 113, LIX, v. 1: 'Moy, que l'amour a faict plus d'un

Lëandre'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 287, XLIX, vv. 51-53:

Celuy qui voudra sçavoir
Le dur torment de Leandre,
Que tost il me vienne voir.

2. On the frequent Petrarchist use of the storm at sea as a symbol of the lover's hardships, see Weber, La Création poétique au XVIe siècle, pp. 295-305; also, see Petrarch, Canzoniere, ed. cit., p. 245, CLXXXIX; Ariosto, Rime, ed. cit., p. 89, XX; Du Bellay, Olive, ed. cit., p. 65, XI.
3. Reminiscent of Petrarch, Canzoniere, ed. cit., p. CCLXXVII, v. 7: 'Stanca, senza governo in mar che frange'. Given the repetition and movement of the line, Buttet was possibly inspired by Ronsard's imitation of Petrarch; see Amours, ed. cit., IV, 48, XLV, v. 12: 'En fraisle nef, & sans voyle, & sans rame'.
4. Allusion to the Hero-Leander legend; see supra, n. 1. Compare Ronsard, Amours, ed. cit., IV, 48, XLV, vv. 9, 12-14:

Oy ton Ronsard, ...
En fraisle nef, & sans voyle, & sans rame,
Et loing du bord, où pour astre sa Dame
Le conduisoyt du Phare de ses yeulx.

Also Du Bellay, Olive, ed. cit., p. 150, XCVIII, vv. 13-14: 'Voz deux beaux yeux, deux flambeaux que j'adore/Guident ma nef au port de vostre grace'.
5. On this image, see supra, VI, n. 5.
6. Reminiscence of Petrarch, Canzoniere, ed. cit., p. 19, XVII, v. 2: 'un vento angoscioso de sospiri'; also see B. Stampa, Rime diverse, II, fol. 140 r°: 'L'alta fiamma d'Amor m'incende, & fugge', v. 6: 'de sospiri il doloroso uento'.

VIII[1]

Ja le mattin qui l'Orient redore
D'ardant vermeil, & de perles s'ornoit,
Et bravement tout en roses tournoit
Le char serein de l'Indienne Aurore.[2]
Las, le souci qui sans fin me dévore,[3]
Un seul espoir de paix ne me donnoit.
L'aube à grand tort plutôt me ramenoit
Mille tormens, & mille mors encore,[4]
Quand derrier'moi, au bout d'un gai preau,[5]
Ma Nymphe émeut un Orient nouveau,
Qui éclaira mes nocturnes angoisses.[6]
Pardonnés-moi, ô vous celestes Dieux,
Luire la vi de corps, de front, & d'yeux,
Plus belle encor'que ne sont voz Déesses.

First published in 1560 (A): [X]. Variants from A.
1. Ja le matin qui l'uniuers redore
2. De franges d'or
3. doucement
6. Aucun espoir
7. Plutôt le iour allors me ramenoit

1. For a detailed discussion of the source of this sonnet, see supra, pp. 252-253. It presents a variation on the popular Petrarchist theme, the belle matineuse; on this theme, see Weber, La Création poétique au XVIe siècle, pp. 304-307.
2. Aurora, the godess of dawn. Buttet's personification of dawn, using such images as pearls, roses and the chariot, depends upon a traditional repertoire in use since classical times; see among others, Homer, Odyssey, V, v. 121; Virgil, Aeneid, VII, vv. 25-26; Ovid, Metamorphoses, II, vv. 112-114; Petrarch, Canzoniere, ed. cit., p. 285, CCXXIII, v. 1.

3. Image particularly reminiscent of Ronsard, Nouvelles poesies, III, ed. cit., XII, 286, 'Elegie', v. 50: 'l'ennuy qui me devore'.
4. Frequent Petrarchist repetition; see among others, Petrarch, Canzoniere, ed. cit., p. 77, LV, v. 7: 'Per lagrime ch'i'spargo a mille a mille'; ibid., p. 220, CLXIV, v. 13: 'Mille volte il di moro e mille nasco'; Ronsard, Amours, ed. cit., IV, 37, XXXIV, vv. 1-2: 'Las, je me plains de mille & mille & mille/Souspirs'. The conceit of recurrent death recalls Petrarch, Canzoniere, ed. cit., p. 61, XLIV, v. 12: 'mi vedete straziare a mille morti'; see also Ronsard, Amours, V, 108, XXXIX, vv. 13-14: 'un simple toucher/De mile mors, innocent me foudroie'.
5. The evocation of the beloved in beautiful surroundings is a popular Petrarchist conceit; see among others, Poliziano, Rime, edited by N. Sapegno, second edition, Pubblicazioni della Scuola di Filologia Moderna dell'Università di Roma, 12 (Roma, Ateneo, 1967), pp. 27-28, 'Stanze per la giostra di M. Giuliano de'Medici', I, xxxvii, vv. 6-8:

> pervenne in un fiorito e verde prato.
> Ivi sotto un vel candido li apparve
> lieta una ninfa.

Also, G. Merlo, Rime diverse, III, 116 v°, 'Mentre Amarylli mia ne le fresch'onde'; Du Bellay, Olive, ed. cit., p. 83, LXXXIII; Ronsard, Amours, ed. cit., IV, 127, CXXXI.
6. For the theme of the lover's tormented night and day, see among others, Petrarch, Canzoniere, ed. cit., p. 220, CLXIV; Ariosto, Rime: sonetti, ed. cit., p. 96, XXXII; Du Bellay, Olive, ed. cit., p. 82, XXVI, v. 1: 'La nuit m'est courte, et le jour trop me dure'. On night as a symbol of torment, see supra, II, n. 9.

IX

Mes humbles vers un Achille impiteux
Ne vont armant,[1] & ne mettent en proie
Les murs divins de la fatale Troie,
Pour la ramplir d'allarmes, & de feux.[2]
Ni font errer le vague souffreteux
Laertien,[3] par la mer, qu'il ne voie
Qu'apres vingt ans, de loin, lui donnent joie,
De son païs ses petits tois fumeux.[4]
Mais bien j'ecri d'Amour les durs combats,[5]
Long tens repris, ains que me voir à bas,
Par les grans tors d'une fiere guerriere,[6]
Qui eut en fin plus d'honneur emporté
De me tenir sujet de sa beauté,
Que de mon cueur se faire la meurtriere.[7]

First published in 1575 (B).

1. Vv. 1-2: reference to the principal hero of Homer's Iliad; Achilles is frequently portrayed as merciless, hence Buttet's description of him as 'impiteux'. 'Armer' is possibly used here metaphorically, to recall the encouragement which Iris gives to Achilles to go and retrieve Patroclus's corpse, and to brave the enemy, even though he is without arms; see Iliad, XVIII, vv. 165-202.
2. Vv. 1-4: reference to the siege of Troy, the subject of Homer's Iliad, and of Book II of Virgil's Aeneid.
3. Periphrasis for Ulysses, son of Laertes, and the central protagonist in Homer's Odyssey; compare Ronsard's variation, Le Second Livre des meslanges, ed. cit., X, 128, 'Je ne puis estimer un regent estre sage', v. 4: 'Laërtide'.
4. For a possible source, see Homer, Odyssey, I, vv. 57-59:

ἱέμενος καὶ καπνὸν ἀποθρώσκοντα νοῆσαι αὐτὰρ Ὀδυσσεὺς,
ἧς γαίης, θανέειν ἱμείρεται.

Also, see Ovid, Ex ponto, I, iii, vv. 33-34: 'Non dubia est Ithaci prudentia; sed tamen optat/Fumum de patriis posse videre focis'; Marot, Epîtres, ed. cit., I, 249, XLVI, vv. 157-162:

Ulixes sage, au moins estimé tel,
Fit bien jadis refuz d'estre immortel
Pour retourner en sa maison petite,
Et du regret de mort se disoit quitte
Si l'air peust pu de son pays humer
Et veu de loing son village fumer.

Also, Du Bellay, Regrets, ed. cit., II, 76, XXXI, vv. 5-6: 'Quand revoiray-je, helas, de mon petit village/Fumer la cheminee'.

5. Variation on the traditional antithetical love-combat theme; see supra, VI, n. 2.

6. Vv. 1-11: reminiscent of, and possibly inspired by, Ovid, Amores, II, xviii, vv. 1-3, 11-12:

Carmen ad iratum dum tu perducis Achillen,
Primaque juratis induis arma viris, ...
Vincor, et ingenium sumptis revocatur ab armis,
Resque domi gestas et mea bella cano.

7. Vv. 12-14: for a similar idea, see Ronsard, Amours, ed. cit., IV, 12, VII, vv. 9-11:

Mais si les cieulx m'ont fait naistre, Madame,
Pour estre tien, ne genne plus mon ame,
Mais pren en gré ma ferme loyaulté.
Vault il pas mieulx en tirer du service,
Que par l'horreur d'un cruel sacrifice,
L'occire aux piedz de ta fiere beauté?

X[1]

Dans le beau front rampart de ma Déesse,
Amour guerrier fait le guet de bien haut,
Laschant ses traits par l'oeil,[2] trop fin, & caut,
Se défendant si belle forteresse.[3]
Et ses beautés, sa forte garde expresse,
Me vont dardant les pots à feu bien chaud,
Tousjours criant: 'A l'assaut! A l'assaut!
De l'ennemi l'entreprise nous presse!'
Helas, Amour, capiteine vaillant,[4]
Comme ennemi ne te suis assaillant,
Je ne vien pas pour ta perte poursuivre.
Mais je me rend, t'offrant lance, & écu,
Aimant trop mieux par elle estre veincu,
Qu'en liberté veincueur des autres vivre.[5]

First published in 1560 (A): [IX]. Variants from A.
1. Dans le beau front de cete autre Lucrece
5. Et les beautés, souldars de ma Déesse
12. Mais ie me rend t'offrant targe, & écu

---

1. The movement, the allegorization of the love combat and the theme of the willing surrender (vv. 9-14) are largely inspired by Ronsard, Amours, ed. cit., IV, 51, XLVIII, vv. 5-14:

Amour adonc qui sape, mine, & ronge
De ma raison le chancelant rempart,
Pour l'assaillir à l'heure à l'heure part,
Armant son camp des ombres et du songe.
Lors ma raison, & lors ce dieu cruel,
Seulz per à per d'un choc continuel
Vont redoublant mille escarmouches fortes:
Si bien qu'Amour n'en seroit le vainqueur,

Sans mes pensers, qui lui ouvrent les portes,
Par la traison qui me brasse mon cuoeur.

2. On this conceit, see supra, III, n. 7.
3. The allegorization of the mistress as a besieged fortress is an established conceit in amatory poetry; see among others, A. Scholasticus, Greek Anthology: The Amatory Epigrams, CCXCIV; Ovid's comparison between a soldier and a lover, Amores, I, ix, vv. 19-20: 'Ille graves urbes, hic durae limen amicae/Obsidet; hic portas frangit, ut ille fores'.
4. For a similar image, see Ronsard, Le Second Livre des meslanges, ed. cit., X, 133, ode 'Si j'ayme depuis n'aguere', vv. 5-6: 'l'amour n'est point villeine/Que maint brave capitaine'.
5. Vv. 12-14: imitation of Ariosto, Rime: canzoni, ed. cit., pp. 59-60, I, vv. 18-22:

sol celebrar voglio io
il di ch'andai prigion ferito a morte:
ché contra man si forte,
ben ch'io perdei, per l'aver preso assalto,
più che mill'altri vincere mi essalto.

XI

Qui me fera, dans la claire Hyppocrene,[1]
A ma grand'soif, corps & teste plonger,
Et les secrets profondement songer
Du haut sçavoir de la Muse Ascréenne?[2]
Et qui coudra l'aile Cyllenienne[3]
Belle à mon dos, pour tôt me déloger
Haut de la terre, & heureux me ranger
Au ciel promis à la victoire mienne?[4]
Ce sera toi, beauté des hauts Dieux prise,
Pour embellir ce bas monde tramise,
Qui la vertu me montras, de ton doi.[5]
Et si au ciel j'ai élevé ma face,
Et si mon vers rancontre quelque grace,
Et si je plai, je ne plai que par toi.[6]

First published in 1575 (B).

1. See supra, I, n. 6.
2. Allusion to Hesiod's encounter with the nine Muses on Mount Parnassus; they inspired him to write about the creation of the world and the genealogy of the gods; see supra, I, n. 6-7.
3. Periphrastic allusion to Hermes's wings. Hermes was born on Mount Cyllene in Arcadia; see Homer, Odyssey, XXIV, v. 1; Ovid, Metamorphoses, I, v; 713; Virgil, Aeneid, IV, v. 258. The messenger of the gods, he possessed a pair of sandals which could convey him with great speed. Although Homer does not describe them as winged, the Latin writers and the plastic arts promote the idea that they were; see Ovid, Metamorphoses, I, v; 675; ibid., XI, v. 312; Virgil, Aeneid, IV, v. 259; later legends describe Hermes wearing a winged hat or with wings rising from his head; others describe his staff as winged; see W. Smith, Dictionary of Greek and Roman

Biography and Mythology, 3 vols (London, J. Walton & J. Murray, 1870), II, 413. On the originality of Buttet's depiction, see supra, p. 261.

4. Vv. 5-8: Platonic/neo-Platonic inspired notion of the lover's winged ascent to the heavens through the beloved; see Plato, Phaedrus, 246A-256D, in particular the following passage (246D-E)

> Πέφυκεν ἡ πτεροῦ δύναμις τὸ ἐμβριθὲς ἄγειν ἄνω μετεωρίζουσα, ἦ τὸ τῶν θεῶν γένος οἰκεῖ· κεκοινώνηκε δέ πη μάλιστα τῶν περὶ τὸ σῶμα τοῦ θείου. τὸ δὲ θεῖον καλόν, σοφόν, ἀγαθόν, καὶ πᾶν ὅ τι τοιοῦτον· τούτοις δὴ τρέφεταί τε καὶ αὔξεται μάλιστά γε τὸ τῆς ψυχῆς πτέρωμα, αἰσχρῷ δὲ καὶ κακῷ καὶ τοῖς ἐναντίοις φθίνει τε καὶ διόλλυται.

See also Ficino, Commentarium in Phedrum, ed. cit., p. 96 ff, VII.

5. Vv. 9-14: Platonic/neo-Platonic concept that virtue, emanating from divine love, is reflected in the whole universe, in this instance the mistress. See Ficino, De amore, ed. cit., pp. 37-42, I, ii-iv; ibid., pp. 43-47, II, i-v; ibid., pp. 53-54, III, i-ii et passim.

6. Vv. 12-14: Platonic/neo-Platonic concept that by adhering to virtue (vv. 9-11), the mortal soul approaches the Ineffable Godhead. See Plato, Phaedrus, 245C-256E; Ficino, Commentarium in Phedrum, ed. cit., pp. 86-111, V-IX; idem, Commentum cum summis capitulorum, ed. cit., pp. 144-191, XV-XXXIII.

XII

Le haut-tonnant[1] en la trouppe immortelle,[2]
Lui-mesme atteint d'un foudre tout nouveau,
Large-empenné se fit un blanc oiseau,[3]
Forçant, mignard Sparte, ta jouvencelle.[4]
Mais non soulé de si douce étincelle
Encor'dévint un azardeur toreau,[5]
Qui galoppant par la fraternelle eau,[6]
Ravit joyeux l'Agenoride[7] belle.
O Jupiter, si j'avoi ta puissance,
Pour détenir ma Nymphe à ma plaisance,
Je ne seroi cyne, ou beuf mugissant:[8]
Mais comme toi à Danae non chiche
En pluie d'or, (tumbant tousjours plus riche),
Par ses tetins je m'en iroi glissant.[9]

First published in 1560 (A): [XIII]. Variants from A.
3. Soudein vestit le corps d'un blanc oiseau
4. Forçant mignard la Sparteine pucelle
9. O si i'auoi Iuppiter ta puissance
10. Pour decevoir

1. Classically inspired periphrasis for Jupiter, the controller of the weather; see Suetonius, De vita Caesarum, II: divus Augustus, XCI, 2: 'Tonanti Jove'.
2. Periphrasis for the other eleven gods and minor deities.
3. Allusion to Jupiter's seduction of Leda while disguised as a swan; see Ovid, Heroides, XVII, vv. 55-56; idem, Amores, I, x, vv. 3-4; idem, Metamorphoses, VI, v. 109. On the theme of Jupiter's metamorphoses in Pléiade poetry, see Demerson, La Mythologie dans l'oeuvre lyrique de la Pléiade, pp. 172, 179 n. 45, 180 et passim.
4. Leda was the wife of Tyndareus, the king of Sparta.

5. Allusion to Jupiter's seduction of Europa while in the guise of a beautiful bull; encouraged by his gentleness, she mounted him, and he immediately took off with her across the sea to Crete; see Moschus, II; Ovid, Metamorphoses, II, 837ff. However, Herodotus claims that she was abducted by the Hellenes; see History, I.
6. Allusion to Neptune, the principal maritime deity and Jupiter's brother; Jupiter's other brother was Pluto, the god of the Underworld.
7. Buttet adheres to the version which claims that Europa was the daughter of Agenor, King of Sidon; see Ovid, Metamorphoses, II, v. 858; Hyginus, Fabulae, CLXXVIII. According to another version, Phoenix was her father; see Homer, Iliad, XIV, v. 321; Pausanias, Descriptions of Greece, VII, 4; Moschus, II, v. 7.
8. The importance given here to the bull's lowing recalls Ovid, Metamorphoses, II, v. 851: 'Mugit et in teneris formosus obambulat herbis'.
9. Vv. 12-14: on Buttet's imitation here of Ronsard, see supra, pp. 245-246. Allusion to Jupiter's seduction of Danaë in the form of a shower of gold; see Sophocles, Antigone, vv. 944-949; Apollodorus, The Library, II, i, iv; Horace, Carmina, III, xvi, vv. 1-11; Ovid, Metamorphoses, IV, vv. 610-611; Hyginus, Fabulae, LXIII.

XIII

Quiconque fut qui premier s'asseura
  Pourtraire Amour,[1] ignora sa puissance:[2]
  Il n'est enfant. Quelle tendrette enfance
  D'un petit arc les forts Dieux dontera?[3]
Dites pourquoi deux ailes il aura,
  Lui qui, oisif, fait aux cueurs demeurance?
  Aveugle[4] il n'est, car droitement il lance,
  Et par lui seul l'univers s'éclaira.[5]
Si voulés, doncq', à ses beaux traits atteindre,
  Esprits divins, pour au vrai mieux le peindre,
  Que songés-vous? Voir la belle il vous faut.[6]
Vous apprendrés si garçon tout il happe,
  S'il est aveugle, ou si voiant il frappe,
  S'il est ailé, & s'il est froit, ou chaud.[7]

First published in 1560 (A): [XII]. Variants from A.
2. ne sceut onq'sa puissance
6. Lui qui aux cueurs oisif fet demeurance
7. car droit il vise & lance
9. a son pourtrait atteindre
10. Diuins esprits, pour mieux au vrai le peindre
11. N'i songés plus, voir ma Nymphe il vous faut
12. Vous connoitrés

1. Vv. 1-2: movement reminiscent of Athenaeus, The Deipnosophistae, XIII, v. 562: 'τίς ἦν γράψας πρῶτος ἀνθρώπων ἄρα ἢ κηροπλαστήσας "Ερωθ' ὑπόπτερον'. Buttet may have been inspired by Athenaeus or by one of its several imitations; see Propertius, Elegiae, II, xii, v. 1: 'Quicumque ille fuit, puerum qui pinxit Amorem'; Baïf, Euvres en rime, edited by C. Marty-Laveaux, 5 vols (Paris, Lemerre, 1881-1890), I, Amours de Meline, I, 16, vv. 1-2: 'Quiconque fit d'Amour la pourtraiture,/De cest Enfant le patron où prit il'; Belleau, Premiere Journée

de la Bergerie, ed. cit., II, 128, vv. 1-2: 'Quiconque fut celuy qui premier mit des aelles/Sur le dos de l'Amour, & en fist le portrait'; Ronsard, Sixiesme Livre des poemes, ed. cit., XV, 120, vv. 1-2, vv. 1-2: 'Quiconque soit le peintre qui a fait/Amour oyseau'. Also, see infra, CCXCI, n. 2, for the text of Du Coudray's sonnet for the third unpublished Amalthée. Because of its importance to neo-Platonic thought, Love was the subject of many allegorical paintings of the period; on the depiction of Love in the visual arts, see Ficino, De amore, V, vii, ed. cit., p. 47.

2. For a similar conceit, see Desportes, Amours de Diane, ed. by V.E. Graham, Textes Littéraires Français Modernes, 2 vols (Genève, Droz/Paris, Minard, 1959), I, I, vv. 1-2: 'Ceux qui peignent Amour sans yeux/N'ont pas bien sa force cogneuë'.

3. For the traditional notion that Love is the most powerful of the gods, see among others, Hesiod, Theogony, vv. 120-122:

ἠδ' Ἔρος, ὃς κάλλιστος ἐν ἀθανάτοισι θεοῖσι,
λυσιμελής, πάντων τε θεῶν πάντων τ' ἀνθρώπων
δάμναται ἐν στήθεσσι νόον καὶ ἐπίφρονα βουλήν.

4. Compare Ronsard, Amours, ed. cit., VII, 123, VI, vv. 9-10: 'S'il estoit un enfant (comme on dit) aveuglé,/Son coup ne seroit point si seur ne si reiglé'. For the traditional description of Cupid as blind, his arrows consequently piercing people at random, see among others, Theocritus, X, v. 20; Scève, Délie, ed. cit., p. 27, XXIX, v. 2 . This is linked with the notion that love is an irrational force (see supra, IV, n. 6), and that chance plays an important rôle in the process of falling in love.

5. See supra, III, n. 4. In this context, the image is also reminiscent of the Platonic metaphor of sunlight, representing the spiritual enlightenment which the Ineffable Godhead offers; see Plato, Republic, VI, 507 ff.

6. Vv. 9-11: allusion to the Platonic/neo-Platonic idea that in order to be an artist, it was first necessary to be inspired by Love; see Plato, Symposium, 197.

7. Vv. 9-14: the movement and conceit of the mistress as an example, recall Ronsard's imitation of Petrarch, Canzoniere, ed. cit., p. 312, CCXLVIII; see Amours, ed. cit., IV, 57, LIII, vv. 5-10:

Qui vouldra voyr les yeulx d'une deesse,
Et de noz ans la seule nouveauté,
De ceste Dame oeillade la beaulté,
Qui le vulgaire appelle ma maistresse.
Il apprendra comme Amour rid & mord,
Comme il guarit, comme il donne la mort.

XIV

De ses beautés Amalthée honnoroit
Les champs parés de peinture nouvelle,
Et se montroit en son naïf si belle
Que terre, & ciel, mesme s'enamouroit.
Un teint rosin son pur lait couloroit,[1]
Son oeil lançoit une ardente étincelle,
Son sein poussoit d'une enfleure jumelle,
Et son poil blond loin au vent s'égaroit.[2]
Par ce long or flottant[3] sur son échine,
Jaune d'ennui (qui mon cueur beant mine),
Et presque roide en l'éternel sommeil,[4]
Comme Clytie, époint d'un feu celeste,
Tourné vers elle, en ce beau pré je reste,
Une soucie, elle un divin soleil.[5]

First published in 1575 (B).

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1. Possibly inspired by Anacreon, Odes, XXVIII, vv. 412-413: 'Γράφε ῥίνα χ' ωαρειὰς,/'Ράδα τῶ γάλαχ' μίξας'. See also Theocritus, II, iii, v. 12: 'Utque rosae puro lacte natant folia'. The evocation of the beloved's skin in terms of roses and milk is a popular Petrarchist conceit; see Weber, La Création poétique au XVIe siècle, pp. 265-268, 281-283.
2. Frequent Petrarchist image; see Poliziano, Stanze per la giostra, I, ed. cit., p. 49, LXXII, vv. 6-7: 'ma lieta Primavera mai non manca,/ch'e suoi crin biondi e crespi all'aura spiega'; A. Gesualdo, Rime diverse, I, 34, 'E questo il loco, oue Madonna suole', v. 6: 'Et uidi a l'aura quei bei crin spiegarsi'; N. Amanio, Rime diverse, I, 39, 'Vn mouer sol de begli occhi lucenti, v. 5: 'Le chiome sparse a lo spirar de'uenti'. These descriptions recall the recommendations of the art treaties of the period; see in particular L. B. Alberti, Opere volgari,

edited by C. Grayson, Scrittori d'Italia, 218, 234, 254, 3 vols (Bari, G. Laterza & figli, 1960-1973), III, De pictura, p. 79, II: 45:

> Sane et capillorum et iubarum et ramorum et frondium et vestium motus in pictura expressi delectant. Ipse quidem capillos cupio eos omnes quos retuli septem motus agere; etenim vertantur in girum nodum conantes, atques undunt in aera flammas imitantes, modoque sub aliis crinibus serpant, modo sese in has atque has partes attollant. Sintque item ramorum flexus et curvationes partim in sublime arcuati, partim inferius tracti, partim emineant, partim introcedant, partim ut funis intorqueantur.

3. The evocation of the hair in terms of water is particularly characteristic of Ronsard; see Amours, ed. cit., 77, LXXVI, vv. 1-2: 'Soit que son or se crespe lentement/Ou soit qu'il vague en deux glissantes ondes'; ibid., IV, 110, CXII, vv. 5-8:

> Quel or ondé en tresses s'allongeant
> Frapoit ce jour sa gorge nouvelette,
> Et sus son col, ainsi qu'une ondelette
> Flotte aux zephyrs, au vent alloit nageant?

See also, Belleau, Eclogues Sacrees, ed. cit., III, 228, VII, vv. 33-34: 'Ton poil est recrespé en tresses vagabondes,/Ondoyant tout ainsi que le coulant des ondes'.

4. Periphrastic allusion to death.

5. Vv. 12-14: allusion to the myth that jealous Clytie denounced Leucothoe's relationship with Apollo to Leucothoe's father, who subsequently had his daughter buried alive. Henceforth, Apollo shunned Clytie entirely, but she, because she still loved him, sat for nine days without food or drink following the course of the sun through the sky. She was finally metamorphosed into a flower, which, despite its roots, would always turn towards the sun; see Ovid, Metamorphoses, IV, 190-270. This is the mythological origin of the sunflower, frequently evoked as symbol of constancy in love, and of contemplation of light and beauty; see Poliziano, Stanze per la giostra, I, lxxix, ed. cit., p. 51; I. Maier, Ange Politien: la formation d'un poète humaniste (1469-1480), (Genève, Droz, 1966), p. 326.

XV

Qui veut sçavoir tous les ennuis, & maux,
D'un cueur constant en son plus grief martyre,
Et des tormens d'un vrai amant le pire,
Me vienne voir, en extremes travaux.[1]
Las, il verra qu'à eux ne sont égaux[2]
Ceux de celui que le vautour déchire,[3]
Et de celui que la grand'rouë vire,[4]
Et de celui qui a soif dans les eaux.[5]
Et qui voudra en douceur femenine
Voir s'égaier une rigueur tigrine,[6]
Qu'il vienne ici mirer la beauté mesme,
La beauté mesme où vit la cruauté
Des tigres fiers, mais qui, par sa durté,
Faire ne peut que tousjours je ne l'aime.

First published in 1560 (A): [XX]. Variants from A.
4. présse de mes trauaux
5. Il verra las
12. Ie di ma Nymphe, ou vit la cruauté

1. Vv. 1-4: the movement and theme of the lover's suffering are inspired by Tyard, Erreurs amoureuses, I, ed. cit., p. 96, II, vv. 1-5:

Qui veult savoir en quante et quelle sorte
Amour cruel travaille les espris
De ceux qui sont de son ardeur espris,
Et, le servant, quel fruit on en raporte:
Qu'il vienne voir ma peine ardente et forte.

Compare Ronsard's imitation of Tyard's sonnet, Amours, ed. cit., IV, 5, I. For a similar movement only, see Petrarch, Canzoniere, ed. cit., p. 312, CCXLVIII.
2. For the conceit that the lover's sufferings are more

extreme than the punishments endured by certain mythological characters, see in particular, Du Bellay, Olive, ed. cit., p. 105, LI, vv. 5-10:

Et cetuy là, qui l'oyzeau dedié
Au Dieu vangeur, qui la foudre en main tient,
Paist d'un poumon, qui tousjours luy revient,
Au front sommet de Caucase lié:

Je te supply'imaginer encore
Ce qui mon coeur brusle, englace et devore.

See also, Baïf, Amours de Meline, I, ed. cit. I, 26, vv. 19-32; like Buttet, Baïf refers to the Ixion and Prometheus myths respectively.
3. Allusion to the punishment meted out by Zeus to Prometheus who had undermined his authority (see infra, XVII, n. 1). He was chained up and throughout the day eagles would devour his liver; during the night, the liver was restored, so that the torture could be resumed the following day; see Hesiod, Theogony, vv. 507-616; Apollonius, Argonautica, II, vv. 1247-1259; ibid., III, vv. 851-853; Aeschylus, Prometheus, vv. 1016-1025; Philostratus, The Life of Apollonius, II, iii; Hyginus, Fabulae, LXII. On the use of the Prometheus myth in 16th century love poetry, see Mathieu-Castellani, Les Thèmes amoureux dans la poésie française 1570-1600, pp. 278-281.
4. Allusion to the punishment endured by Ixion, because he tried to win Hera and so angered Zeus. Hermes tied his hands and feet to a wheel, which rolled eternally in the air or in the Underworld; see Lucian, Dialogues of the Gods, VI; Pindar, Pythian Odes, II, vv. 21-48; Hyginus, Fabulae, LXIII; Virgil, Georgicon, III, v. 38; ibid., IV, v. 484. On the use of the Ixion myth in 16th century love poetry, see Mathieu-Castellani, Les Thèmes amoureux dans la poésie française 1570-1600, pp. 281-286.
5. Allusion to the punishment inflicted on Tantalus in the Underworld. The reasons for his punishment vary according to the different versions of the myth, but all retain the idea of his eternal thirst: he was placed in a lake, yet each time he stooped to drink, the waters receded, so that he was never able to satisfy his thirst. Similarly, fruit-laden branches hung over his head, but withdrew when he reached out; see Pausanias, Descriptions of Greece, X, xxxi, 12; Homer, Odyssey, XI, vv. 582-592; Ovid, Metamorphoses, IV, vv. 458-459; idem, Ars amatoria, II, vv. 605-606. For a similar comparison between the lover's suffering and that of Tantalus, see P. Silentiarus, Greek Anthology: The Amatory Epigrams, CCXXXVI:

Ναὶ τάχα Ταντάλεης Ἀχερέντια πήματα ποινῆς
ἡμετέρων ἀχέων ἐστὶν ἐλαφρότερα.
οὐ γὰρ ἰδὼν σέο κάλλος, ἀπείργετο χείλεα μίξαι
χείλεϊ σῷ, ῥοδέων ἁβροτέρω καλύκων,
Τάνταλος ἀκριτόδακρυς, ὑπερτέλλοντα δὲ πέτρον
δείδιεν· ἀλλὰ θανεῖν δεύτερον οὐ δύναται.
αὐτὰρ ἐγὼ ζωὸς μὲν ἐὼν κατατήκομαι οἴστρῳ,
ἐκ δ' ὀλιγοδρανίης καὶ μόρον ἐγγὺς ἔχω.

On the use of the Tantalus myth in 16th century love poetry, see Mathieu-Castellani, Les Thèmes amoureux dans la poésie française 1570-1600, pp. 281-284.

6. Vv. 9-10: the antithesis developed here recalls Petrarch, Canzoniere, ed. cit., p. 208, CLII, vv. 1-2: 'Questa umil fera, un cor di tigre o d'orsa,/Che'n vista umana e'n forma d'angel vène'.

XVI

Tu as ce crin à Phoebus[1] dérobbé,[2]
Et ce beau teint aux jouës de l'Aurore,
Et à Cypris[3] ta belle bouche encore,
Et à son fils cet archelet courbé.[4]
Ton oeil divin des astres est tumbé,[5]
Là où Diane[6] & se mire, & s'honnore,
Mais du fier Dieu que l'aspre Thrace adore,[7]
Tu as ravi ton cueur dur, & plombé.
Brief, tu emblas de Junon[8] la presence,
Et de Pallas[9] le sçavoir, & prudence,
Vuidant des Dieux les tresors à grans sommes,[10]
Puis dévallas droit en ce monde bas,
Pour i piller[11] la joie, & les ébas,
L'esprit, le cueur, & le repos des hommes.

First published in 1560 (A): [XVIII]. Variants from A.
3. Et à Venus
13. Pour i pillier

1. Epithet and name of Apollo, the sun-god, meaning shining, pure or bright.
2. 'Dérobbé': see Catullus, Elegiae, LXVII, vv. 1-2: 'Lesbia formosa est: Quae quum pulcherrima tota est/Tum omnibus una omnes surripuit Veneres'. The notion of theft differentiates Buttet's treatment of this theme from that of the Pléiade; see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, p. 200.
3. Periphrasis for Venus, the goddess of love, who was born on the island of Cyprus, one of the major seats of her worship; see Hesiod, Theogony, vv. 188-200. For this same periphrasis, see among others, Anacreon, Odes, LI, v. 803; Moschus, III, v. 68; Ronsard, Le Cinquiesme [livre] des odes, ed. cit., V, 247, 'Elegie', v. 83.
4. Periphrastic allusion to the eyebrow; see among others

Scève, Délie, ed. cit., p. 195, CXL, vv. 7-8: 'Et toutesfois i'apperçeuz clerement,/Que tes soucilz estoient d'Amour les arcz'; Baïf, Amours de Meline, I, ed. cit., I, 23, v. 12: Cupid states 'mon arc est son sourcil'; Ronsard, Les Meslanges, ed. cit., VI, 154, 'Elegie à Janet peintre du roy', vv. 39-46.

5. Commonplace Petrarchist conceit that the beloved's eye is a star; see Petrarch, Canzoniere, ed. cit., p. 19, XVII, v. 11: 'le mie fatali stelle'; F. M. Molza, Rime diverse, II, fol. 15 r°, 'Da le man, da le braccia, e dal ben crine', v. 2: 'le due vaghe e leggiadrette stelle'; P. Barignano, Rime diverse, II, fol. 62 v°, vv. 1-2: 'Che volean dir le due lucenti stelle,/Che fan si adorno il ciel de gli occhi miei?'; Tyard, Erreurs amoureuses, II, ed. cit., p. 193, III, vv. 9-10: 'Les deux Zaphirs penetramment luisans/Semblent et sont deux Astres'; Ronsard, Amours, ed. cit., IV, 11, v. 7: 'de ces yeulx les astres jumeletz'.

6. Roman goddess, the counterpart of the Greek deity, Artemis. She was renowned particularly as the goddess of the moon, for her ability to inspire men with madness and enthousiasm, and for her chastity.

7. Periphrastic allusion to either Ares, the Greek god of war or to Mars, his Roman couterpart. One of the principal seats of worship was Thrace, where the tribes were particularly belligerent and where the god was believed to reside.

8. Wife of Jupiter, and the queen of heaven.

9. Pallas Athene. The use of her surname alone is in the style of later classical writers; see for example Pindar, Olympian Odes, II, v. 26; ibid., V, v. 10. She was revered as the goddess of all knowledge, wisdom and art; see Homer, Odyssey, XXIII, v. 160; Orpheus, Hymnes, XXXII; Ovid, Fasti, III, vv. 816, 840. She was also thought to represent prudent warfare, only favouring confrontation if it was to the state's advantage.

10. Vv. 1-11: the enumeration of the mistress's physical and spiritual virtues is a traditional amatory theme, particularly favoured by the Petrarchists; compare in particular, Rufinus, Greek Anthology: The Amatory Epigrams, LXX:

> Κάλλος ἔχεις Κύπριδος, Πειθοῦς στόμα, σῶμα καὶ ἀκμὴν
> εἰαρινῶν Ὡρῶν, φθέγμα δὲ Καλλιόπης,
> νοῦν καὶ σωφροσύνην Θέμιδος, καὶ χεῖρας Ἀθήνης·
> σὺν σοὶ δ' αἱ Χάριτες τέσσαρές εἰσι, φίλη.

Idem, XCIV: 'Ὄμματ' ἔχεις Ἥρης, Μελίτη, τὰς χεῖρας Ἀθήνης,/τοὺς μαζοὺς Παφίης, τὰ σφυρὰ τῆς Θέτιδος...'; see also Baïf, Amours de Meline, I, ed. cit., I, 23: 'Tu as les yeux de Junon, ma Meline,/Tes blonds cheveux sont d'Aurore les crins...'. On this theme, see Weber, La Création poétique au XVIe siècle, pp. 263-265. On the theme that these

attributes originally belonged to the goddesses, see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 197-202.

XVII

Du feu des Dieux le larron,[1] pour l'injure
Desentraillé sus un roc de Scythie,[2]
Par juste peine au ciel sourd merci crie,
De ce que trop son foie, & poulmon dure.
Quand le bourreau oiseau portant l'augure
Du foudroiant,[3] remange la partie
Qui tôt renait pour estre remeurtrie,
A l'affamé infaillible pasture,
Qu'admires-tu torment si violent?
Je suis le vrai Promethee dolent,[4]
Cloüé dessus ta rigueur,[5] où s'allonge
Mon mal naissant d'un aigreur trop durable.
Et Amour est mon aigle insatiable
Las, qui par toi incessamment me ronge.[6]

First published in 1560 (A): [XVII]. No variants.

1. Allusion to Prometheus who stole fire from Zeus and gave it to mortals; see Hesiod, Theogony, vv. 565-569; Aeschylus, Prometheus, vv. 107-113. According to earlier versions of the myth, this theft was only one of several reasons why Zeus punished him; it is the one most frequently referred to by later writers.
2. On Prometheus's punishment, see supra, XV, n. 3. I have found no version of the myth to confirm that Prometheus was punished on a rock in Scythia. With the exception of Hesiod's version which claims that he endured this punishment tied to a pillar (Theogony, vv. 521-525), all other writers who state a precise location indicate Mount Caucasus; see among others, Apollonius, Argonautica, II, v. 1247; ibid., III, v. 852; Philostratus, The Life of Apollonius, II, iii; Hyginus, Fabulae, CXLIV. Aeschylus does not indicate where the punishment occurred but for two reasons he is probably

Buttet's source; firstly he alone states that Prometheus was ever punished on a rock in Scythia; secondly, Hermes told Prometheus that the rock would be shattered by thunder and light ning while he was still attached to it, and after a period in the Underworld, he would return to the upper world to endure the eagles. There is no clear indication if Prometheus was to remain attached to the Scythian rock throughout these events; certainly, no mention is made of Mount Caucasus. See Prometheus, vv. 1016-1025. The references made by Buttet's contemporaries to Prometheus's punishment only name Mount Caucasus; see for example, Scève, Délie, ed. cit., LXXVII, v. 1; Du Bellay, Olive, ed. cit., p. 105, LI, v. 8.

3. Periphrastic allusion to Zeus or to Jupiter. He was believed to strike with light ning those who offended him; see Hesiod, Theogony, vv. 514-516; Virgil, Aeneid, I, v. 230.

4. See Ronsard, Amours, ed. cit., IV, 16, XII, v. 12: 'Un Promethée en passions je suis'. For the lover's identification with Prometheus's suffering, see among others, Scève, Délie, ed. cit., p. 160, LXXVII; Tyard, Erreurs amoureuses, II, ed. cit., p. 230, XXVI, vv. 9-14; Du Bellay, XIII Sonnetz de l'honneste amour, ed. cit., I, 146, XI; Ronsard, Amours, ed. cit., IV, 16, XII, v. 12; ibid., p. 17, XIII; supra, XV, n. 3.

5. Image inspired by Ronsard, Amours, ed. cit., IV, 17, XIII, v. 10: 'Fiché, cloué, dessus ta rigueur dure'; compare also vv. 3-4: 'Contre le roc de ta rigueur cruelle/Amour m'attache à mille cloux d'aymant'.

6. In contrast, see Scève, Délie, ed. cit., p. 160, LXXVII: the lover's soul is substituted for the liver, and his desire for the eagle; Du Bellay, XII Sonnetz de l'honneste amour, ed. cit., I, 147, XI, vv. 9-14: the heart is substituted for the liver, and the eagle for Love; Ronsard, Amours, ed. cit., IV, 17, XIII, vv. 5-8: Desire is substituted for the liver and Worry for the eagle.

XVIII

Beauté celeste,[1] (& puisqu'en ces bas lieux
A ta grandeur femme n'est comparable),
De siecle, en siecle, à jamais memorable,
Pour estre exemple, & miroir à tous yeux,
Que ne m'a fait la grand'faveur des Dieux
Un entre tous Homere émerveillable,
Ou un bien né Virgile inimitable,
Qui font les Grecs,[2] & Romains[3] glorieux?[4]
Tant de tresors dont t'orne la nature,
(Maugré du tens celle éternelle injure),
Je remettroi dans le ciel, ton païs,
Et te montrant l'unique, & nompareille,
Tes yeux veincueurs (la Françoise merveille),
Tiendroient par moi tous peuples ébaïs.

First published in 1575 (B)

1. On the neo-Platonic significance of this appellation, see supra, II, n. 5.
2. Allusion to Homer's Iliad and Odyssey, respectively.
3. Allusion to Virgil's Aeneid.
4. For the theme of the lover's inability to describe adequately the mistress's virtues, see Petrarch, Canzoniere, ed. cit., p. 22, XX; ibid., p. 242, CLXXXVI; Du Bellay, Olive, ed. cit., p. 62, VIII; Ronsard, Amours, ed. cit., IV, 65, LXIV; Baïf, Amours de Francine, II, ed. cit., I, 168, XXII.

XIX[1]

De quel rosier, & de quelles épines,[2]
Cueillit Amour les roses de ton teint?
De quel bel or, qui pur tout autre éteint,
Redora-il ses blondelettes trines?
De quels blancs lis sont ces deux mains divines,
Qui ont mon cueur à leur souhait étreint,
Et d'adorer m'ont doucement contreint
Ce vif coral, & ces perlettes fines?
Mais de quel lieu prit-il encor'ce reste,
Ce doux parler, ce doux chanter celeste,
Par qui son trait des plus fiers est veincueur?
Ces grands beautés ne sont point de la terre,
Ni ces beaux yeux seuls ma paix, & ma guerre:
Tels biens du ciel me cheurent dans le cueur.[3]

First published in 1560 (A): [VIII]. Variants from A.
3. tous
5. De quels endrois sont ces mains iuoirines
6. Qui m'ont le cueur étranglé, & étreint
7. Et d'adorer doucement m'ont contreint
9. Las de quel lieu prit il encor ce reste
10. Ce doux parler, & ce chanter celeste
14. Tels biens du ciel me sont cheus dans le cueur

1. Imitation of Petrarch, Canzoniere, ed. cit., p. 282, CCXX; for a detailed discussion of this source, see supra, pp. 232-235.
2. On the use of the rose as a symbol in 16th century amatory poetry, see for example G. de Lorris and J. de Meun, Le Roman de la rose, edited by Félix Lecoy, Les Classiques Français du Moyen Age, 3 vols (Paris, Champion, 1965-1970), I, 50, v. 1613 ff. On this conceit, see Weber, La Création poétique au XVIe siècle, pp. 333-356; on the combined symbol of roses and thorns, an established symbol of happiness and suffering in love,

see *ibid.*, pp. 336-337.
3. Vv. 1-14: on the enumeration of the mistress's qualities, see *supra*, XVI, n. 10.

XX

Ta riche corne[1] (à qui le ciel commande
M'ouvrir ses dons) j'argente de mes pleurs,
Bien que m'i rie un bocage de fleurs,
Et de tous fruits une abondance grande.
Là la grenade, & la datte, & l'amande,
Là sont citrons, pompons, pommes d'odeurs,[2]
Les épis d'or, & les bons raisins meurs,
Le romarin, marioleine, & lavande.
Mais Amalthée, une douleur me point,
Car de laurier, helas, je n'i voi point,
Digne loier de ma promise gloire.[3]
Fai qu'il i soit, je te pri, ma Deesse:
Car bien peu vaut l'abondante richesse,
Si en amour, l'on n'a quelque victoire.

First published in 1560 (A): [XIV]. Variants from A.
11. Le seul loier & l'espoir de ma gloire

1. Allusion to the horn of Amaltheia, commonly known as the cornucopia or the horn of plenty; on Buttet's use of the Amaltheia myth, see <u>supra</u>, pp. 223-228.
2. For a similar use of anaphora, see <u>supra</u>, II, vv. 12-13, and n. 11.
3. On the laurel as a symbol of poetic glory, see <u>supra</u>, I, n. 7.

XXI

Loüe l'Itale un bel oeil gros & noir,[1]
Plaisir nuisant d'une ame trop lascive.
Moi, plus constant, il faut que je décrive
Le bel oeil[2] vair,[3] qu'à mon gré j'ai peu voir.
Oeil nompareil, ainçois divin miroir
Du ciel riant, d'où vient ta couleur vive,
Comme lui rond, en ta beauté naive
Tu vas cherchant le celeste sçavoir.
Voilà pourquoi la sage Athenienne[4]
Le sien divin eut de la couleur tienne,
Quittant le brun à la folle Cypris,[5]
Que d'un seul trait un cueur tendre il atteigne!
Puisque ton rai si beau chemin m'enseigne,[6]
O moi heureux, quand de toi je fu pris!

First published in 1575 (B).

1. See for example, Petrarch who describes Laura's eyes as dark, Canzoniere, ed. cit., p. 41, XXIX, vv. 22-23: 'Ma l'ora e'l giorno ch'io le luci apersi/nel bel nero e nel biancho'; ibid., p. 207, CLI, vv. 6-7: 'quel raggio altero/del bel dolce soave bianco e nero'; see Ariosto's description of Alcina's eyes, Orlando furioso, edited by Remo Cesarini, 2 vols (Torino, Unione Tipografico-Editrice Torinese, 1962), II, 217, canto VII, xii, v. 1: 'due negri occhi'.
2. The theme of this sonnet recalls the blason tradition, since it is dedicated to one particular part of the mistress's body; on this, see supra, p. 244.
3. Vair: there is ambiguity concerning Buttet's use of this adjective, see F. Rabut, 'De quelle couleur étaient les yeux de la dame du poète M.-C. de Buttet', RS, 9 (1868), 15; Rabut states that 'un bibliophile français, qui a habité Chambéry en 1845 et qui a publié dans les

journaux de cette ville de curieux feuilletons, en a consacré à notre poète un tout entier où il l'a plaisanté, entre autres, sur les yeux verts de son Amalthée'. This appears to be an allusion to Reynaud's article on Buttet; see CA, quoted by Philippe, Les Poètes de la Savoie, pp. 24-32. However, Reynaud merely states that Amalthée's eyes are vair, and he does not comment on the precise meaning of the adjective. Rabut claims that Folliet interprets it as meaning clair; however, Folliet translates it as meaning blue; see Un Poète du XVIe siècle, p. 163. For two reasons, Rabut concludes that vair is synonymous with blue: firstly, because 'j'ai rencontré quelquefois des femmes qui avaient les cheveux d'un blond doré et les yeux bleus'; secondly, because

> les poètes du seizième siècle empruntaient volontiers au blason quelques-uns de ses termes; eh bien! dans la nomenclature de la science des armoiries on trouve que le VAIR (et j'attire ici l'attention sur l'orthographe de ce mot) est une fourrure composée de petites pièces alternativement d'argent et d'azur, c'est à dire blanches et bleues, deux couleurs qui devaient se trouver dans les yeux de la fille du comte d'Entremont.

Cotgrave acknowledges the same heraldic significance, yet defines it as the 'grayish colour of some eyes'. Wartburg (FEW, XIV, 183) gives several meanings: 'gris-bleu, avec idée de clarté en parlant des yeux...changeant, luisant, en parlant de l'acier qui reflète...de couleurs variées et changeantes' ; he cites a variant form, var, meaning 'gris foncé'. Huguet (VII, 396) defines it as brillant and cites Buttet's sonnet. A further possibility, hitherto ignored, is that as vair and vert are phonetically identical, Amalthée's eyes were possibly green. The hypothesis that Amalthée's eyes are blue is reinforced by the comparison made between her and Athena, who is traditionally believed to have had blue eyes (see infra). Moreover, in sonnet XXXVIII, v. 1, Buttet compares her eyes to saphires. However, he possibly wished to exploit the other meanings of the adjective in order to emphasise the eye's vitality and to enliven the description. Buttet's contemporaries frequently omit any precise indication of the colour of their mistress's eyes; see among others, Du Bellay, Olive; Baïf, Amours de Meline. However, see Tyard who compares his mistress's eyes to 'deux Zaphirs', Erreurs amoureuses, II, ed. cit., p. 193, III, v. 9; also, see Ronsard, who describes Cassandra's eyes as brown, Amours, ed. cit., IV, 28, XXV, v. 1; also, see Baïf, who specifies that Francine's eyes are green, Amours de Francine, ed. cit., I, 85, LXXI, v. 9.

4. Periphrasis for Pallas Athene; on this goddess, see

supra, XVI, n. 9. I have not found this periphrasis used by any of the classical writers or by any of Buttet's contemporaries. It derives from the notion that Athena was, at Athens, the protectress of the phratries and houses which formed the basis of the state. Buttet describes her as 'sage' because she was associated with wisdom; see supra, XVI, v. 10 and n. 9. She is traditionally believed to have had blue eyes; see Anacreon, Odes, XXVIII, v. 410: 'γλαυκὸν, ὡς 'Αθήνης'.

5. Periphrasis for Venus; see supra, XVI, n. 9. She is traditionally believed to have had brown eyes. For the conceit of a distinction between Athena and Venus, see P; Silentiarius, Greek Anthology: The Amatory Epigrams, CCXCIII, vv. 9-12:

ἀλλὰ θαμίζεις
μᾶλλον 'Αθηναίη, Κύπριν ἀπωσάμενος.
θεσμοὺς Παλλὰς ἔχει, Παφίη πόθον. εἰπέ· τίς ἀνὴρ
εἷν ἑνὶ θητεύσει Παλλάδι καὶ Παφίῃ.

6. See supra, XI, n. 5.

XXII

Me blamés-vous, si je vai r'appellant,
Avec les jours, ma douleur tousjours neuve,
Quand de mes yeux celle qui fait un fleuve,[1]
Est mesme aux lourds un soleil excellent?[2]
Las, je veu bien au petit Dieu vollant
Fermer le pas, & en ai fait épreuve,
Mais aussi tôt que ce bel oeil je treuve,
Ma force va comme glace écoulant.
O gent indigne! ô peuple en vice infait!
Qui ne connois des cieux le don parfait,
Digne à bon droit que tout le siecle admire![3]
Si oncq'te pleut la beauté & vertu,
Voi cette-ci: à l'heure diras-tu
Qu'heureusement par elle je soupire.

First published in 1560 (A): [XVI]. Variants from A.
4. Est aux plus lourds
6. Clorre le pas
12. Voi sa beauté, & diuine vertu
13. Voi voi sa grace, à l'heure diras tu

1. The sense is: 'Quand celle qui fait un fleuve de mes yeux'.
2. For this conceit, see supra, II, n. 8.
3. Vv. 9-11: popular Petrarchist theme of the poet's disdain for the vulgus, reminiscent of and possibly inspired by Horace, Carmina, III, i, v. 1: 'Odi profanum vulgus et arceo'; see among others, Petrarch, Canzoniere, ed. cit., p. 296, CCXXXIV, v. 12: ''l vulgo, a me nemico et odioso'; Du Bellay, Olive, ed. cit., p. 164, CXIV, vv. 1-2: 'Arriere, arriere, ô mechant Populaire!/O que je hay ce faulx peuple ignorant'; Tyard, Erreurs amoureuses, I, ed. cit., p. 173, LXIIII, vv. 5-6: 'Peuple barbare, incivil, impiteux,/Sans foy aucune, inique, sans bonté';

idem, *Erreurs amoureuses*, II, ed. cit., p. 241, XXXIII, v. 1: 'Vicieux peuple, ô vil peuple ignorant'; Ronsard, *Amours*, ed. cit., IV, 92, XCIII, v. 1: 'Je te hay peuple'.

XXIII[1]

Ahi! que ne peut mon beau chant penetrer
Jusqu'aux longs ans de la suite future,
Contant le bien qu'à ce siecle Nature
A découvert, pour à nous se montrer?
Ou que n'es-tu (sans la nuit[2] rancontrer)
Ici mille ans, celeste creature?[3]
Mille ans verroient qu'encor'la ryme obscure
De tes beautés ne peut bien s'accoutrer.
Ils connoitroient que, menteur, je n'ai feint
Un divin corps, dont mon livre soit peint,
Comme aujourd'hui meint que la gloire amuse.
Mais que navré, non montreur de sçavoir,
Trop foible encor', je tasche à faire voir
La verité, non le fard de la Muse.[4]

First published in 1575 (B).

1. Vv. 1-14: variation on the theme of the lover's inability to evoke adequately his mistress's beauty; see supra, XVIII, n. 4.
2. Metaphor for death, in this context. See infra, CXII, n. 3.
3. See supra, II, n. 5.
4. On the Muses, see supra, I, n. 4.

XXIV

Et ces beaux yeux, & cette aubine joüe,
Qui le mattin mort me va reveillant,
Et ce crin d'or crespe s'entortillant[1]
Par flots ondés, où Zephyre[2] se joüe,[3]
Et l'emperlé coral que l'Inde avoüe,
Dont le parler me va émerveillant,
Et ce beau sein doux, mon cueur chatouillant,
Où l'honneur saint, & la chasteté noüe,[4]
Brief, ce beau tout qui mon flanc vint cloüer,
(Et qu'on ne peut suffisamment loüer),
Sont les beautés que les hauts Dieux influent,
Sont les tresors des cieux de plus haut prix,
Sont les fillés, las, où je me voi pris,
Et les doux traits qui rudement me tuent.

First published in 1560 (A): [XI]. Variants from A.
12. de plus grand pris

1. 'S'entortillant': compare Ronsard, Amours, ed. cit., IV, 42, XXXIX, vv. 3-4: 'les retz de ses beaulx cheveux blondz/En cent façons ennonde et entortille'.
2. Zephyrus is the mythological personification of the west wind; see Hesiod, Theogony, vv. 379, 870.
3. Vv. 1-4: on the evocation of the movement of Amalthée's hair, see supra, XIV, n. 2, 3. For a similar image, see Ronsard, Le Cinquieme [Livre] des odes, ed. cit., V, 234-235, 'A la fonteine Bélerie', vv. 27-30:'sa belle tresse blonde,/Tresse au Zefirs vagabonde'; idem, Les Meslanges, ed. cit., VI, 153, 'Elegie a Janet peintre du Roi', vv. 17-18 (1560 var.): 'ces cheveus comme fleurettes sentent,/Quand les zephirs au printemps les esvantent'; also, see Belleau, La Bergerie, II, ed. cit., II, 93, 'Qui n'a veu quelquefois au leuer du Soleil', v. 11: 'Les Zephyrs tremblottans dans ses crespes cheveux';

ibid, p. 104, 'Yeux, hostes de mon ame, & les gardes fidelles', vv. 9-10: 'O cheveux gredillez en menus crespillons,/Des Zephyrs gracieux les doux evantillons'.
4. Vv. 1-8: on the enumeration of the mistress's attributes, see supra, XVI, n. 10. For a similar transition between the quatrains and the tercets, see supra, XI, v. 9. The anaphoric phrase 'Et' and the movement of vv. 1-8, is possibly inspired by Baïf's imitation of Petrarch, Canzoniere, ed. cit., p. 431, CCCXLVIII, vv. 1-8; see Amours de Francine, II, ed. cit.,I, 147, V, vv. 1-8:

Et des plus belles mains, qui au coeur plus sauvage,
Soudain feroyent sentir d'amour un feu nouveau,
Et du plus beau marcher, qui un gay renouveau
Fait rire sous ses pas, et du plus beau corsage,
Et des yeux les plus beaux, et du plus beau visage,
Et du plus beau sourcil, et du poil le plus beau,
Qui l'or et du soleil esteindroit le flambeau,
Et du ris le plus doux, et du plus doux langage.

XXV

Par les roseaux du tortueux Meandre,[1]
Le cyne beau, se trainant sur le bord,
Doux en son chant va lamentant son sort,
Et son trépas aux passans fait entendre.[2]
Cyne navré,[3] sur Seine me vient prendre
Un Dieu ailé d'un pennage plus fort,[4]
Voiés son trait envenimé à mort,
Qu'au fond du cueur, las, il m'a fait descendre.
Ja de mon sang ces eaux sont toutes pleines,
Champs, mons, & bois, se deulent qu'en mes peines
Une à grand tort, las, ma fin ne gemit.[5]
Ah, l'autre soir celle beauté meurtriere,
De son soleil à flanc de la riviere,
Lui éclairant, en cet estat me mit.[6]

First published in 1575 (B).

1. The River Maeander in Phrygia was renowned for its sinuous course; see among others, Ovid, Metamorphoses, II, v. 246; ibid., VIII, vv. 162-166. Compare this line with Ovid, Amores, III, vi, v. 1: 'Amnis, harundinibus limosas obsite ripas'.
2. Traditional image of dying swans singing; see Moschus, Bion, vv. 14-16; Plato, Phaedo, 85A-B; Erasmus, Collected Works, edited by R.J. Schoeck and others, 66 vols (Toronto, Buffalo, London: University of Toronto Press, 1974-1988), XXXI, Adages, p. 195, LV; Rabelais, Le Tiers Livre, XXI, edited by M. A. Screech, Textes Littéraires Français (Genève, Droz/Paris, Minard, 1964), p. 151; Marot, Eglogues, ed. cit., III, 332, 'Eglogue sur le Trepas de ma Dame Loyse de Savoye, Mere du Roy Françoys, premier de ce nom', vv. 165-166. On the legend of the dying swan's song, see H. Naïs, Les Animaux dans la Poésie française de la Renaissance: science, symbolique,

poésie (Paris, M. Didier, 1961), p. 303 and n. 147. The legend possibly originates from early naturalist observations of the whooping swan which, unlike the ordinary mute swan, makes a whooping or whistling sound.
3. For the identification of the lover with the dying swan singing on the Maeander, see in particularly Du Bellay, Olive, ed. cit., p. 113, LIX, vv. 2-4:

De cest oyseau prendray le blanc pennaige,
Qui en chantant plaingt la fin de son aage
Aux bordz herbus du recourbé Mëandre.

For this identification in a non-amatory context, see Ronsard, Le Tombeau de Tresillustre Princesse Marguerite de France, Duchesse de Savoye, ed. cit., XVII, 81, vv. 376-378:

comme un Cygne qui meine
Son dueil dessus Meandre, en pleurant je dirois
La belle Marguerite, & ses faicts j'escrirois.

Also, idem, Les Derniers Vers, ed. cit., XVIII, 180, VI, vv. 1-4.
4. On the traditional portrayal of Cupid, see supra, XIII.
5. Vv.10-11: on the theme of Nature's sympathy for the lover's unrequited love, see Weber, La Création poétique, pp. 315-319. It is a major Petrarchist theme; see among others, Petrarch, Canzoniere, ed. cit., p. 375, CCCI: 'Valle che de'lamenti miei se'piena'; G. Mozzarello, Rime diverse, I, 84, 'Aura soave, che si dolcemente'; C. Gandolfo, Rime diverse, III, fol. 118 v°: 'Lieto monte, soaui, ameni colli'; Tyard, Erreurs amoureuses, I, ed. cit., p. 137, XXIX, vv. 10-13; Ronsard, Amours, ed. cit., IV, 167, CLXXVI, vv. 12-13; Tahureau, Sonnetz, odes, et mignardises, ed. cit., pp. 292-293, L, vv. 15-36.
6. Vv. 12-14: probably inspired by Ariosto, Rime: sonetti, ed. cit., p. 90, XX, vv. 6-7, 9-10, 12-13:

stav'io per ire oltra le torbid'onde
del fiume ...
quando apparir su l'altra ripa il lume
de'bei vostri occhi vidi, ...
E tutto a un tempo i nuvoli d'intorno
si dileguaro e si scoperse il sole.

XXVI

Ton oeil trompeur,[1] astre de mon émoi,
Doux me guétant encores me raconte
Que de mes maux j'aurai guerison pronte,
Et que bien tôt prendras pitié de moi.
Mais tousjours plus Amour jeune, & sans loi,
Secret me brulle, & me bat, & me donte,
Et tu ne veux, cruelle, tenir conte
De tant de maux que j'endure par toi.
A tout le moins, li mon angoisse extreme
En la langueur de mon visage blesme,[2]
Quand tes beautés vont mon cueur dévorant.[3]
Lors, si mon mal ne te peut douce rendre,
Veuille le tens, aumoins, te faire entendre
Que par toi, las, sans fin je vai mourant.

First published in 1560 (A): [XXV]. Variants from A.
5. Mais toutte fois Amour ieune, & sans loi
8. pour toi

1. For the notion that false hope can be awakened by the mistress's eyes, see Bembo, Prose e rime: rime, edited by C. Dionisotti, Classici Italiani, 20 (Torino, Unione Tipografico-Editrice Torinese, 1960), p. 530, XXVIII, vv. 7-9:

se benigno lampo
Degli occhi vostri ha seco pace e gioco,
Surge la speme.

Also, see Ronsard, Amours, ed. cit., IV, 27, XXIV, vv. 1-2 ff: 'Tes yeulx divins me promettent le don/Qui d'un espoir me r'enflamme & renglace'. For a more general treatment of this commonplace Petrarchist theme of false hope, see among others, Petrarch, Canzoniere, ed. cit.,

p. 3, I, vv. 5-6; P; Bembo, Rime, ed. cit., p. 550, LIV; Du Bellay, Olive, ed. cit., p. 144, XCII; Tyard, Erreurs amoureuses, III, ed. cit., p. 291, XXVI; Baïf, Amours de Francine, I, ed. cit., I, 63, LII, vv. 5-14.

2. On the notion that love is an illness, see supra, II, n. 6.

3. Line possibly inspired by Ronsard, Amours, ed. cit., IV, 37, XXXIV, v. 7: 'ces yeulx qui me vont devorant'.

XXVII[1]

Quand le sommeil, present[2] des Dieux, endort
La lasse nuit, d'astres toute allumée,
En mes songers accoup est imprimée
Celle beauté, qui m'a tant fait de tort.
Il m'est advis qu'elle met son effort
A me guerir ma poitrine entamée,
Et qu'avec pleurs de pitié enflammée,
Elle regrette & mon mal & ma mort.
Lors ce faux bien,[3] qui doux me vient saisir,
Encor'un peu m'ottroie de plaisir.
Mais quoi? Pour tout, c'est une idole vaine.
Ainsi trompas, ah traitre archer rusé,
L'aimable gars sur sa face abusé,
Trop revoiant sa meurtriere fonteine.[4]

First published in 1560 (A): [XV]. Variants from A.
4. Celle beauté qui tant m'a fet de tort
12. Ainsi trompas, ah traitre Amour rusé

1. Variation on the songe amoureux, an established theme in amatory poetry particularly favoured by Petrarchists; on this, see Weber, La Création poétique, pp. 356-366. See also the following: Macedonius the Consul, Greek Anthology: The Amatory Epigrams, II, CCXLIII; Bembo, Rime, ed. cit., p. 579, LXXXVIII; ibid., p. 580, LXXXIX; ibid., p. 581, XC; N. Amanio, Rime diverse, I, 39, 'Vana uision fallace, sogno & ombra'; Du Bellay, Olive, ed. cit., p. 69, XIV; Ronsard, Amours, ed. cit., IV, 32, XXIX; ibid., p. 33, XXX; Tyard, Erreurs amoureuses, III, ed. cit., p. 283, XX; Baïf, Amours de Francine, I, ed. cit., I, 73, LXI; idem, Amours de Francine, II, ed. cit., II, 256, XCIX.
2. See Du Bellay, Songe, ed. cit., II, 30, I, vv. 1-2: 'C'estoit alors que le present des Dieux/Plus doulcement

s'écoule aux yeux de l'homme'; for a less direct comparison, see Ronsard, Premières Poésies, ed. cit., I, 35, 'Fantaisie à sa dame', vv. 1-2: 'Il estoit nuict, & le present des cieulx,/Plus doulx que miel, couloit dedans mes yeux'. The notion of sleep as a divine gift recalls Homer's statement that dreams are bestowed by Zeus; see Iliad, I, v. 63:

3. For a similar expression, see Du Bellay, Olive, ed. cit., p. 84, XXVIII, vv. 10-11: 'J'ay en dormant ce qu'en veillant poursuis:/Mon bien est faulx, mon mal est veritable'.

4. Vv. 12-14: allusion to the Narcissus myth. According to the most common version, Narcissus fell in love with his own reflection and died of grief because he could not be united with it; see Pausanias, Descriptions of Greece, IX, xxxi; Ovid, Metamorphoses, III, vv. 341-510. Pausanias cites another version which claims that Narcissus fell in love with his identical twin sister, and that after her death, he would contemplate his own reflection in a spring, and imagine that it was her; he does not state his source; op. cit., IX, xxxi. If Buttet's source was Ovid, then he has substituted Cupid for the goddess Nemesis, who, in order to avenge one of Narcissus's rejected lovers, makes him fall in love with himself. Ovid appears to be the only one to attribute Narcissus's self-love to an external force, as Buttet does in vv. 12-13.

XXVIII[1]

Ornée d'or, en manteau d'écarlatte,
L'autre mattin celle Nymphe je vi,
Que j'ai long tens si vainement servi,
Belle, riante, en son teint délicatte.
Ores il faut, di-je en moi, que s'abbatte
La longue nuit qui m'a tant poursuivi,
Puisque l'Aurore (où je suis tout ravi),
Nous faisant jour, ne me luit point ingrate.
Venant à moi, ma grand'nuit tumbe arriere:[2]
Son beau soleil d'une gaie lumiere
Passa mon cueur, me brullant à sejour,
Tant que ne sçai où pouvoir trouver place:
Sans elle, en nuit les ombres je rebrasse,
Elle venant, j'ars, & ars, tout le jour.[3]

First published in 1575 (B).

1. Variation on the theme of the belle matineuse; see supra, VIII, n. 1.
2. Vv. 5-8: on light and darkness as symbols of happiness and suffering, see supra, II, n. 9.
3. Vv. 12-14: the themes and conceits are possibly inspired by Tyard, Erreurs amoureuses, II, ed. cit., p. 210, 'sextine', 25-28:

Las, je ne puy touver [sic] lieu de sejour,
Tant j'ay de maux pour tes cruatez, belle:
Car, si je brule et ars le long du jour,
Je me dissoul en pleurs toutes les nuits.

XXIX[1]

Fleuve roial,[2] à qui de ce grand monde
A tout jamais tout l'empire est promis,[3]
Aiant les Dieux & les astres amis,
Qui à l'envi se mirent en ton onde,[4]
Quand les beautés d'une Laure seconde,[5]
Avant mon tens au tombeau m'auront mis,
Des tristes vers qu'apres moi tu gemis,
Quelques soupirs ton rivage reponde.
Sois sur les ans le témoin de mes maux,
Heureuse Seine, & puisque dans tes eaux,
Sans i penser, mon cueur beut cette flame.
A ton beau bord, mal caut, en te passant,
Ma liberté, helas, j'allei laissant,
Pour suivre en vain cette trop belle Dame.

First published in 1560 (A): [LVIII]. Variants from A.
4. à ton onde
8. Quelque soupir

1. Variation on the lover's invocation to Nature as witness to his suffering; on this, see Weber, La Création poétique, pp. 319-322. Apostrophes to specific rivers and places are a recurrent conceit in Petrarchist poetry; see among others, Petrarch, Canzoniere, ed. cit., p. 236, CLXXX, v. 1: 'Po, ben puo' tu portartene la scorza'; Du Bellay, Olive, ed. cit., p. 57, III, v. 1: 'Loyre fameux, qui ta petite source'; Baïf, Amours de Francine, II, ed. cit., I, 268, CIX, v. 1: 'Loir, qui lechant les pied des coutaux Vandomois'.
2. 'Roial': allusion to the fact that the Seine flows through Paris, the main seat of the French court.
3. Allusion to France's dynastic aspirations, possibly the translatio imperii.

4. Vv. 1-4: the movement, particularly the introduction of a digression immediately after the initial apostrophe, and before the main argument, recalls and is possibly inspired by, Du Bellay, Olive, ed. cit., p. 57, III, vv. 1-8:

Loyre fameux, qui ta petite source
Enfles de maintz gros fleuves et ruysseaux,
Et qui de loing coules tes cleres eaux
En l'Ocean d'une assez vive course:

Ton chef royal hardiment bien hault pousse
Et apparoy entre tous les plus beaux,
Comme un thaureau sur les menuz troupeaux,
Quoy que le Pau envieux s'en courrousse.

5. Allusion to Petrarch's mistress, Laura de Noves.

XXX[1]

O des amours insupportable gesne,
Horrible frein du courage plus fort,
Gouffre d'ennui, parente de la mort,
O contre tout, jalousie inhumaine!
Comme un serpent en la riante plaine,
Sous belles fleurs à nuire bien accort,
Tu vins inique, apporter le discord
Aux premiers ans à l'union mondaine.[2]
Ores di-moi de quel antre infernal,
Monstre cruel, accour-tu à mon mal,
Me tenailler de pinçades secrettes?[3]
Las, n'est-ce assés que ce vollage roi
Brulle mon fort, par flammes indiscretes,
Sans me forcer à l'aigreur de ta loi?

First published in 1575 (B).

1. Largely imitated from Sannazaro, Sonetti e canzoni, ed. cit., p. 155, XXVII; for a comparative analysis of the way in which Magny, Baïf and Buttet imitate this same source, see supra, pp. 235-239. For a brief study of the treatment of jealousy in 16th century French poetry, see A. Cioranescu, L'Arioste en France des origines à la fin du XVIIIe siècle, Publications de l'École Roumaine en France, 2, second edition,(Torino, Bottega d'Erasmo, 1963), pp. 256-257. The use of allegory here recalls the Mediaeval literary tradition ; see Lorris and Meun, Le Roman de la rose, ed. cit., pp. 8-10, vv. 235-290; for the combined use of allegory and invective in the evocation of jealousy, see among others, Ariosto, Orlando furioso, ed. cit., I, 1195-1198, canto XXXI, i-vi; Du Bellay, Olive, ed. cit., p. 151, XCIX; Magny, Amours, ed. cit., p. 78, LIII; Tahureau, Premieres Poësies, ed. cit., p. 181, XXXVIII; Baïf, Amours de Francine, I, ed. cit.,

I, 138, CXIX.

2. Vv. 7-8: possible allusion to the myth that the various forms of evil were released on the world in primeval times; responsability for this is traditionally attributed to Pandora, who opened a box in which the gods had placed all the evils; see Hesiod, Theogony, vv. 42-105.

3. For a similar image, see Ronsard, Bocage, ed. cit., VI, 35, 'Epitafe de Hugues Salel', vv. 78-79: 'la bourrelle Envie/Me suscite à grand tort, de pincemens cuisans'.

XXXI

Combien, combien, je t'ai en reverence,
N'aiant voulu renoncer à tes loix,
Ingrat Amour, maintenant tu le vois,
Mais las, j'en ai bien povre recompense.[1]
Et que me vaut d'avoir parmi la France
Chanté tes traits, ton arc, & ton carquois?
Et que me vaut t'avoir sacré ma voix,
Si tousjours plus tu me fais de nuisance?
Las, ne vois-tu sur moi ta trousse vuide?[2]
Je ne suis pas l'outrecuidé Tydide,[3]
Que de ta mere outra la belle main.[4]
Au premier choc je t'ai donné victoire.[5]
De me tuer auras-tu quelque gloire?[6]
Mal sont égaux un Dieu & un humain.

First published in 1560 (A): [XXVIII]. Variants from A.
3. Ingrat Amour orendroit tu le vois
9. Ne voi tu las sur moi ta trousse vide
11. Qui

1. For the traditional motif of the lover mistreated by his master, Love, see among others, Ovid, Amores, II, ix, vv. 3-4: 'Quid me, qui miles numquam tua signa reliqui,/Laedis, et in castris vulneror ipse meis?'; Petrarch, Canzoniere, ed. cit., p. 394, CCCXX, v. 12: 'O servito a signor crudele e scarso'; Ronsard, Amours, ed. cit., IV, 50, XLVII, vv. 3-4: 'Quel destin fit, que tousjours je me plain/De la rigueur d'un trop rigoreux maistre?'; Desportes, Amours de Diane, I, ed. cit., I, 56, 'Chanson', vv. 29-30: 'Que me faut-il donc esperer,/Suivant ce dieu plein de furie?'.
2. Possibly inspired by P. Silentiarius, Greek Anthology: The Amatory Epigrams, CCLXVIII, vv. 1-2: 'Μηκέτι τις πτήξειε πόθου βέλος· ἰοδόκην γὰρ/εἰς ἐμὲ λύβρος Ἔρως ἐξεκένωσεν ὅλην'.

For a similar contemporary use of the conceit probably inspired by Silentiarius, see Baïf, Amours de Francine, II, ed. cit., I, 188, XL, vv. 1-3:

Nul ne craigne qu'Amour vole luy faire outrage,
Ou decoche en son coeur ses traits suivis d'emoy:
De fleches son carquois il a vuidé sur moy.

See also Archias, Greek Anthology: The Amatory Epigrams, LVIII:

Νήπιε Ἔρως, πορθεῖς μὲ τὸ κρήγυον· εἰς μὲ κένωσον
πᾶν σὺ βέλος, λοιπὴν μηκέτ' ἀφεὶς γλυφίδα,
ὡς ἂν μοῦνον ἕλοις ἰοῖς ἐμέ, καί τινα χρήζων
ἄλλον ἰστεῦσαι, μηκέτ' ἔχοις ἀκίδα.

3. 'Tydide': classically inspired periphrasis for Diomedes, the son of Tydeus. This periphrasis is frequently used by Homer in the Iliad; also, see Ronsard, Hymnes, ed. cit., VIII, 23, 'Hymne du treschrestien roy de France Henry II. de ce nom', v. 352.
4. Allusion to the wound which Diomedes inflicted on Venus when she tried to defend Aeneas in battle; see Homer, Iliad, V, vv. 330-352.
5. Possibly inspired by Petrarch, Canzoniere, ed. cit., p. 4, II, v. 9: [la mia virtute] turbata nel primiero assalto'; ibid., p. 22, XX, vv. 13-14: 'la penna et la mano et l'intellecto/rimasser vinti nel primier assalto'.
6. For a similar movement and idea, see Tyard, Erreurs amoureuses, I, ed. cit., p. 162, LII, vv. 3-4: 'Si ta rigueur me tue,/En auras-tu, cruelle, quelque gloire?'.

XXXII

Las, en quel fort me pourrei-je retraire
Pour ne sentir le trait de si beaux yeux,[1]
Si gai, si vif, si doux & gracieux,
Qui m'est secours, quand plus il m'est contraire?
Nul clair sapphir tant ne me sçauroit plaire,
Nul diamant, nul rubis precieux,
Bien qu'à son gré de mon cueur envieux,
Là soit logé mon aveugle adversaire.[2]
Dépuis que fut loin ma franchise absente,
Rien que cet oeil aux miens ne se presente,[3]
Rien je ne voi que travaux soucieux,
Comme en vogant le nocher, perdant terre,
Ne reconnoit (du long fust qui l'enserre),
Rien plus que l'onde, & l'azuré des cieux.[4]

First published in 1575 (B).

1. Vv. 1-2: the lover's flight from the mistress's eyes is a popular Petrarchist theme; see among others, Petrarch, Canzoniere, ed. cit., p. 56, XXXIX; ibid., p. 143, CVII; Tyard, Erreurs amoureuses, I, ed. cit., p. 163, LIII, vv. 9-14; Du Bellay, Olive, ed. cit., p. 124, LXXX; Ronsard, Second Livre des meslanges, ed. cit., X, 97, XIII.
2. Popular Petrarchist motif; see among others, Petrarch, Canzoniere, ed. cit., p. 56, XXXIX, vv. 1-2: 'Io temo si de'begli occhi l'assalto/ne'quali Amore et la mia morte alberga'.
3. Theme of the obsession amoureuse, a traditional amatory topos particularly favoured by the Petrarchists; for the obsession with the mistress's eyes, see Petrarch, Canzoniere, ed. cit., p. 107, LXXV, vv. 12-13: 'questi son que'begli occhi che mi stanno/sempre nel cor colle faville accese; Ronsard, Amours, ed. cit., IV, 28, XXV,

vv. 5-8: 'De voz doulx feux ma raison fut ravie, .../Aultres yeulx voyr depuis je n'euz envie'.
4. Vv. 12-14: for the traditional comparison of the lover to a sailor, see anonymous, Greek Anthology: The Amatory Epigrams, XI; ibid., CCIV; Horace, Carmina, I, v, vv. 12-16; Petrarch, Canzoniere, ed. cit., p. 103, LXXIII, vv. 46-51; P. Barignano, Rime diverse, II, 63 vo, 'Corre la naue mia pronta e sicura', vv. 9-11; Du Bellay, Olive, ed. cit., p. 95, XLI; Ronsard, Amours...Nouvellement augmentées, ed. cit., V, 152, CCIV.

XXXIII

Pren, je te pri, Atlantide Mercure,[1]
Ta verge d'or, & te glissant des cieux,
Endor[2] Argus, qui, tout estoilé d'yeux,[3]
D'aguet m'épie, & tous mes pas mesure.[4]
Puis plaise-toi, (or'que la nue obscure
Couvre par tout les clairs flambeaux des Dieux),
Que j'aille ouvrir mon souci ennuieux
A la beauté, qui m'a tant esté dure.[5]
Je chanterei, celeste jouvenceau,
Ta pronte gresve, & ton ailé chappeau,[6]
Et en ton poin ta trompe en serpens belle,[7]
Et que premier la lyre allas sonnant,[8]
Et que tu es, du pere haut-tonnant,
Fils bien aimé,[9] & messager fidelle.

First published in 1560 (A): [LX]. Variants from A.
4. Va m'épiant, & tous mes pas mesure
5. En apres fai (or'que la nue obscure
6. Emble par tout
11. Et en ton poing la trompe en serpens belle

1. Mercury was the Roman counterpart of the Greek god Hermes; see supra, XI, n. 3. Atlantide refers to his maternal grandfather, Atlas; the use of this adjective to indicate Mercury has a classical precedent; see Ovid, Metamorphoses, I, v. 682: 'Antlantiades'; Horace, Carmina, I, x, v. 1: 'Mercuri, facunde nepos Atlantis'.
2. Vv. 2-3: allusion to Mercury's wand, with which he would send to sleep or awaken mortals. For the notion that Mercury's wand was made of gold, see Homer, Odyssey, XXIV, v.1-3: 'ῥάβδον.../ Χρυσείην'.
3. Argus had a hundred eyes which were never all closed simultaneously. Buttet alludes here to the myth that Mercury was sent by Jupiter to kill Argus, who had been

appointed by Hera to guard Io, with whom her husband was in love. The most common version is that Mercury killed Argos with a stone; see among others, Apollodorus, The Library, II, i, 3. However, the reference in v. 2 to Mercury's staff suggests that Buttet's source is probably Ovid, Metamorphoses, I, vv. 668-719; Ovid relates how Mercury killed Argus by first sending him to sleep and then cutting off his head. The staff is mentioned twice in this version; it is the only one of his attributes which he takes with him when he leaves on his mission (v. 675), and once he has sent Argos to sleep through incessant conversation and pipe-playing, he touches his eyes with the wand to reinforce the slumber (vv. 715-716).

4. Vv. 3-4: reminiscent of, and possibly inspired by, Io's speech in Aeschylus's Prometheus, vv. 568-574:

φοβοῦμαι
τὸν μυριωπὸν εἰσορῶσα βούταν.
ὁ δὲ πορεύεται δόλιον ὄμμ' ἔχων,
ὃν οὐδὲ κατθανόντα γαῖα κεύθει.
ἀλλ' ἐμὲ τὰν τάλαιναν
ἐξ ἐνέρων περῶν κυναγετεῖ, πλανᾶ
τε νῆστιν ἄνα τὰν παραλίαν ψάμμαν.

5. Allusion to the notion that Mercury conveyed dreams from Jupiter to mortals.
6. For this attribute, see supra, XI n. 3.
7. I have been unable to establish the source of this attribute, and I have not found it mentioned by any of Buttet's contemporaries. Late classical works sometimes depict Mercury's staff adorned with entwined serpents, and Buttet may have chosen to adapt this attribute and invent a new one to extend it to the belief that Mercury was the inventor of music; see infra, n. 8. The musical reference anticipates the one in v. 12, and therefore unifies the two parts of the sonnet.
8. Mercury was believed to have invented the lyre; see Homer, Hymn to Hermes, vv. 25-54; Diodorus, I, xvi; Horace, Carmina, I, x, v. 6.
9. Mercury was the son of Jupiter and Maia.

XXXIV[1]

Mon beau penser, clair miroir en mon ame
De la beauté que'on voit unique en vous,
Voz traits divins imagine si doux,
Que m'en paissant, plus fort je m'en affame.[2]
Ah, ange beau, ange beau,[3] non pas femme,
Qui me chargés de merveille à tous coups,
Tant me pressés que, perdant cueur & poux,
Sur voz beautés, languissant je me páme.[4]
Las & pourquoi ma raison dépourveuë[5]
Vous à jamais, hé vous à jamais veuë?
Helas, à vous m'ont donné voz yeux beaux.
Arrestés doncq'de mes pensers suivie,
Et me tendés, (si vous aimés ma vie),
Vostre main belle, au gouffre de mes maux.[6]

First published in 1575 (B).

1. On the obsession amoureuse, see supra, XXXII, n. 3.
2. For this motif of constant hunger, see Ronsard, Amours, ed. cit., IV, 128, CXXXII, vv. 7-8: 'ceste beaulté.../De qui tousjours je m'affame & m'altere'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 301, LVI, vv. 5-6: 'Cette douceur à l'ambrosie égale,/Dont me paissant j'éternize ma fain'.
3. On the identification of the mistress with an angel, see supra, II, n. 5.
4. On love as an illness, see supra, II, n. 6.
5. On the lover's loss of reason, see supra, IV, n. 6.
6. For a similar plea, see supra, VI, vv. 9-14.

XXXV[1]

Dor'enavant tu seras nostre Apelle,[2]
Divin Janet,[3] qui d'un pinceau sçavant,
En tes tableaux, as ja mis en avant
Les hauts pourtraits, que la Grece nous cele.
Or si tu veux que ta gloire immortelle
Avec les ans ne s'en aille coulant,
Pein, je te pri, le visage excellent
De la beauté, sur toute beauté belle.
Pein-la sans plus à mon dam retarder,
Mais garde-toi de trop la regarder:
Ah, trop ingrat te seroit ton ouvrage,
Car en voïant un doux regard si beau,
Tu serois fait Pygmalion nouveau,[4]
Mourant en vain d'une tant belle image.

First published in 1560 (A): [XXIV]. Variants from A.
2. Docte Ianet
8. De la beauté sus toute [sic] beautés belle

1. Traditional theme in amatory poetry of the beloved's portrait; for the lover's exhortation to artists to paint his mistress, see for example, Anacreon, Odes, XXVIII; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 243, XIII. The commissioning of a contemporary artist to execute the portrait is also in the Petrarchist tradition; see for example, Petrarch, who names Simone Martini, Canzoniere, ed. cit., p. 109, LXXVII, v. 5; ibid., p. 110, LXXVIII, v. 1; Tyard commissions Corneille de Lyon, Erreurs amoureuses, I, ed. cit., p. 175, LXVI; Ronsard, like Buttet, chooses François Clouet, Meslanges, ed. cit., VI, 152, 'Elegie à Janet peintre du roi'.
2. Apelles was a Greek artist who lived in 4 B.C. and spent most of his life at the court of Philip and Alexander the Great.

3. François Clouet (1522-1572). His father, Jean, was also known as Janet, yet he died before 1540, a considerable time before Buttet composed this sonnet, hence it is almost certainly François who is being addressed here. Clouet was one of the most illustrious court artists of the period and he worked for François I, Henri II, François II and Charles IX. See Muret's commentary to Ronsard's reference to Clouet, Amours...nouvellement augmentées, ed. cit., V, 155, CCVIII, n. 1: 'Janet, paintre du roy, homme, sans controverse, premier en son art'. On Clouet, see R. Gower, Three Hundred French Portraits Representing Personages of the Courts of Francis I, Henry II, and Francis II, by Clouet: auto-lithographed from the originals at Castle Howard, Yorkshire, 2 vols (London, S. Low, Marston, Low & Searle/Paris, Hachette, 1875) A. Germain, Les Clouet...bioigraphie critique illustrée de vingt-quatre reproductions hors texte, Les Grands Artistes, leur vie, leur oeuvre (Paris, Renoiuard, 1906); H. Malo, Les Clouet de Chantilly (Evreux, Herissey/ Paris, Henri Laurens, 1932)

4. Pygmalion fell in love with the statue which he had created. Buttet does not mention the myth's happy conclusion: Venus made the statue come to life; see Ovid, Metamorphoses, X, vv. 243-297.

XXXVI[1]

La rose vive, embellie en son sang,
Vint honnorer le frais de sa charnure;
Le plus fin or jaunit sa chevelure;
Son cou blanchit de l'yvoire plus blanc,
Et ce beau sein élevé, & ce flanc,
Ainçois ce tout, si propre se mesure,
Que tu abbas les Deesses, Nature,
En corps mortel la mettant en leur rang.
Qui n'a senti débattre en sa poitrine
Son cueur saisi de beauté si divine,[2]
Au trait veincueur de cet oeil[3] Minervin?[4]
Il n'i a rien en la chaste & honneste,
Du pié gentil, jusqu'à sa belle teste,
Qui ne soit rare, admirable, & divin.

First published in 1575 (B).

1. On the enumeration of the beloved's physical attributes, see *supra*, XVI, n. 10.
2. Vv. 10-11: on the *ravissement amoureux*, see *supra*, II, n. 11.
3. For this conceit, see *supra*, III, n. 7.
4. 'Minervin': allusion to Minerva, the Roman counterpart of the Greek goddess Athena; see *supra*, XVI, n. 9.

XXXVII

Comme le Dieu qui lance le tonnerre,[1]
Voiant sus Osse Olympe amonceler,
Et les enfans de la terre écheler
Le ciel, dont tous abimerent grand'erre,
A coup voulut en la Trinacre terre,[2]
Sous un haut mont, Encelade avaller,
Où on le voit aigres feux égueuler,
Du gros brasier, que sa poitrine enserre,[3]
Ainsi ton oeil, ah, que trop j'ai tenté,
Non pour te nuire, ains pour voir ta beauté,
M'a foudroié, ranversé sous ma peine.[4]
Et quand je tasche en estre soulevé,[5]
D'un plus grand faix, las, je me sen grevé,
Que ce geant d'Etne Sicilienne.[6]

First published in 1560 (A): [XXX]. Variants from A.
6. Sous vn grand mont
9. Ainsi ton oeil las
12. Si qu'en taschant vn peu m'en souleuer
13. En plus de feux ie me sen aggrauer
14. Que le geant

1. Periphrastic allusion to Jupiter; see supra, XII, n. 1.
2. 'Trinacre terre': periphrasis for Sicily; see Ovid, Metamorphoses, V, vv. 346-347: 'Insula...Trinacris'; Virgil, Aeneid, III, v. 384: 'Trinacria'. It was called Trinacre because of its triangular shape; see Ovid, Fasti, IV, v. 420: 'Trinacris, a positu nomen adepta loci'.
3. Vv. 1-8: Encelades conspired with the other giants to overthrow the gods; they tried to reach Heaven by placing Olympus and Pelion on the summit of Mount Ossa, but Jupiter thwarted their plan with his thunderbolts. As a

punishment, Encelades was buried beneath Aetna; see Ovid, Metamorphoses, I, vv. 151-155; ibid., V, vv. 346-352; Horace, Carmina, III, iv, vv. 42-80; Virgil, Aeneid, III, vv. 578-582.

4. Vv. 9-11: on the aggressive eye topos, see supra, III, n. 7.

5. See Ovid, Metamorphoses, V, v. 249: 'Nititur ille quidem, pugnatque resurgere saepe'.

6. Vv. 12-14: on the final tercet and its variants, see supra, pp. 283-284.

XXXVIII[1]

Nymphe au poil d'or, aux yeux tels que sapphirs,
Vairs,[2] clairs, & beaux, qui mon ame transpercent,[3]
Et doucement leur tyrannie exercent,
Me contreignans à cent mille soupirs,
Si tes couraux leurs embámés Zephyrs[4]
Par tes baisers dans ma poitrine versent,
Ne t'accoulpant des maux qui me ranversent,
Je me dedi de tous mes repentirs.
Je suis content, ma trop belle,[5] à cette heure,
Que je me páme, & que tout tien je meure,
Voiant ta lévre à la mienne accourir,
Et ne me chaud d'avoir porté ma plaie
Sept ans au flanc,[6] si ta bouche me paie
De tous mes maux, par un si beau mourir.[7]

First published in 1575 (B).

1. On the theme of the mistress's kiss, see Weber, La Création poétique, pp. 369-391. On the sensuality in French Petrarchism, see supra, p. 260. The movement of v. 1, and the juxtaposition of details about the eye with the evocation of the kiss and its perfume, are possibly inspired by Ronsard, Quatre premiers livres des odes, IV, ed. cit., II, 127, 'A Cassandre', vv. 1-2: 'Nimphe aus beaus yeus, qui souffles de ta bouche/Une Arabie à qui prés s'en approuche'.
2. Vair: on the use of this adjective to describe Amalthée's eyes, see supra, XXI, n. 3.
3. On this conceit, see supra, III, n. 7.
4. See supra, XXIV, n. 2.
5. For the motif that the mistress is excessively beautiful, see among others, Ronsard, Amours, ed. cit., IV, 149, CLV, v. 8: 'Beaulté trop belle'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 389, CXVI, v.

53: 'Ma maistresse trop belle'; Baïf, Amours de Francine, II, ed. cit., I, 198, XLVIII, v. 9: 'O beaulté trop puissante'.
6. Vv. 12-13: on the biographical importance that has been attached to these lines, see supra, p. 38.
7. Variation on a popular Petrarchist paradox; see supra, I, n. 14.

XXXIX

Ce sacré bois, où ma douce Nymphette,
Portant son arc,[1] gentile alloit marchant,
Dor'enavant lamente sous mon chant,
Et avec moi, mon triste sort regrette.[2]
Quelque Dryade,[3] en fuiant l'amourette
D'un satyreau,[4] creintive se cachant,
Sur ce haut pin de l'ongle aille tranchant,
En pareil vers, l'écorce verdelette:
PAR CES FORETS, BUTTET, EN SA JEUNESSE,
ALLOIT SUIVANT DIANE LA DEESSE,[5]
ET EN CHASSANT, GAGNA HONNEUR ET PRIX,
MAIS QUAND IL VIT SON AMALTHEE SAINTE,
ICI PENDIT L'ARC ET LA TROUSSE PEINTE,
ET EN PRENANT, LUI-MESME SE VIT PRIS.6

First published in 1560 (A): [XXII]. Variants from A.
1. ma gente Nymphette
2. Portant son arc tant gaie alloit marchant
4. Et auec moi mon sort plegne, & regrette
8. En pareils vers

1. For a similar description of the mistress, see Petrarch, Canzoniere, ed. cit., p. 230; CLXXIV, vv. 5-6: 'fera donna,.../con l'arco a cui sol per segno piacqui'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 244, XIV, vv. 5-6: 'ma guerriere inhumaine/Y va les traitz de son arc décochant'; Tyard, Erreurs amoureuses, III, ed. cit., p. 275, XI, vv. 1-2: 'Sont-ce ces prez où ma Deesse affable,/Comme Diane allaigrement troussée...'. On the identification of the mistress with a nymph, see supra, I, n. 12.
2. On the theme of Nature's sympathy for the poet, see supra, XXV, n. 5.
3. 'Dryade': wood nymph.

4. 'Satyreau': woodland deity connected with the worship of Dionysus and every kind of sensual pleasure. Their lustful pursuit of nymphs and dryades is a recurrent motif in 16th century love poetry; see among others, Ronsard, Quatre premiers livres des odes, II, ed. cit., I, 203, 'A la fontaine Bellerie', vv. 1-7:

O fontaine Bellerie,
Belle Déesse cherie
De nos Ninfes, quand ton eau
Les cache au fond de ta source
Fuiantes le Satireau,
Qui les pourchasse à la course
Jusqu'au bord de ton ruisseau.

5. On the goddess Diana, see supra, XVI, n. 6.
6. Vv. 9-14: variation on the traditional amatory topos of the épitaphe amoureuse; see Propertius, Elegiae, II, XIII, vv. 33-36:

Et sit in exiguo laurus super addita busto,
quae tegat exstincti funeris umbra locum,
et duo sint versus: QUI NUNC IACET HORRIDA PULVIS,
UNIUS HIC QUONDAM SERVUS AMORIS ERAT.

Also, see Ronsard, Amours, ed. cit., IV, 55, LII, vv. 9-14:

Puisse avenir qu'un poëte amoureux,
Ayant horreur de mon sort malheureux,
Dans un cyprez notte cest epigramme:
CY DESSOUBZ GIST UN AMANT VANDOMOYS,
QUE LA DOULEUR TUA DEDANS CE BOYS:
POUR AYMER TROP LES BEAULX YEULX DE SA DAME.

Buttet has adapted the topos, so that there is no mention of his death or tomb. Such modifications are frequent in the 16th century; see, for example, Ariosto's use of the motif of the inscription on the tree to inform Orlando of Angelica's love for Medor, Orlando furioso, ed. cit., I, 894-898, canto XXIII, cii-cxi.

XL

Si pourautant, quelqu'un meu de pitié,
Deigne en ces vers voir comme je lamente,
Voie, Lambert,[1] mon lac[2] qui te rechante,
O toi, de moi la fidelle moitié![3]
Antre, ni pré, (bien que l'aspre amitié
Par qui je meur, plus doucement m'enchante),
Plus ne me rid, plus doux ne me contente,
Que celui-là où mon Lambert met le pié.
Si donq'à moi un mesme soin te meine,
Supporte un peu mon excusable peine,
Sous ce tyran, qui tant m'est rigoureux.
Ainsi son trait t'aille fuiant bien vite,
Ainsi tousjours le sein de Marguerite[4]
A ton souhait te tienne bienheureux.

First published in 1560 (A): [XXIII]. Variants from A.
6. Par qui ie meur, plus fortement m'enchante
8. Que cil auquel mon Lambert met le pié
13. Ainsi tout seul le sein de Marguerite
14. A tousiours mais te tienne bien heureux

1. On the ambiguity concerning the identity of Lambert, Buttet's literary intimate, see supra, pp. 103-105. See Le Premier Livre des vers, II, fol. 69 ro, XXVI, v. 19ff, in which Amalthée declares:

Mon cueur ard du ieune Lambert,
Braue, tout sauant, tout expert,
De lui seule me voi seruie,
Pour l'amour duquel (si ma mort
Ne le tiroit à mesme sort)
Centfois voudroi perdre la vie.

2. Almost certainly an allusion to Lake Bourget, overlooked by Tresserve, Buttet's home in the 1570s (see supra, p. 153.
3. 'Moitié': oblique allusion to the Platonic/neo-Platonic notion that originally there were three genders, male, female, and androgynous . Because they rebelled against the gods, Zeus divided each of these creatures into two parts; the desire of each part to be reunited with its other half is called love. When two halves are reunited, a perfect creature is formed, and it is blessed with a vision of the Godhead, ie. ideal love. See Plato, Symposium, 189-193; Ficino, De amore, ed. cit., pp. 57-58, IV, i, ii, in particular IV, ii:

> Animae iam divisae et immersae corporibus, cum primum ad annos adolescentiae venerint, naturali et ingenito lumine, quod servaverunt, cum sui quodam dimidio excitantur ad infusum illud divinumque lumen, olim ipsarum dimidium, quod cadentes amisere, studio veritatis recipiendum. Quo recepto iam integrae erunt, et dei visione beatae.

Buttet's purely Platonic treatment of the theory distinguishes him from most of his contemporaries. On this, see Merrill and Clements, Platonism in French Renaissance Poetry, ch. 5, and on the various interpretations of the term moitié, see pp. 108-117; see also Jean-Antoine de Muret: Commentaires au premier livre des 'Amours' de Ronsard, edited by J. Chomarat, M-M Fragonard, G. Mathieu-Castellani, Travaux d'Humanisme et Renaissance, 205 (Genève, Droz, 1985), p. 10, commentary to sonnet XVII, v. 8: '"De ma moitié)" Cela aussi est pris de Platon, dans vn Dialogue duquel, qui se nomme Le Banquet, ou de l'Amour, Aristophane raconte, que les hommes estoyent au commencement doubles, mais que Jupiter apres les partit par le milieu, & que depuis vn chacun cherche sa moitié: De là dit-il que l'amour procede'.
4. This must be the same Marguerite who is named as Lambert's mistress in Le Premier Livre des vers, I, fol. 33 r°, XXII; ibid., II, fol. 44 r°, VI, vv. 35-37. The title of the first of these odes, 'A M.D.B.' prompts Jacob to hypothesise: 'Nous croyons que ces initials signifient: Marguerite de Buttet. Cette Marguerite, dont Claude de Lambert était épris, paraît être une parente du poète' (OEuvres poétiques, II, 199, n. to p. 82). However, as Mugnier comments, 'on ne connaît point de personne de ce nom parmi les Buttet d'alors' (Marc-Claude de Buttet, p. 201). Given her name, she is possibly inspired by Marguerite de France. Whether fictitious or real, she is undoubtedly the mistress celebrated in Lambert's poetry, no editions of which appear to be extant.

XLI[1]

Divins flambeaux, ornement de la nuit,
Du sort divers des vains mortels coulpables,
Aumoins bien tôt soiés-moi favorables,
D'une mort brieve, & puis que tout me nuit.[2]
Or'que du ciel la palle lune luit
De sur la terre, & qu'en lits agreables
Le somme tient les mortels miserables,
Amour tout seul par ces bois me conduit.[3]
Mourant d'ennui, je lui tien meint propos,
Et cependant que tout est en repos,
Sans peur je vague avec les ombres vaines.
Las, & la nuit qui se tait doucement,
A ce grand tout donnant soulagement,
Jamais ne met une tresve à mes peines.

First published in 1560 (A): [LXIII]. Variants from A.
9. Mourant d'ennui ie lui tient [sic] meint propos
12. Las & la nuit qui se tait coiement

1. Variation on the theme of the lover's tormented nights; see supra, VIII, n. 6. The contrast between the restless lover and the peacefully sleeping universe is an established Petrarchist motif; see among others, Petrarch, Canzoniere, ed. cit., p. 220, CLXIV; Lorenzo de'Medici, Opere, edited by A. Simioni, Scrittori d'Italia, 54, 59, 2 vols (Bari, G. Laterza & Figli, 1913-1914), I, Comento ad alcuni sonetti d'amore, I,77, 'Datemi pace omai, sospiri ardenti'; Serafino, Le Rime, edited by M. Menghini, Collezione di Opere Inedite o Rare dei Primi Tre Secoli della Lingua Pubblicata per cura della Reale Commissione pe' Testi di Lingua nelle Provincie dell'Emilia (Bologna, Romagnoli-Dall'Acqua, 1894), p. 142, CIV; Baïf, Amours de Francine, II, ed. cit.,I, 173, XXVII.

2. On the desire for death as respite from this torment, see for example, Tyard, Erreurs amoureuses, I, ed. cit., p. 126, XXII, vv. 9-14; Du Bellay, Olive, ed. cit., p. 101, XLVII, vv. 12-14; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 274, XLIII, vv. 1-4.
3. Vv. 5-8: particularly reminiscent of and possibly inspired by Lorenzo de'Medici, Corinto, ed. cit., I, 307, vv. 1-9:

La luna in mezzo alle minori stelle
chiara fulgea nel ciel quieto e sereno,
quasi ascondendo lo splendor di quelle:
e 'l sonno avea ogni animal terreno
dalle fatiche lor diurne sciolti:
e il mondo è d'ombre e di silenzio pieno.
Sol Corinto pastor ne'boschi folti
cantava per amor de Galatea
tra'faggi, e non v'è altri che l'ascolti.

On this traditional topos of the lover who seeks solitude in Nature, see Weber, La Création poétique, pp. 307-312. Also, see Petrarch, Canzoniere, ed. cit., p. 49, XXXV, vv. 1-2 ff: 'Solo e pensoso i più deserti campi/vo mesurando a passi tardi et lenti'; Scève, Délie, ed. cit., p. 262, CCLXII vv. 1-2 ff: 'Ie vois cherchant les lieux plus solitaires/De desespoir, & d'horreur habitez'; Du Bellay, Olive, ed. cit., p. 136, LXXXIV, vv. 1-2 ff: 'Seul et pensif par la deserte plaine/Resvant au bien qui me faict doloreux...'; Ronsard, Amours, ed. cit., IV, 13, IX; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 291, L; Baïf, Amours de Francine, II, ed. cit., I, 281, CXXI.

XLII[1]

On ne voit point par la voute du ciel
Tant, tant, & tant, luire, & trembler d'estoiles,[2]
L'azur marin tant n'a de blanches voiles,
De peintes fleurs tant n'a la mouche à miel,
Tant n'est encor d'alvine, & de fiel,
Tant les buissons n'ont de pointes rebelles,
Que mon esprit a d'atteintes cruelles,
En corps terrestre, hote celestiel;
Tant des beaux fruits ne font rire l'Autonne,[3]
L'esté cuisant tant d'épis ne moissonne,
Tant de longs jours n'ont travaillé l'aisseul,
Que j'ai de maux, de travaux, & d'encombre,
Que de beautés un innombrable nombre
Vient m'assaillir, las, & je suis tout seul.

First published in 1575 (B).

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1. The comparison between the innumerability of the lover's torments and the innumerability of certain elements in the natural world is a commonplace in amatory poetry; the theme, images and movement of Buttet's sonnet are probably inspired by Ovid, Ars amatoria, II, vv. 517-519:

Quot lepores in Atho, quot apes pascuntur in Hybla,
Caerula quot bacas Palladis arbor habet,
Litore quot conchae, tot sunt in amore dolores.

For a further probable source, see Marullus, Epigrammata, I, ed. cit., fol. 7 v°, 'Ad Neaeram':

Non tot Attica mella, littus algas,
Montes robora, ver habet colores,
Non tot tristis hyems riget pruinis,

Autumnus grauidis tumet racemis,
Non tot spicula Medicis pharetris,
Non tot signa micant tacente nocte,
Non tot aequora piscibus natantur,
Non aer tot aues habet serenus,
Non tot Oceano mouentur undae,
Non tantus numerus Libyssae arenae:
Quot suspira, quot, Neaera, pro te
Vaesanos patior die dolores.

Also, see Petrarch, Canzoniere, ed. cit., p. 299, CCXXXVII, vv. 1-6:

Non a tanti animali il mar fra l'onde,
né lassu sopra 'l cerchio de la luna
vide mai tante stelle alcuna notte,
né tanti augelli albergan per li boschi,
né tant'erbe ebbe mai campo né piaggia,
quant'à'l mio cor pensier'ciascun sera.

These three compositions were frequently imitated throughout the 16th century; see among others, F. Spira, Rime diverse, I, 211, 'Quante gocciole d'acqua ha questo mare', vv. 1-4; Magny, Amours, ed. cit., p. 47, XX; Baïf, Amours de Francine, I, ed. cit., I, 18, XIV; Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 249, 'chanson'.

2. For a similar image, see Marullus, Epigrammata, I, fol. 7 v°, 'Ad Neaerem', v. 6 (see supra, n. 1); also, Petrarch, Canzoniere, ed. cit., p. 299, CCXXXVII, vv. 2-3 (see supra, n. 1).

3. For the source of this image, see Marullus, Epigrammata, I, fol. 7 v°, 'Ad Neaerem', v. 4 (see supra, n. 1).

XLIII

Soit pour jamais ta belle onde dorée,
Seine, à ce coup sur ton sablonneux flanc,
Aiant lavé le bel yvoire blanc
De celle main, de tous presque adorée.[1]
De celle main, non, mais trousse parée
Où inegaux sont cinq beaux traits de rang,
Desquels, helas, si mon cueur vivoit franc,
Tant ne seroit ma foible ame éplorée.
Seine immortelle, ores je te demande,
Mira jamais ton oeil beauté si grande,
Qui tant de Rois as veu sur ce long port?
Chez elle, Amour, mon batellier, me pousse,[2]
Là où tousjours, (fors d'un point), m'estant douce,
Par ses beaux yeux, je meur sans reconfort.

First published in 1575 (B).

1. Vv. 1-4: image possibly inspired by Ovid's version of the Midas myth; Dionysus granted King Midas his request that everything he touched should be turned to gold. See Ovid, Metamorphoses, XI, vv. 85-145, and particularly vv. 116-117: 'ille etiam liquidis palmas ubi laverat undis,/Unda fluens palmis Danaen eludere posset'; also, vv. 142-143: 'Vis aurea tinxit/Flumen, et humano de corpore cessit in amnem'. For the commonplace image of the mistress's ivory hand, see Petrarch, Canzoniere, ed. cit., p. 296, CCXXXIV, v. 7: 'quelle mani eburne'; Du Bellay, Olive, ed. cit., p. 143, XCI, v. 5: 'Rendez ces mains au blanc yvoire encore'; Ronsard, Amours, ed. cit., IV, 40, XXXVII, v. 10: 'ces mains ivoyrines'; Magny, Amours, ed. cit., p. 94, LXIX, v. 9: 'O belle main, main d'excellant yvoire'.
2. On the boat metaphor, see supra, VI, n. 5. For the personification of Love as the boatman controlling the

course of the poet's vessel, see Petrarch, Canzoniere, ed. cit., p. 245, CLXXXIX, vv. 1-4:

Passa la nave mia colma d'oblio
per aspro mare,...
et al governo
siede 'l signore, anzi 'l nemico mio.

For the image of Love directing the vessel towards the mistress, see ibid., p. 90, LXVII, vv. 1-7:

Del mar Tirreno a la sinistra riva,
dove rotte dal vento piangon l'onde,
subito vidi quella altera fronde,
di cui conven che'n tante carte scriva.

Amor, che dentro a l'anima bolliva,
per rimembranza de le treccie bionde
mi spinse.

XLIV[1]

Ah, je pensoi que pour changer de lieu,
Avec mes pas se tourneroit la chance
De ma Fortune,[2] à qui, des ma naissance,
Je n'ai servi que d'ébat, & de jeu.[3]
Tousjours pourtant, tousjours, ce cruel Dieu
Me vient revoir, & met à ma presence
Celle beauté, en qui plus fort je pense,
Qui sans repos me mine d'un doux feu.[4]
Sans cesse (helas, bien que suis d'elle absent),
Mon cueur la voit, & de plus pres la sent,
Car bon gré moi, bien avant je l'i porte.
Que me vaut, donq, si tant loin je la fui,
Quand la fuiant de plus pres je la sui?
O Dieu, qu'Amour est une chose forte![5]

First published in 1560 (A): [LXII]. No variants.

1. On the lover's flight from the mistress and the obsession amoureuse, see supra, XXXII, n. 1 and 3.
2. Vv. 1-3: movement and general idea imitated from Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 378, CVII, vv. 9-11; see supra, p. 247.
3. Vv. 1-4: on the concept of fortune in the 16Th century, see A. Doren, 'Fortuna in der Mittelalter und in der Renaissance', VBW, 1 (1922-1923), pp. 71-144; M. Quainton, Ronsard's Ordered Chaos: Visions of Flux and Stability in the Poetry of Pierre de Ronsard (Manchester, Manchester University Press, 1980), pp. 64-91.
4. On this antithesis, see supra, VI, n. 3.
5. Vv. 12-13: probably inspired by Baïf, Amours de Francine, II, ed. cit., I, 151, VIII, vv. 12-14.

Que vaudroit de fuir au païs plus estrange?
"Qui fuit au loin son mal, et quant et soy le meine,
"Il change de païs, mais point il ne se change.

XLV

J'apparangonne au grief mal que j'endure,
Et au travail qu'Amour me forge, & forge,
Ce tant subtil & tant mignon horloge,
Qui pend doré à ta riche ceinture.[1]
De dent en dent, il rouë sa mesure,
Et de penser en penser, il me loge;
Lui, doux criquant, tousjours marche & déloge,
Mon cueur débat contre ma peine dure.
Mais le petit d'un mesuré sejour
Ne peut durer qu'une nuit, & un jour,
Loin de ta main plus qu'Archimedienne,[2]
Et sans te voir, & jamais sejourner,
Mon long travail ne cesse de tourner,
Faisant son jour mon éternelle peine.

First published in 1560 (A): [XLVIII]. Variants from A.
1. Tel i accompare au grief mal que i'endure
4. Qui pend doré à ta chaste ceinture

1. The evocation of individual possessions belonging to the mistress is a commonplace in amatory poetry; see among others, Petrarch, Canzoniere, ed. cit., p. 241, CLXXXV, vv. 9-11 (dress); Serafino, Rime: sonetti, ed. cit., p. 108, LXX (dog); Ronsard, Amours, ed. cit., IV, 91, XCI, vv. 1-2 (dog); Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 264, XXXIV (handkerchief). Baïf, Amours de Francine, II, ed. cit., I, 213, LXII (chain).
2. Allusion to Archimedes of Syracuse, the ancient Greek mathematician and inventor.

XLVI

O toi que j'ai plus chere que ma vie,
La seule fin & le commencement
De mon ennui, de mon contentement,
Et de moi seule entre toutes suivie,
Dea, si je t'ai un si long tens servie,
Aurai-je ainsi la mort pour paiement?[1]
Me sera donq', tant outrageusement,
Tout à un coup, l'esperance ravie?
Ah, que ne fus-je & feint & déloial,
Si pour le bien tu vas donnant le mal,
Méconnoissant comme Amour on mesure?[2]
Non, il vaut mieux que l'on voie ton tort,
Que tu sois dure, & que j'aie la mort,
Qu'à ma foi sainte avoir fait tant d'injure.

First published in 1560 (A): [CVI]. Variant from A.
14. Que d'auoir fet à ma foi tant d'iniure

1. Vv. 5-6: the conceit of the lover as the mistress's ill-rewarded servant is a commonplace in Petrarchist poetry; see among others, Serafino, Rime: sonetti, ed. cit., p. 66, III, vv. 1-4; Scève, Délie, ed. cit., p. 79, XLI; Ariosto, Rime: canzoni, ed. cit., p. 359, CCCCXXXVIII; Magny, Amours, ed. cit., p. 82, LVI, vv. 7-8; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 396, CXIX.
2. Vv. 9-11: for the lover's scepticism about the advantages of being a virtuous admirer, see among others, Ariosto, Rime: sonetti, ed. cit., p. 88, XVIII, vv. 9-11:

Che sperar, bene amando, o non si deve,
poi che animal senza ragion si vede
tanto premiar di servitù si lieve?

Also, see Magny, Amours, ed. cit., p. 51, XXIV, vv. 1-8:

Par la vertu on dit communement
Les hommes vivre & presque immortelz estre.
Mais je puis bien le contraire cognoistre,
Las, à mon dam & trop evidamment.
Car ma vertu me fait incessament
Mourir d'ennuy, & ne voy aparoistre
Indice aucun suffisant à decroistre
Mon mal si grand, ma tristess & tourment.

XLVII

Lors que du tens, & des siecles veincueur,
A ta grand'soif, Ronsard,[1] tu allas boire
Au saint crystal[2] des filles de Memoire,[3]
Qui t'ont sacré un grand chantre en leur choeur,
Le petit Dieu, du genre humain moqueur,
Et qui abbat des celestes la gloire,
Pour la beauté telle qu'on ne peut croire,
Heureusemnt triompha de ton cueur.
Du mesme coup qui captif te vint prendre,
Chacun fut pris, mais non pas de Cassandre,[4]
Ains de ta Muse, ô contraires amours!
Car de Cassandre est la beauté mortelle,
Ta Muse au ciel s'en va tousjours plus belle,
Cent mille amans tirant apres son cours.[5]

First published in 1560 (A): [XLIV]. No variants.

1. Pierre de Ronsard (1524-1585). On Buttet's links with Ronsard, see supra, pp. 109, 112-115, 173. Also, see infra, CCI and the 'Hymne de Venus', which are also dedicated to Ronsard.
2. Periphrastic allusion to either the Aganippe or the Hippocrene, two fountains which were sacred to the Muses, and which were believed to impart poetic inspiration; on the Hippocrene, see supra, I, n. 6.
3. Memory or Mnemosyne, traditionally believed to be the mother of the Muses; see Hesiod, Theogony, vv. 52-62; Apollodorus, The Library, I, iii, 1. For variations on this genealogy, see Pauly-Wissowa, 'Verschiedenheit der Anzahl' in Realencyclopädie. For the same periphrastic allusion to the Muses, see Ronsard, Hymnes, ed. cit., VII, 163, 'Hymne de la mort à P. Paschal', v. 15.
4. Cassandre Salviati, the mistress celebrated by Ronsard, principally in the Amours.

5. Theme of the immortality of poetry, a commonplace in literature since classical times, and particularly dear to the writers of the 16th century; see among others, Horace, Carmina, I, i; ibid., II, xx; ibid., III, xxx; Du Bellay, Vers lyriques, ed. cit., II, 188, XII. For a detailed study of this theme and its development up to and during the 16th century, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, p. 421 ff. Also, see infra, LV, n. 3.

XLVIII

Trop aveuglé, je serois un Thamyre,[1]
Ou bien l'arbitre en l'arrest amoureux,
Qui plus estant veritable qu'heureux,
Sentit, Junon,[2] de ta vengeance l'ire,[3]
Si je pensoi la beauté qui me tire,
Ne me juger trop estre avantureux,
N'attendant rien en mon mal langoreux,
Qu'un pront refus du bien que je desire.
Et toutefois, fut-elle aux bois champestres
Nymphe cruelle, encor'les plus hauts septres
Je quitteroi, pour la suivre en foi seure.
Tant à mon gré son tout m'est gracieux,
Que point au cueur, du vif trait de ses yeux,[4]
N'estant plus mien, toujours sien je demeure.

First published in 1575 (B).

1. Thamyris was a Thracian poet who contended against the Muses, and on losing the competition, was deprived of both his voice and his sight. See Homer, Iliad, II, vv. 595-600; Apollodorus, The Library, I, iii, 5; Pausanias, Descriptions of Greece, IV, xxxiii; ibid., IX, xxx.
2. See supra, XVI, n. 8.
3. Vv. 2-4: allusion to Paris to whom Jupiter gave the task of deciding who was the fairest of the three goddesses, Venus, Minerva and Juno. Paris chose Venus and consequently aroused Juno's animosity towards him and his city, Troy. See Homer, Iliad, XXIV, vv. 25-30; Lucian, Dialogues of the Gods, XX; Hyginus, Fabulae, XCII.
4. For this conceit, see supra, III, n. 7.

XLIX

Fleur de beauté, que ne peut ma main dire,
En beaux écris, ce que l'oeil voit de vous?
Ce que l'oeil voit émerveillable à tous,
Mais veu, & veu, il ne se peut écrire.[2]
Quel est ce port qui tout gagne & attire,
En tout roial, ensemble grave & doux?
Quel cet esprit, qui, si haut entre nous,
Meriteroit plus qu'un Romain empire?
O ciel, qui as retiré ta puissance
Tant & tant d'ans, pour en tant d'excellence
Le siecle indigne[3] estonner à ce coup,
Si à peu pres l'eut peu rendre presente
Ce vers, qu'en vain à noz neveux je chante,
Pour elle & moi, tu eusses fait beaucoup.

First published in 1575 (B).

1. For this popular Petrarchist metaphor for the mistress, see among others, Petrarch, Canzoniere, ed. cit., p. 242, CLXXXVI, vv. 10-11: 'questo/novo fior d'onestate et di bellezze!'; ibid., p. 434, CCCLI, v. 7: 'fior di vertù'; Ariosto, Orlando furioso, ed. cit., I, 51-52, canto I, xlii-xliii; Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 275, 'Chanson', vv. 1-2: 'Ma maistresse est toute angelette,/Toute belle fleur nouvellette'.
2. Vv. 1-4: on the theme of the lover's inability to describe adequately the mistress, see supra, XVIII, n. 4.
3. Variation on the theme of the poet's disdain for the vulgus. See supra, XXII, n. 3.

L

Je me per tout aux divins yeux de celle[1]
Par qui mon cueur brulle si doucement.[2]
O si ce corps luit si parfaitement,
Combien, (bons Dieux!), l'ame celeste excelle.[3]
Les astres clairs écoulerent en elle
Tout leur povoir, tout leur avancement,
Et se verroit parfaite entierement,
Si sa beauté ne m'estoit si cruelle.[4]
Ainsi du jour la clarté tant aimable
Se va troublant, se fait toute effroiable,
Quand un éclair ardent force les cieux.
Donques, veux-tu encor'estre plus belle?
Chasse-moi loin la cruauté rebelle,
Et adouci la foudre de tes yeux.[5]

First published in 1560 (A): [XXI]. Variants from A.
1. Ie me per tout sur les beaux yeux de celle
4. Bons Dieux combien l'esprit celeste excelle
5. Les astres clairs ont écoulé en elle
7. Et si seroit parfette entierement
9. Ainsi du iour la clarté amiable
11. Quand vn éclair ardent tranche les cieux
12. Si donq tu veux encor estre plus belle
14. Sans me tromper au doux trait de tes yeux

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1. On the extase amoureux, see supra, II, n. 11.
2. On this commonplace antithesis, see supra, VI, n. 3.
3. Vv. 3-4: allusion to the Platonic/neo-Platonic notion that he mistress is an inferior reflection of te Ineffable Godhead; see supra, II, n. 10. The use of the verb luire recalls the Platonic metaphor of sunlight to describe how divine beauty emanates through the cosmos at varying degrees of intensity; see supra, III, n. 4.
4. For this commonplace theme of the mistress's one

imperfection, see among others, Ariosto, Rime: canzoni, ed. cit., p. 67, III, vv. 7-9:

> Ahi dolorosa sorte
> che di sua perfezion cosa si bella
> manchi, per esser di pietà ribella!

Also, see Tyard, Erreurs amoureuses, I, ed. cit., p. 145, 'Epigramme', vv. 7-8: 'elle eust esté sans imperfection, /Ne fust son coeur de si gelante glace'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 258, XXVIII, vv. 12-14:

> Il n'y ha rien en toy qui ne me plaise,
> Fors que toy, faite autre Laure, m'embraise
> Second Petrarque, en trop cruelz flambeaux.

5. On the aggressive eye topos, see supra, III, n. 7.

LI[1]

Le caut archer, Amour, l'angelet Cupidon,
Qui en corps si subtil si grande force porte,
Ce bas monde aveuglé a guerroié, de sorte
Qu'on voit maitre par tout son saccageur brandon.[2]
Qui plus est, le tonnant,[3] (qui d'un juste guerdon
Lance sur les pervers sa pronte foudre entorte),
A bien connu sa main, & la claire cohorte
De tous les immortels sans merci ni perdon.
Les manoirs des enfers, lieu de tout desarroi,
Pour la fille à Ceres virent gemir leur roi.[4]
Sous l'empire des eaux huma son feu Neptune.[5]
Amour peut tout, en tout: Amour nous rend égaux.
Le tigre le connoit, & tous les animaux.[6]
Qui n'a senti l'effort de sa fleche importune?

First published in 1560 (A): [XXXIV]. Variants from A.
1. Le petit dieu gentil, l'angelet Cupidon
3. Ce bas genre mortel a guerroié, de sorte
4. Qu'il fet sentir par tout son arc, & son brandon
5. Et qui plus Iuppiter (qui d'un iuste guerdon
7. Trebuche sous ma main, & toute la cohorte
8. Des puissans immortels, sans merci, ni pardon
9. Les manoirs infernaux lieux de tout desarroi
11. Et aux flots de la mer sentit son feu Neptune
12. Amour peut tout en tout. si lui seul peut donter
13. Le ciel, la terre, & mer, & l'enfer surmonter
14. Hé puis ie resister à sa force importune

1. On love as an irresistible force in the universe and the most powerful of the gods, see *supra*, XIII, n. 3. The theme and mythological references suggest that this sonnet was inspired by Venus's speech to Cupid in Ovid's *Metamorphoses*, V, vv. 365-372, 376-379:

'arma manusque meae, mea, nate, potentia, 'dixit,
'illa, quibus superas omnes, cape tela, Cupido,
inque dei pectus celeres molire sagittas,
cui triplicis cessit fortuna novissima regni!
tu superos ipsumque Iovem, tu numina ponti
victa domas ipsumque, regit qui numina ponti:
Tartara quid cessant? cur non matrisque tuumque
imperium profers? agitur pars tertia mundi!...
Cereris quoque filia virgo,
si patiemur, erit: nam spes affectat easdem.
at tu pro socio, si qua est ea gratia, regno
iunge deam patruo!'

2. Vv. 1-4: on the traditional portrayal of Love, see supra, XIII.
3. Periphrasis for Jupiter; see supra, XII, n. 1.
4. Vv. 7-8: allusion to the abduction of Proserpina, the daughter of Ceres, by Pluto, the god of the Underworld. In the Greek version of the myth, Proserpina is known as Persephone, and Ceres as Demeter. Ceres, the goddess of agriculture, threatened the earth with famine, unless her daughter was returned to her. It was finally agreed that Proserpina should spend part of the year in the Underworld, and the rest of it with her mother and the other gods. See Homer, Hymn to Demeter; Apollodorus, The Library, I, v; Ovid, Metamorphoses, V, vv. 341-571; Hyginus, Fabulae, CXLVI.
5. Neptune, the principal marine deity, had many lovers. See Ovid, Metamorphoses, VI, vv. 115-120; ibid., XII, vv. 189-209. This reference links with the Proserpina myth (vv. 7-8), as Ceres was one of Neptune's lovers. See Pausanias, Descriptions of Greece, VIII, xxv, 5; Ovid, Metamorphoses, VI, vv. 118-119.
6. The allusion to love between the animals is possibly inspired by Virgil's vision of the Golden Age, Eclogues, IV, v. 22: 'nec magnos metuent armenta leones'. For a further possible source, see Poliziano, Stanze per la giostra, ed. cit., I, ed. cit., pp. 59-60, LXXXVIII:

El cervio appresso alla massilia fera
co'piè levati la sua sposa abbraccia;
fra l'erbe ove più ride primavera,
l'un coniglio coll'altro s'accovaccia;
le semplicette lepri vanno a schiera,
de'can secure, ad amorosa traccia;
si l'odio antico e'l natural timore
ne'petti ammorza, quando vuole, Amore.

LII

Tous mes desseins d'elle seront moqués
Si elle veut; les astres me raisonnent
Que ses dédains qui mon cueur époinçonnent,
D'elle seront à la fin revoqués.
Les traits vermeils en mes deux mains merqués
Un ferme espoir de victoire me donnent,
Et les tourtreaux qui sur mon toit jargonnent,[1]
Et des amans les manes invoqués.
Le jour qu'Amour vint m'anoncer la guerre,
L'air me bondit un senestre tonnerre[2]
Qui m'allegra. Ne soit donq'importune,
Car nul ne peut là où le ciel se met.[3]
Mesme son nom renombré me promet
Les vens amis, apres mon infortune.[4]

First published in 1560 (A): [XCV]. Variants from A.
1. Tous mes desseins de toi
2. Tant que voudras: les astres me raisonnent
3. Que tes dedains
4. Par toi seront
8. Et des tombeaux les manes inuoqués
9. Le propre iour que m'anonças la guerre
13. Mesme ton nom

1. The turtle-dove is an established symbol of chaste love and fidelity. See H. Nais, Les Animaux dans la poésie française de la Renaissance, (Paris, M. Didier, 1961), pp. 229, 300, 391 et passim. For a detailed study of the origins, development, popularity and use of the turtle-dove symbol in 16th century French literature, see T. Peach, 'Sources et fortunes d'une image: "Sur l'arbre sec la veufve tourterelle"', BHR, 48 (1986), 735-750. Buttet exploits the symbol further: his reference to the turtle-dove as an assurance of his future satisfaction in

love recalls Roman augury, which gave particular importance to the behaviour of birds. This links the turtle-dove reference to the theme of divination introduced in the first quatrain.

2. 'Senestre': allusion to the notion held by the Romans that thunder from the left was a good omen; on these occasions, the Romans would turn to the South, so that on their left they had the East, from which direction favourable signs were supposed to come. The Greeks turned instead to the North, so that the East was to their right.

3. On love as an irresistible force, see <u>supra</u>, XIII, n. 3.

4. Vv. 13-14: on the enigma contained in these lines, see <u>supra</u>, pp. 213-214.

LIII

J'ai navigé[1] par la grand'mer Egée,
Songeant qu'Amour, mon patron,[2] cette nuit,
Dedans sa trousse, embarqué m'a conduit,[3]
Et de ses traits ramant l'a délogée.
Incontinent, des vagues outragée,[4]
Haut l'emportant grand'fortune la suit,
Et tous les vens, reluitans d'un long bruit,
Au plus profond, la rompant, l'ont plongée.
Ah, sauve-moi, Amour, lui ai-je dit,
Si en la mer tu as quelque credit;
A enfanter ta mere elle fut preste.[5]
Priant ainsi, loin j'ai veu reflammer
Deux astres beaux,[6] dorans toute la mer,
Qui m'ont tiré au riche port[7] de Crete.[8]

First published in 1575 (B).

1. For the motif of the lover as a sailor, see supra, VI, n. 5.
2. For the theme of the lover as Love's servant, see supra, XXXI, n. 1.
3. For the image of Love as the steerer of the lover's boat, see supra, XLIII, n. 2.
4. For the sea as a symbol of the lover's hardships, see supra, VII, n. 2.
5. Allusion to the goddess of Love, Aphrodite, or her Roman counterpart, Venus, who, according to some classical writers, sprang from the sea. See Hesiod, Theogony, vv. 187-200; Homer, Hymn to Aphrodite, II. On the various myths concerning her bith, see Pauly-Wissowa, Realencyclopädie, I, 2729-2772. The myth that the goddess was born out of the sea was particularly popular in the Renaissance. See for example, Botticelli's painting, the Birth of Venus , circa 1483, in the Uffizi, Florence; Du

Bellay, Olive, ed. cit., p. 106, LII, v. 1; Ronsard, Amours, ed. cit., IV, 42, XXXIX, vv. 5-8; Baïf, Amours de Méline, I, ed. cit., I, 90, 'Aux muses et à Venus', vv. 13-14.

6. For this conceit, see supra, XVI, n. 5.

7. For the port motif, see supra, VI, n. 5.

8. Vv. 13-14: on this oblique reference to the Amaltheia myth, see supra, pp. 226-227.

LIV[1]

Allés mes vers, allés, trottés ma chere bande,[2]
En ce brave pourpris, où mon cueur envoié,
Desja s'enflant d'orgueil, s'est de moi dévoié,
Pour estre en si bon lieu, & faut que je l'attende.[3]
Or vous dirés, mes vers, à celle beauté grande,
Qu'en mes longs pleurs flottans, mon espoir est noïé,
Et qu'Amour tousjours plus au jou me tient ploié,[4]
Ne regimbant jamais à ce qu'il me commande.
Là dedans arrivés, d'un r'accueil honnorable,
Elle, mes chers enfans, vous sera favorable,
Helas, & plus qu'à moi, qu'elle a ainsi lié.
Quand vous parlés, mes vers, tous elle vous accolle,
Me pleignant de ses yeux, elle ront ma parolle,
A ces deux beaux meurtriers en vain humilié.[5]

First published in 1575 (B).

1. The theme of the lover's verses sent as an envoy to the mistress to plead on his behalf is a commonplace in Petrarchist poetry. See among others, Petrarch, Canzoniere, ed. cit., p. 416, CCCXXXIII; Ariosto, Rime: canzoni, ed. cit., p. 64, III, vv. 155-160; Du Bellay, Olive, ed. cit., p. 121, LXVII, vv. 7-14; Tyard, Erreurs amoureuses, II, ed. cit., p. 219, 'chanson', vv. 81-86.
2. The movement of the first line is possibly inspired by Petrarch, Canzoniere, ed. cit., p. 209, CLIII, v. 1: 'Ite, caldi sospiri, al freddo core'; ibid., p. 416, CCCXXXIII, v. 1: 'Ite, rime dolenti, al duro sasso'. It may also have been inspired by Du Bellay, Olive, ed. cit., p. 114, LXI, v. 1: 'Allez, mes vers, portez dessus vos aeles'.
3. Vv. 2-4: for the traditional theme of the transmigration of the lover's heart, see among others, Petrarch, Canzoniere, ed. cit., p. 194, CXXXIX, vv. 5-6:

'Il cor che mal suo grado a torno mando,/è con voi sempre in quella valle aprica'; ibid., p. 307, CCXLIII, v. 5: 'il mio cor che per lei lasciar mi volle'; Marot, Rondeaux, ed. cit., IV, 110, XLII, vv. 2-3: 'Mon cueur volle comme l'Aronde/Vers toy en prieres et dictz'; Scève, Délie, ed. cit., p. 259, CCLVII, v. 3: 'mon coeur est aupres d'elle attendant'; Du Bellay, Olive, ed. cit., p. 70, XV, vv. 12-14; Tyard, Erreurs amoureuses, II, ed. cit., p. 240, XXXII, vv. 1-2: 'Mon cueur suyvant la cause de ma peine,/De moy s'eslongne et s'en fuit auprès d'elle'. For a detailed study of the Petrarchist development of this theme up to and including Marot's use of it, see Cocco, La tradizione cortese e il petrarchismo nella poesia di Clément Marot, pp. 202-214.

4. For the motif of the lover as Love's servant, see supra, XXXI, n.1.

5. On the aggressive eye topos, see supra, III, n. 7.

LV[1]

O grand Janet,[2] que tu m'es admirable,
Et vrai témoin du haut povoir de Dieu,
D'avoir compris en un si peu de lieu,
Ce dont le monde encores n'est capable!
Puisqu'à mes maux seul tu es secourable,
Pour toi je sacre à la memoire un voeu,
Qui ne creindra, ni le fer, ni le feu,
Ni du tens pront la course pardurable.[3]
Mais qui t'a fait en ton art si estrange?
Ni Raphael,[4] ni le grand Miquel l'ange,[5]
N'égaleroit cet excellent visage,
Car tu fais voir, en ce peu de peinture,
Tout le povoir du ciel & de nature,
Et de mes ans, la perte & le dommage.

First published in 1560 (A): [XXXI]. Variants from A.
1. O dieu Ianet
2. Et grand temoin
11. Sauroit tracer si beau diuin visage

1. For the theme of the mistress's portrait, see supra, XXXV, n. . As this theme is a commonplace in amatory poetry, there is no certainty that Buttet is referring to a real portrait, although past critics have frequently presumed that he is; for example, see Jacob, OEuvres poétiques, I, 168, n; to p. 34, v. 4 of the above sonnet:

> Le poète ne nous dit pas si le portrait de sa maîtresse était une miniature à la gouache, ou une peinture à l'huile, ou un dessin aux trois crayons. Nous supposons que François Clouet, qui exécutait ce genre de dessin avec une rare habileté, et qui a laissé un nombre infini de portraits dessinés de la sorte, avait fait seulement un crayon d'après le vif,

pour que Buttet possedât sa maîtresse en ce peu de peinture.

2. On Janet, see supra, XXXV, n. 3.
3. Vv. 5-8: on the theme of immortality conferred by poetry, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 29, 207 et passim; Quainton, Ronsard's Ordered Chaos, pp. 186-202. Also, see supra, XLVII, n. 5.
4. Raffaello Sanzio (1483-1520).
5. Michelangelo Buonarroti (1475-1564). On Buttet's reference to him in the above sonnet, see G. Rèpaci-Courtois, 'Michel-Ange et les écrivains français de la Renaissance: grâce et disgrâce d'un itinéraire critique', NRSS, 8 (1990), 63-81 (p. 72): 'Marc-Claude de Buttet et Amadis Jamin finissent par réduire l'artiste, tel le Janet de Ronsard, au rôle de portraitiste de femmes: la veine de l'ut pictura poesis s'épuise sur cette méconnaissance flagrante du sujet'.

LVI

La belle fleur[1] orne ce gai preau,
Preau non seul, ainçois tout ce rivage,
Mais bien la France, & la France, & nostre âge,
Et nous fait voir le monde estre plus beau.
Et tout ainsi que la rosée & l'eau,
Du vierge lis allaite le feuïllage,
Aux deux ruisseaux[2] qui bagnent mon visage,
Son teint naïf se refait plus nouveau.
L'hyver contraint le beau verd de partir,
Et derechef, printens, tu fais sortir
Diverse fleur, blanche, jaune, & vermeille.[3]
Mais quand le ciel en montrant son povoir,
Pour la cueillir cette-ci fera choir,[4]
Oeil jamais plus n'en verra de pareille.

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First published in 1575 (B).

1. On this metaphor to evoke the mistress, see supra, XLIX, n. 1.
2. Traditional Petrarchist metaphor for the lover's tears. See among others, Petrarch, Canzoniere, ed. cit., p. 353, CCLXXIX, vv. 10-11: 'versi/degli occhi tristi un doloroso fiume?'; C. Harmodio, Rime diverse, II, fol. 54 vo, 'Occhi fermate i dui correnti fiumi'; Du Bellay, Olive, ed. cit., p. 126, LXXII, vv. 13-14: 'l'oeil qui en vain distille/Du fond du coeur mile ruisseaux de pleurs'; Magny, Amours, ed. cit., p. 58, XXXI, v. 11: 'Ayant tousjours deux ruisseaux au visage'.
3. Vv. 10-11: for a similar evocation of the colourfulness of spring, see among others, Petrarch, Canzoniere, ed. cit., p. 172, CXXVII, vv. 80-81: 'Ma pur che l'ora un poco/fior'bianchi et gialli per le piaggie mova'; ibid., p. 384, CCCX, v. 4: 'primavera candida et vermiglia'; Tyard, Erreurs amoureuses, II, ed. cit., pp.

219-220, 'Sonet', vv. 2-3: 'Le blanc, l'azur, le verd dont Flora dore/Les prez herbuz'.
4. Allusion to the mistress's death, although the image of the flower being picked is an established metaphor for the loss of virginity. See among others, Catullus, Carmina, LXII, vv. 39-47; Ariosto, Orlando furioso, ed. cit., I, 56, canto I, lv, vv. 7-8.

LVII

Tous les amans qui chantent par la France
Les traits d'Amour, n'en sentent tant que moi,[1]
Sous la grandeur, (où j'ai voüé ma foi),
D'une beauté, forçant toute constance.
Combien de fois, seul au nuiteux silence,
M'as-tu tencé, discourant avec toi,
En me montrant qu'Amour n'a point de loi,
Quand la raison vient montrer sa puissance.[2]
Et toutefois, sous un front d'aise peint,
Cher Martignac,[3] vrai ami, & non feint,
D'un pareil feu ton ame estoit suivie.
Donques tu vois que chacun fait son tour,
Et n'est cellui, par cet aveugle Amour,[4]
Qui ne soit fol une fois en sa vie.

First published in 1575 (B).

1. Vv. 1-2: on the supremacy of the lover's suffering over that of all others, see among others, Petrarch, Canzoniere, ed. cit., p. 299, CCXXXVII, vv. 10-11: 'tanti affanni uom mai sotto la luna/non sofferse quant'io'; Tyard, Erreurs amoureuses, I, ed. cit., p. 116, 'Chant', vv. 73-74: 'il n'y ha homme vivant au monde/Qui sente ennuy prochain à ma douleur profonde'; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 247, XVII, vv. 13-14: 'donnez moy cette place,/Qu'en tout malheur je soys dit le premier'.
2. Vv. 7-8: on the conflict between love and reason, see supra, IV, n. 6.
3. To date, no information has been offered concerning Martignac. Mugnier concludes: 'ce "vrai ami" à qui Buttet racontait ses peines de coeur, nous est inconnu' (Marc-Claude de Buttet, p. 154). However, in the course of my research, two documents have come to light which

mention a certain Martignac of the Savoyard region. As one of these documents is not dated, and Buttet does not indicate the Christian name of his friend, it is impossible to confirm whether they concern the same Martignac. The first of these documents is an undated letter addressed to the 'procurateur patrimonial de ville', and signed 'vostre tres affectionné et assuré serviteur, Martignac' (AST, Sez. Ri., Camera dei Conti di Savoia: inventario 170: fol. 12 v°: mazzo 143). The second concerns a lawsuit brought against 'noble Jehan de Montfalcon, sieur de Martignac' by Claude de Seyssel, seigneur de Chastillonnet, in June 1559 (ADS, série B: Archives propres du Sénat de Savoie: arrêts civils rendus en audience: B 110, fol. 175 r° ff.). On the Montfalcon family, see Foras, Armorial, IV, 91-100.

4. On Love's blindness, see supra, XIII, n. 4.

LVIII

Nymphe des eaux, qui d'à bas, sous les ondes,
Souvent m'oiés faire parler ce val,[1]
Et de pitié en rompés vostre bal,
Sous le bon Pan[2] en branle vagabondes,
Gentilles seurs, & gaillardes Navondes,
Couvrés voz fronts du beau jonc triomphal,[3]
Et saillés hors du liquide crystal,
Pour aborder en ces vertes épondes.
Debout, debout, or'Amalthée vient:[4]
C'est la grand'Nymphe[5] où mon amour se tient,
Qui tant de gloire en ce bord a plantée.
Mon luc, veinqueur, à peine eut ce vers dit,
Que le rivage à coup lui répondit:
Debout, debout, ores vient Amalthée.

First published in 1560 (A): [XXXIII]. Variants from A.
5. follatres Nauondes
6. d'un vert ionc triumphal
8. Pour arriuer
10. Cest celle Nymphe
11. Qui votre gloire
12. ces vers

1. For the theme of the lover seeking solitude and solace in Nature, see supra, XLI, n. 3.
2. Pan was the Greek/Roman god of shepherds and all aspects of pastoral life. He invented the shepherd's flute, the syrinx, and is often depicted in classical art as playing this instrument and dancing.
3. Periphrasis for the laurel; on its significance, see supra, I, n. 7.
4. Vv. 1-9: the invocation of the nymphs, the poet's exhortation that they should attend his mistress, the movement and the images are inspired by B.C. Piccolomini,

Rime diverse, I, 129, vv. 1-12:

Voi che in questi uicini ombrosi monti
Nimphe, l'ameno e antico seggio hauete
Et con gli arbor di Gioue alte crescete
L'ombre tessendo all'honorate fronti.
Voi rugiadose Dee, ch'a i freschi fonti
Sotto il piu ardente sol l'onde mescete
Voi che intorno a i bei colli dipingete
Co i fiori l'herbe, e i crini aurati & conti
Quella che col bel uolto a ogn'altra sopra
Et co'l alto pensier trappasa, i uostri
Nomi hora chiama e'l uostro aiuto attende.
Venite dunque.

5. On the depiction of the mistress as a nymph, see supra, I, n. 12.

LIX

Un lourd esprit n'a jamais connoissance
Que c'est qu'Amour:[1] qui veut Amour blamer,
Digne n'est pas que l'on le doive aimer:
Amour tout bon, n'a mal ni déplaisance.[2]
Les élemens briseront l'alliance
Qu'ils ont çà-bas, tout viendra s'abimer,
L'eau sera feu, & la terre la mer,
Avant qu'Amour ait perdu sa puissance.[3]
Veuille le ciel que je sois tant heureux
Quand je mourrai, d'estre encor'amoureux,
Ne perdant point cette divine flame,
Affin qu'Amour, de Dieu l'ange puissant,
(Me delivrant de ce corps languissant),
En paradis droit emporte mon ame.[4]

First published in 1560 (A): [XXXII]. Variant from A.
4. Amour en soi n'a mal ni deplaisance

1. Vv. 1-2: this recalls Diotima's statement in Plato's Symposium 203A that only a spiritual wisdom can understand that love is the intermediate between God and man. It also recalls Plato's theory that the contemplative spirit, that of the philosopher, is more accessible to love than the other types of soul; this is because the philosopher has the greatest vision of the Ideal Godhead, and is thus capable of the greatest recollection of it, and therefore, of living in conformity with it. See Phaedrus, 248C-249D; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 162-175, XXIV-XXVI. According to Plato, as sight is our keenest mode of perception, we are able to recognise terrestial beauty, and because this reminds us of the ideal beauty, this prompts love, ie. the desire to be reunited with the Ideal and to thus regain divine purity. See Phaedrus,

249D-251A; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 152-181, XXI-XXIX. Consequently, only a very insensitive soul could fail to be receptive to this visual stimulus. Buttet may also be alluding to the Platonic notion that if the beholder does not look beyond physical beauty to the Ideal, then his love is not pure but lustful; this impure love will prevent his soul from rising up to the Ideal. See Plato, Phaedrus, 253C-256E; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 184-191, XXXI-XXXIII. Buttet's use of the adjective 'lourd' (v. 1) recalls a principal metaphor in Platonic theory, that of the earthbound soul whose imperfections weigh it down and impede its rise to the Ideal. See Plato, Phaedrus, 246A-256E; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 146-191, XVI-XXXIII.

2. See Ficino, De amore, ed. cit., p. 41, I, iv: 'sola quae temperata, modesta, decora sunt, exigit amor... Hinc efficitur, ut omnis amor honestus sit, et omnis amator iustus. Pulcher enim est omnis atque decorus et decorum proprie diligit'.

3. Vv. 5-8: reminiscent of the neo-Platonic notion that love is the principal unifying force in the universe, linking each emanation to the one above and below it, and all the elements within each particular sphere with each other. On this last point, to which Buttet alludes in vv. 5-8, see Ficino, De amore, ed. cit., p. 53, III, i: 'omnes ignis partes libenter invicem cohaerescunt. Terra rursus aquae, et aeris partes invicem, et in qualibet animalium specie, eiusdem speciei animalia sese mutua consuetudine semper adsciunt. Ubi amor ad aequalia similiaque conspicitur'.

4. Vv. 12-14: the image evoked here recalls Diotima's speech in Plato's Symposium, 202-203; she defines love as ἀ 'δαίμων' , an intermediate between the divine and the mortal. It also recalls Ficino, De amore, ed. cit., p. 80, VI, iii: 'Bonos autem nostri custodes proprio nomine angelos inferioris mundi gubernatores, Dionysius Areopagita, quod a Platonis mente minime discrepat, vocare solet. Quinetiam quos & spherarum, siderumque animos Plato nuncupat, angelos Dei ministros Dionysii more possumus appellare, quod etiam a Platone ob eam causam non dissentit' (my italics). On Love as an intermediate, see Merrill and Clements, Platonism in French Renaissance Poetry, pp. 145-156. V. 13 alludes to the Platonic idea that in striving for perfection, ie. to enjoy again the contemplation of the Ineffable Godhead, the soul leaves the physical body which it entered after the fall, and soars upwards; if its concerns become more terrestial in nature, then it descends into a physical body once more. See Plato, Phaedrus, 246A-250D; Ficino, Commentarium in Phedrum, ed. cit., pp. 100-107, VIII; idem, Commentum cum summis capitulorum, XVII-XVIII, ed. cit., pp. 148-149.

LX[1]

Infame Circe,[2] & maitresse d'écolle
De l'Amour feint, qui pour mieux attiser
Les jeunes cueurs, sçais à tens déguiser,
Comme il te plait, ton front, & ta parolle.[3]
Qui t'a contreint, (ô infernale idole!),
Par tant de fois à Madame causer
De mon service, & tant le mépriser,
M'aiant pourtrait serf d'une amour frivolle?
Puisse ton ame en rage vehemente,
Estre autant d'ans par l'Acheron errante,[4]
Que mon amour honneste durera.
Et elle à tous, maugré toi, soit exemple
Qu'en ferme cueur, (où la foi se contemple),
Un faux propos bien peu de povoir a.

First published in 1560 (A): [XXXV]. Variants from A.
3. Les tendres cueurs
4. Comme tu veux ta face, & ta parolle
8. Tousiours nommant mon saint amour friuole
11. Que mon amour tout diuin durera
12. Et elle à tous à iamais soit exemple

1. The motif of the old woman who tries to destroy the relationship between the lover and his mistress is an established motif in classical and Renaissance poetry. See among others, Propertius, Elegiae, IV, v; Ovid, Amores, I, viii; Ronsard, Livret de folastries, ed. cit., V, 21, III; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 399, CXXII. The person addressed here is probably Felise, who is referred to in several other sonnets in the various frequently combined roles of courtesan in love with the poet, entremetteuse, and sorceress. See infra, sonnets LXI; LXXXVII; CXXXVI, v. 11; CXXXVII, v. 9. CXLI; CXLVII; CLXIX; CLXX. For a

comprehensive study of these three themes, see M. Lazard, Images littéraires de la femme à la Renaissance, Littératures Modernes (Paris, Presses Universitaires de France, 1985), ch. 10-12. On the popular motif of the old woman, see J. Bailbé, 'Le Thème de la vieille femme dans la poésie satirique du seizième et du début du dix-septième siècles', BHR, 26 (1964), 98-119.

2. Circe, the mythological sorceress, who was able to change people into beasts. For the most famous example, her transformation of Odysseus's men into swine, see Homer, Odyssey, X, vv. 203-399; Ovid, Metamorphoses, XIV, vv. 242-307. Ovid relates other instances when she transforms people out of jealousy and because she feels slighted in love. See Metamorphoses, XIV, vv. 1-74; ibid., vv. 320-434. As the two episodes recounted by Ovid treat the same theme as the one developped in this sonnet, it is possible that they inspired Buttet to address the meddler as Circe. Certainly, the reader's recollection of these two episodes, whether Buttet intended it or not, adds pertinence to the naming of the interferer as Circe. By referring to her deceit in vv. 2-4, Buttet intends the reader to recall how Circe tricked Ulysees's men with her apparent friendliness and hospitality; however, I have found no version of the myth that states that she used her magic to attract lovers or that she disguised her physical appearance to aid her deception, as the woman addressed by Buttet does (vv. 3-4). These details suggest that Buttet's portrayal of this woman is largely inspired by Alcina, the sorceress in Ariosto's Orlando furioso; based on Circe, she enchants her lovers with her fraudulent beauty and false hospitality. See Orlando furioso, ed. cit., I, 195-201, canto VI, xxxiii-li; ibid., I, canto VII. On Alcina, see A. Cioranescu, L'Arioste en France des origines à la fin du XVIIIe siècle, p. 62. The likelihood that the woman addressed in this sonnet is a conflation of Circe and Alcina is strengthened by the fact that the first quatrain seems to be directly imitated from Ariosto; see infra, n. 3. See also Ronsard's evocation of the enchantress who uses her powers to attract lovers, in Les Quatres premiers livres des odes, II, ed. cit., I, 238, XXII, 'Contre Denise Sorçiere'.

3. Vv. 1-4: largely inspired by Ariosto, Orlando furioso, ed. cit., I, 243, canto VIII, i, vv. 1-4, 7-8:

> O quante sono incantatrici, oh quanti
> incantator tra noi, che non si sanno!
> che con lor arti uomini e donne amanti
> di sé, cangiando i visi lor, fatto hanno...
> ...con simulazion, menzogne e frodi
> legano i cor d'indissolubil nodi.

4. Acheron, the principal river of the Underworld.

LXI[1]

Pere tonnant,[2] pren ta foudre mutine,
Qu'est-ce que plus ton bras vengeur attend?[3]
Encor', encor',la malheureuse entend,
Maugré les Dieux, rompre une amour divine.
Le chien d'enfer[4] éteigne sa famine
De son tetas, qui infame lui pend,
Ou l'entortille en horrible serpent,
Du ventre en bas, comme estoit Mellusine.[5]
De ses forfaits à jamais condamnée,
Soit à Pluton[6] par Cerbere trainée,
Puis, recevant son juste paiement,
Pren-la, pren-la, Tisiphone,[7] & la fesse,
Tant qu'à la fin sa coulpe elle confesse,
Lors double-lui plus extreme torment.

First published in 1560 (A): [LXXXV]. Variants from A.
8. Des le nombril
9. De ses forfets en ce point condamnée
10. A Pluton soit par Cerbere trainée
13. Tant quelle crie helas ie te confesse
14. plus seuere torment

1. The theme of the lover's desire for revenge against the meddler is a commonplace. See among others, Propertius, Elegiae, IV, v, vv. 75-78; Ovid, Amores, I, viii, vv. 113-114; Ronsard, Livret de folastries, ed. cit., V, 28, III, vv. 155-174; Tahureau, Sonnetz, odes, et mignardises, ed. cit., p. 402, CXXII, vv. 93-100.
2. On this periphrasis for Zeus, see supra, XII, n. 1.
3. Allusion to the myth that Zeus punished people with bolts of lightening, dispatched with his right arm; see supra, V, n. 2.
4. Allusion to Cerberus, the multi-headed dog which guarded the entrance to the Underworld. See v. 10; Homer,

Iliad, VIII, v. 368; idem, Odyssey, XI, v. 623; Hesiod, Theogony, v. 311.

5. Mellusine was a legendary fairy whose lower body was transformed into that of a snake on Saturdays. She first appeared in a work by Jean d'Arras, entitled Mélusine and published in 1387. See Mélusine: roman du XIVe siècle par Jean d'Arras: publié pour la première fois d'après le manuscrit de la bibliothèque de l'Arsenal, avec les variantes des manuscrits de la Bibliothèque Nationale, edited by L. Stouff, Publications de l'Université de Dijon (Dijon, Bernigaud & Privat, 1933); P. Martin-Civat, 'La Mélusine: ses origines et son nom: comment elle est devenue la mythique aieule des Lusignan', MIHACC, 1 (1969), i-131; F. Eygun, Ce qu'on peut savoir de Mélusine et de son iconographie, Collection Rebis (Puiseaux, Pardes/14-Condé-sur-Noireau, Corlet, 1987).

6. On Pluto, see supra, LI, n. 4.

7. Tisiphone was one of the Erinnyes or Furies, who meted out divine vengeance on murderers both during life on earth and after death. See among others, Aeschylus, Eumenides, v. 421: 'βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν' .Classical writers often describe the Erinnyes as decked in snakes. See among others, Aeschylus, Choephori, v. 608; Euripides, Orestes, v. 256; Virgil, Aeneid, XII, vv. 847-848. In the visual arts also, they were frequently portrayed with snakes around their heads and in their hands. Their established association with snakes therefore creates an oblique link between this final tercet, and the second quatrain, in which reference is made to a serpent (v. 7) and to Mellusine's serpent-like body (v. 8).

LXII[1]

Par un détroit, où obscur me gouverne
Un traitre aveugle,[2] & Espoir qui le suit,
Ne faisant rien que retáter la nuit,
Ma claire foi m'a servi de lanterne.
Mais pour sortir n'i a huis, ni poterne,
Et tant soit peu, le blanc du jour n'i luit.
Borgne méchant, las, où m'as-tu conduit,
Fils de Chimere,[3] & ord monstre de Lerne?[4]
Hé, finirai-je en ce roc tenebreux!
L'Espoir sur qui je m'appuie est boiteux,
Et connoi bien (secoux de fraieur grosse),
Que ne povant mon aveugle venir
Au droit chemin, ni l'Espoir me tenir,
Nous allons choir, tous trois, dans une fosse.

First published in 1575 (B).

1. Personification of Love and Hope in the Mediaeval allegorical tradition.
2. On the depiction of Love as blind, see supra, XIII, n. 4.
3. Chimaera was a fire-breathing monster whose body was part lion, goat and dragon. See Homer, Iliad, VI, vv. 180-182; Hesiod, Theogony, vv. 319-325; Ovid, Metamorphoses, IX, vv. 647-648.
4. Allusion to the hydra, a multi-headed monster which lived in the Lerna, a marsh near to Argos; if one head was cut off, two immediately grew in its place. See Hesiod, Theogony, vv. 313-315; Ovid, Metamorphoses, IX, vv. 69-74; Virgil, Aeneid, VIII, v. 300.

LXIII[1]

Embraze l'encensoir, & me serre le front
De ce beau linge blanc; apporte la verveine,
Apporte de pur lait une grand'tasse pleine,
Et du premier labeur que les avettes font.
Di apres moi: Ainsi que ce que je tien fond,
Fonde celle beauté, qui toute à soi m'emmeine,
Et que je n'aie soin la tirer hors de peine,
Comme elle n'a de moi, les hauts Dieux justes sont.
Ainsi qu'en elle suis, ainsi soit-elle en moi,[2]
Pour m'avoir, sans m'avoir, soit tousjours en émoi,
J'obtienne mon souhait, le sien tumbe en arriere,
Ne revienne par l'huis où elle s'en alla.
Ne di mot, c'est assés, Philelphe,[3] la voila:
La roine de Paphos[4] a receu ma priere.

First published in 1560 (A): [CXIII]. Variants from A.

1. The theme of the lover resorting to magic to conjure up his mistress is possibly inspired by the Pygmalion myth; see supra, XXXV, n. 4.The reference to Venus in v. 14 strengthens this probability, as here, as in the Pygmalion myth, the goddess makes the lover's creation come to life.
2. On the transmigration of the lovers'souls, see supra, LIV, n. 3.
3. For two further references to Philelphe, see infra, CXXXVI, v. 1; Le Premier Livre des vers, I, fol. 22 v°, XII, v. 21. In each instance, he is given an order which suggests that he is a servant. He may be a purely fictional character, since addressing servants appears to be a literary convention of the poetry of the era; see among others, Ronsard's reference to Corydon, Cinquiesme livre des odes, ed. cit., III, 186, 'Les Bacchanales ou le folastrissime voyage d'Hercueil', v. 31. However, for

the hypothesis that he is a friend, see *supra*, p. 109.
4. Periphrasis for Venus; on her connection with Paphos, see *supra*, I, n. 10.

LXIV[1]

Rose de Mai, tant aimée d'Amour,
Chere à Cypris,[2] & tout le soin de Flore,[3]
Qui doublement as fait rougir l'Aurore,
D'un teint plus beau t'ouvrant avec le jour,
Venant, ami, dedans ton verd sejour,
De grace (avant que le chaud te dévore),
Laisse-toi prendre, & rebaiser encore,
Ne m'épinant ta garde d'alentour.
Tousjours sois-tu la beauté du printens,
Unique fleur, mais ja trop tu attens:
Allons orner l'aureille de Madame,
Qui te faira, quand tu voudras fanir,
Sur ces tetons, tes deux freres, finir,
Où mesme un Dieu voudroit bien perdre l'ame.

First published in 1575 (B).

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1. This celebration of the rose, a popular theme of the time, is inspired by Anacreon, Odes V:

ΤΟ ῥόδον τὸ τῶν ἐρώτων
Μιξωμεν Διονύσῳ.
Τὸ ῥόδον τὸ καλλίφυλλον
Κροτάφοιον ἀγγόσαντες,
Ῥόδον ὦ φέριστον ἄνθος,
Ῥόδον ἔαρος μέλημα.
Ῥόδα νῦ θεοῖσι τερπνά.

See also, Odes LIII:

ΣΤΕΦΑΝΗΦΟΡΟΥ μιτ' ηρος,
Μέλποραι ῥόδοι θέρειον.

Εὖν, ἑταῖρ', ἄεξε μολπήν.
Τόδε γὰρ δεῶν ἄημα,
Τόδε γὰρ βροτῶν τὸ χάρμα,
Χάριτιν τ' ἄγαλμ' ἐν ὥρᾳς
Πολυαίθεων ἐρώτων
Ἀφροδίσιόν τ' ἄθυρμα.

See among others, Ronsard, Continuation des Amours, ed. cit., VII, 184, LXVII.

2. Periphrasis for Venus; see supra, XVI, v. 3 and n. 3.

3. Flora, Roman goddess of flowers and spring.

LXV[1]

Lune[2] du ciel, l'autre belle splendeur,
De front humide en ta palle lumiere,
Des six flambeaux fidelle dépensiere,[3]
Et qui çà-bas meintiens tout en vigueur,
Par toi la mer compasse sa hauteur,[4]
En qui Venus print naissance premiere,[5]
Plaise-toi, doncq', recevoir ma priere,
Et à ce coup ne m'use de rigueur.
Va te cacher, affin que par la voye,
Quelque épion des noirs bois ne me voie.[6]
Fui t'en, Déesse[7] aimable, au teint blemi.
Tu sçais combien point l'amour d'une amie
Qui, descendant sur le mont de Latmie,[8]
N'as dédaigné un berger pour ami.[9]

First published in 1560 (A): [CXVI]. Variants from A.
8. Et à ce coup ne m'vser de rigueur
10. Quelque épion en ces lieux ne me voie
11. Fui de ces bois Déesse à ma faveur
14. Ne dedaignas l'amitié d'un pasteur

1. Sonnet largely inspired by G. Guidiccioni, Rime diverse, III, fol. 6 v°, 'O' tu cui il Sol de la sua luce adorna', vv. 1-6 in particular:

O' tu cui il Sol de la sua luce adorna
Alma beata Luna, c'hor te' n'uai
Per l'ampio ciel superba de bei rai,
Ambe inalzando le tue ricche corna;
Se ne la mente alcun dolce ti torna,
Ch'amando il bel pastor già sentito hai,
Nascondo il chiaro tuo splendor homai,
Che l'ombra fosca de la notte aggiorna;

A cio ch'io possa sconosciuto, e solo
Per l'amico silentio gir là ou'io
De miei affanni (o ch'io spero) hauro mercede;
Ch'intanto l'hora s'auicina, e il mio
Desir mi sface, e mi solleua a uolo,
Se non quanto il poter fallace riede.

Compare Ronsard's imitation of the same sonnet, Bocage, ed. cit., V, 54, X.
2. I have corrected 'L'une du ciel' of the 1575 text to conform to the 1560 text. This amendment is justified by the subsequent lines.
3. Allusion to the Pleiades, believed to be seven in number, although only six are visible. See Ovid, Fasti, IV, vv. 169-178. According to one version of the myth, the Pleiades died from grief at the death of their sisters, the Hyades, or at the fate of their father, Atlas. They were then placed in the sky as a new constellation. See Hyginus, Fabulae, CXCII. Another version states that they were the virgin attendants of Diana. When they were pursued by Orion, the hunter, they prayed to be rescued, and were consequently metamorphosed into doves and set among the stars. See Hyginus, Poetica Astronomica, ii, 21.
4. Allusion to the influence of the moon over the tides.
5. On the birth of Venus, see supra, LIII, v. 11 and n. 5.
6. The image of the spy is inspired by Ronsard's imitation of Guidiccioni's sonnet (see supra, n. 1); see Bocage, ed. cit., V, 54, X, vv. 7-8: 'De nuit plus courageus je traverse parmi/Le camp des espions, defendu de la brune'.
7. I have corrected 'Désse', which appears in the 1575 text.
8. I have corrected 'l'Atmie', which appears in the 1575 text.
9. On the love of Artemis/Diana for Endymion, see among others, Ovid, Ars Amatoria, III, 83, and particularly Theocritus, XX, vv. 37-39:

Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὅν γε Σελάνα
βουκολέοντα φίλησεν, ἀπ' Οὐλύμπω δὲ μολοῖσα
λάτμιον ἂν νάπος ἦλθε καὶ εἰς ἑὰ παιδικὰ νεῦσε.

LXVI[1]

Dans la forest d'Esperance incertaine,[2]
Souci, Douleur, Regret, & Déconfort,
Comme aspres chiens abboians pressent fort
Ton povre cerf, hâtant sa course vaine.[3]
Souci le tient, Douleur presque l'entreine,
Regret pront saute, & le serre, & le mord,
Desir haut trompe:[4] Amour veneur accort
Mande à son cueur une fleche soudeine.[5]
Que fera-il? Chiens n'ont point de pitié,
Puis le chasseur est aspre en mauvaitié,
A l'Amalthée il vient donq'secours prendre,[6]
Et en fuiant leur assaut inhumain,
Plutôt qu'aller à un autre se rendre,
Aime trop mieux de mourir par sa main.[7]

First published in 1560 (A): [LIX]. Variants from A.
1. Dans la forest d'esperance lointaine
4. Vn pauure cerf,

1. Allegorical portrayal in the Mediaeval tradition of the lover's torment, and specifically of his uncertainty. It is particularly reminiscent of certain compositions by Charles d'Orléans; see infra, n. 2 and n. 4.
2. The allegorical description of uncertain hope as a forest recalls Charles d'Orléans, Poésies, edited by Pierre Champion, Les Classiques du Moyen Age, 2 vols (Paris, H. Champion, 1971), I, Ballades, p. 88, LXIII: 'En la forest d'Ennuyeuse Tristesse...'; see D. Poirion, Le Poète et le prince: l'évolution du lyrisme courtois de Guillaume de Machaut à Charles d'Orléans, Université de Grenoble, publications de la Faculté des lettres et sciences humaines, 35 (Paris, Presses Universitaires de France, 1965), p. 545. The forest is an established symbol of a negative state of mind; see among

others, Dante, Le opere de Dante: testo critico della Società Dantesca italiana: Convivio, edited by M. Barbi, and others (Firenze, R. Bemporad & Figlio, 1921), p. 301, IV, xxiv, v. 12: 'la selva erronea di questa vita'; idem, Inferno, ed. cit., pp.5-6, I, vv. 1-12; Petrarch, Canzoniere, ed. cit., pp. 275-276, CCXIV, vv. 22-23: 'quel bosco,/folto di spine'; ibid., p. 276, vv. 28-29: 'Ma Tu, Signor, ch'ài di pietate il pregio,/porgimi la man dextra in questo bosco'; ibid., p. 276, vv. 31-33:

Guarda 'l mio stato, a le vaghezze nove
che 'nterrompendo di mia vita il corso
m'àn fatto habitador d'ombroso bosco.

3. Vv. 3-4: the metaphor of the deer pursued by hounds has its origins in the Acteon myth. In order to punish Acteon who had discovered her naked, Diana transformed him into a deer, and his hounds, not recognising him as their master, tore him to death. See Ovid, Metamorphoses, III, vv. 138-252. It is a frequent metaphor in amatory poetry; see among others, Petrarch, Canzoniere, ed. cit., p. 31, XXIII, vv. 158-160:

in un cervo solitario et vago
di selva in selva ratto mi transformo:
et anchor de'miei can'fuggo lo stormo.

Also, see Scève, Délie, ed. cit., p. 212, CLXVIII; Du Bellay, Olive, ed. cit., p. 134, LXXXII; Ronsard, Amours, ed. cit., IV, 89, vv. 7-8: 'J'ay pour mes chiens, & le soing, & la rage,/La crualté, la peine & la douleur'. For a less direct comparison, see Ronsard's source, Octavien de Saint-Gelais, La chasse d'amours: poème publié en 1509, edited by M.B. Winn, Textes Littéraires Français (Genève, Droz, 1984), pp. 155 ff, vv. 3528 ff: the Amant Parfaict received three dogs, Legier Courage, Soing and Traveil with which to pursue the deer which has run away with Amour's heart; however , he himself is pursued by Beaulté and Plaisant Regard (op. cit, p. 276 ff, vv. 5774 ff).

4. Vv. 1-7: the image of the lover pursued by his negative sentiments recalls Charles d'Orléans, Chansons, ed. cit., I, 216, XXI: 'Puis que je ne puis eschapper/De vous, Courrous, Dueil et Tristesse'.

5. The image of the wounded deer, a symbol of the lover wounded by Love, is a popular Petrarchist image; see among others, Petrarch, Canzoniere, ed. cit., p. 270, CCIX, vv. 9-11; Du Bellay, Olive, ed. cit., p. 124, LXX, vv. 12-14.

6. Vv. 5-11: the insight into the deer's mental anguish may be inspired by Ovid's narration of the Acteon myth, which conveys a similar sense of panic and uncertainty; see in particular, vv. 204-206:

Quid faciat? Repetatne domum et regalia tecta?
An lateat silvis? Pudor hoc, timor inpedit illud.
Dum dubitat, videre canes.

7. On the theme of the lover's happy death, see <u>supra</u>, I, n. 14.

LXVII[1]

Sus un coutaut non lointein où ma Lesse
Va voir son lac, qui le fier Rosne atteint,[2]
Je veu fonder bien haut un temple saint,
Au seul honneur de ma chaste Deesse.
Desja je voi que superbe il se dresse,
D'un marbre tel que la neige il éteint,
Et au dedans ja tout l'ouvrage est peint
De ses beautés, de ma peine, & angoisse.
Là son idole en or triomphera,
Où mon esprit devot s'inclinera,
Avec mon oeil, qui tout en pleurs se trampe.
Mon corps aiant tout son sang écoulé,
Sera l'agneau devant elle immolé,
Mon cueur ardent sa bien-luisante lampe.[3]

First published in 1560 (A): [XXXVI]. Variants from A.
1. Sus un costaut tout aupres ou ma Lesse
3. Ie fonderei bien haut vn temple saint
8. De sa rigueur, de ma peine, & angoisse
10. Et mon esprit deuot l'adorera

1. Exegi monumentum in the classical style. See Horace, Carmina, III, xxx; Du Bellay, Olive, ed. cit., p. 138, LXXXVI; Tahureau, Sonnnetz, odes, & mignardises, ed. cit., p. 235, V; Desportes, Amours de Diane, I, ed. cit., p. 88, XLIII.
2. The River Leysse flows through Chambéry and into 'son lac', Lake Bourget, which joins the Rhône.
3. Vv. 9-14: for a similar movement and theme, and for a variation on the way in which the lover will fulfill his devotional duties, see Desportes, Amours de Diane, I, ed. cit., p. 88, XLIII, vv. 5-14:

Là, de jour et de nuict, par moy sera chanté
Le pouvoir de ses yeux, sa gloire et sa hautesse;
Et, devôt, son beau nom j'invoqueray sans cesse,
Quand je seray pressé de quelque adversité.
Mon oeil sera la lampe, ardant continuelle
Devant l'image saint d'une dame si belle
Mon corps sera l'autel, et mes souspirs les voeux.
Par mille et mille vers je chanteray l'office,
Puis, espanchant mes pleurs, et coupant mes cheveux,
J'y feray tous les jours de mon coeur sacrifice.

LXVIII

Ce n'est en vain qu'on me voit animer,
Lesbe, aux François ta docte lyre croche:[1]
Le mesme sort, las, à grand tort m'approche,
Qui fit en dueil ta Sapphon[2] consommer.
Impatiente, helas, de trop aimer
Celui qui tint son amour à reproche,
Se ruant bas d'une pendante roche,
De son trépas fit coulpable la mer.[3]
Ah, je voi bien, je voi bien, quoi qu'il tarde,
Que mon tyran pareil guerdon me garde:
Nymphe,[4] par toi ton amant perira.
Fiere beauté, plus que Phaon[5] cruelle,
Puisqu'as juré tousjours m'estre rebelle,
La seule mort bien tôt me guerira.

First published in 1560 (A): [LXXIX]. Variant from A.
10. Qu'amour cruel pareil guerdon me garde:

1. Vv. 1-2: allusion to Buttet's use of Sapphic metre. On this, see supra, pp. 60, 109 , infra, appendix 2, ll. 89-127.
2. Sappho was a Greek poetess born in Eresus, on Lesbos, in circa 630 BC, or earlier. Together with Alcaeus, she was a major pioneer of the Aeolian school of lyric poetry, although of the nine books of poetry which she wrote, only one composition has survived in its entirety. Apart from this composition and the various fragments, the writings of authors who were acquainted with all her works provide an insight into the nature of her poetry. Buttet almost certainly depends upon some of these writings for his knowledge about her. For a comprehensive collection of such writings, see D.A. Campbell, Greek Lyric, Loeb Classical Library, 4 vols (Cambridge, Massachusetts, Harvard University Press/ London, W.

Heinemann Ltd, 1982), I, 2-51.
3. Sappho is traditionally believed to have been in love with Phaon, although the origin of this is uncertain. It is possibly the invention of the Greek comic poets; see Campbell, Greek Lyric, I, 23, n. 4. No mention of Phaon is made in Sappho's extant poetry. On her love for Phaon and her leap from the rock, see among others, Strabo, Geography, X, ii, 9; Ovid, Heroiides, XV, vv. 161-180. The Leucadian rock from which Sappho was believed to have jumped was an established metaphor in classical literature of a cure for love; see Strabo's description of Leucas, Geography, X, ii, 9: 'Εχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἅλμα, τὸ τοὺς ἔρωτας παύειν πεπιστευμένον'.
Also, see Ausonius, Epigrammata, XXIII, vv. 12-13. Buttet may be deliberately exploiting this metaphorical significance to create an oblique link between the second quatrain and the final tercet, in which the motif of a cure for love is introduced in v. 14. This reinforces both the sonnet's unity and the notion that the only cure for love is death. For the idea of the sea's culpability, see Ovid, Heroides, XV, vv. 179-180: 'Tu quoque, mollis Amor, pennas suppone cadenti,/Ne sim Leucadiae mortua crimen aquae'.
4. See supra, I, n. 12.
5. See supra, n. 3.

LXIX

Venant la nuit, tout mal va empirant,
    Mais par sur tous plus avant s'enracine
    Le coup d'Amour, que nulle medecine,
    Herbe, ni jus, ne vont point secourant.[1]
Las, devant moi, mon beau jour va mourant
    A son mattin, qui en naissant décline.
    O moi perdu! car plus ne m'inlumine
    L'aimé soleil,[2] qui m'alloit asseurant.
Ici ma vie (ah, chetif!) est égale
    Aux gens d'embas, à la tourbe infernale,
    Vefve du jour sous le tyran Pluton.[3]
Un nombre égal il n'a d'esprits, & ames,
    A mes soupirs,[4] & feroient bien mes larmes
    Un autre Styx, Cocyte, & Phlegeton.[5]

First published in 1575 (B).

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1. On the theme of love as an illness, see supra, II, n. 6. Vv. 3-4 recall Ronsard, Amours, ed. cit., IV, 60, LVIII, vv. 1-6:

    De quelle plante, ou de quelle racine,
        De quel ungent, ou de quelle liqueur,
        Oindroy-je bien la playe de mon cuoeur
        Qui d'oz en oz incurable chemine?
    Ny vers charmez, pierre, ny medecine,
        Drogue, ny just, ne romproyent ma langueur.

2. On the sun as a metaphor of the mistress, see supra, II, n. 8.
3. On Pluto, the god of the Underworld, see supra, LI, n. 4.
4. Vv. 12-13: on the lover's innumerable torments, see supra, XLII, n. 1.

5. Three rivers of the Underworld; the Acheron and the Lethe are the fourth and fifth.

LXX[1]

Quand ce bel oeil me mit en son écolle,
Estudiant contre ma liberté,
Tout autre soin bien loin de moi jetté,
Son écollier d'un franc cueur je m'enrolle.
Il me forma la voix, & la parolle,
Fait orateur, par lui exercité,
Et clerement il m'a interpreté
Les dures loix du petit Dieu qui volle.[2]
Il vint m'instruire en Amour si souvent,
Qu'en peu de tens suis dévenu sçavant,
Et par raison, & par experience.
Mais quoi? m'aiant en ses leçons appris
Ce grand docteur, eussé-je tout compris,
De mon estude à dieu la recompense.

First published in 1575 (B).

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1. For the traditional theme of the admirer as Love's pupil, see among others, Bion, V, vv. 9-13: Venus entrusted him to teach Cupid music:

ταῦτά νιν ἐξεδίδασκον· ὁ δ' οὐκ ἐμπάζετο μύθων,
ἀλλά μοι αὐτὸς ἄειδεν ἐρωτύλα, καί μ' ἐδίδασκε
θνατῶν ἀθανάτων τε πόθως καὶ ματέρος ἔργα.
κἠγὼν ἐκλαθόμαν μὲν ὅσων τὸν Ἔρωτ' ἐδίδασκον,
ὅσσα δ' Ἔρως μ' ἐδίδαξεν ἐρωτύλα πάντ' ἐδιδάχθην.

Also, see Petrarch, Canzoniere, ed. cit., p. 265, CCVII, vv. 1-6:

Ben mi credea passar mio tempo omai
come passato avea quest'anni a dietro,
senz'altro studio et senza novi ingegni:
or poi che da madonna i'non impetro

l'usata aita, a che condutto m'ài,
tu 'l vedi, Amor, che tal arte m'insegni.

Also, see Ronsard, Amours, ed. cit., IV, 132, CXXXVI, vv. 5-6: 'Amour adonq me mit à son escolle,/Ayant pour maistre un peu sage penser'; idem, Meslanges, ed. cit., VI, 202, 'La belle Venus un jour...'.
2. On the traditional portrayal of Love, see supra, XIII.

LXXI

Au front du ciel le nom de HENRIETTE[1]
En astres clairs allés-vous en tracer,[2]
Que le long tens ne le puisse effacer,
Vierges,[3] des cieux noveine trouppe faite.
C'est le beau nom d'une toute parfaite,
Qui fait son los sur tous autres hausser,
Comme l'on voit le haut pin surpasser
Les aubepins, le buis, & la geneste.
Du fameux Rosne à toi ce chant s'adresse,
O de Nevers immortelle Duchesse,
A qui mes vers un jour furent plaisans,
Quand fille encor', (la Muse aiant ja chere),
Ta main ouvrit celle-là de ton père,
Qui m'honnora de ses riches presens.

First published in 1575 (B).

1. Henriette de Nevers (1542-1601), eldest daughter of François de Clèves, the first Duke of Nevers. On their patronage of Buttet, referred to in the tercets, see supra, p. 74.
2. Stars are an established motif in the treatment of the theme of glory. See Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 352-364.
3. Reference to the Pleiades. See supra, LXV, n. 3.

LXXII

Rois veincueurs,[1] qui voulés par la vive memoire
Que mesme jusqu'au ciel vostre los soit conduit,
Forçant le regne obscur de l'oblieuse nuit,
Là, où sans la vertu, les plus braves vont boire,[2]
Si vous vous connoissés, n'obliés pas de croire
Qu'en rien à tout jamais vostre nom est détruit,
Et si seuls vous taschés d'élever vostre bruit,[3]
Vous-mesmes vous trompés en vostre brieve gloire.
Autant vous serviroit donter le rond du monde,
Que de casser un euf, puisque dans la noire onde,
Tout tumbe par le tens en l'abime oblieux.[4]
Princes, donq', cherissés ceux que les Muses suivent:
Des Muses vient l'honneur, & par les Muses vivent
Les beaux faits apres mort, du tens victorieux.[5]

First published in 1575 (B).

1. 'Rois veincueurs': this recalls the motif of the destruction of the various empires, a commonplace since antiquity. See among others, Ovid, Metamorphoses, XV, vv. 418-430; Du Bellay, Antiquitez de Rome, ed. cit., II. Its treatment here may also be inspired by the unsettled atmosphere caused by the Wars of Religion.
2. Possibly an allusion to Lethe, a river in the Elysian fields which afforded oblivion to those who drank its waters. Ariosto, for example, uses Lethe as a metaphor of the oblivion into which many people's names fall once they are dead; see Orlando furioso, ed. cit., II, 1367-1371, canto XXXV, xi-xxii.
3. 'Bruit': on the use of this noun and on the evocations of noise in connection with the theme of glory, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 339-347.
4. Vv. 1-11: on the theme of man's vain attempt to gain

eternal glory through material and consequently destructable projects, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 26-44, 57-61, 104-119 et passim. On the theme of inconstancy, with particular reference to Ronsard's treatment of it, see Quainton, Ronsard's Ordered Chaos, pp. 31 ff.

5. Vv. 12-14: possibly inspired by Ariosto, Orlando furioso, ed. cit., II, 1371, XXXV, xxii, vv. 5-8:

> Oh bene accorti principi e discreti,
> che seguite di Cesare l'esempio,
> e gli scrittor vi fate amici, donde
> non avete a temer di Lete l'onde!

Also, ibid., II, 1372, XXXV, xxiv, vv. 5-8:

> Oltre che del sepolcro uscirian vivi,
> ancor ch'avesser tutti i rei costumi,
> pur che sapesson farsi amica Cirra,
> più grato odore avrian che nardo o mirra.

Also, see Ronsard, Quatre premiers livres des odes, IV, ed. cit., II, 120, XI, 'Au reverendissime Cardinal du Bellai', in particular vv. 29-32:

> Aprenez donc vous Rois, & Princes
> Les Poëtes honorer,
> Qui seuls peuvent decorer
> Vous, vos sujets & vos Provinces.

For a more general treatment of the theme, see Du Bellay, La Deffence, I, ii, ed. cit., pp. 18-20 and n. 1 of p. 20; ibid., I, xii, 85. On the theme of immortality through poetry, see supra, LV, n. 3. Also, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 29 and n. 25, 207 et passim. On the Muses, see supra, I, n. 4.

LXXIII

Le ciel çà-bas n'est à tous favorable
De ses presens: aux mortels en tous tens
Le ciel ami ne verse ses presens,
Et rarement nait la chose admirable.
Un Alexandre en armes redoutable,
S'est renommé sur tous rois conquestans.
Des fronts sacrés, aux Muses s'accointans,
Un entre tous Homere émerveillable.
Un seul Platon divin outre l'usage,
Un Caton fut entre les Romains sage,[1]
Une Lucrece en ferme chasteté.[2]
Mais attendant, (pour mieux te montrer maitre),
Ciel, tu as fait en toutes vertus naitre
(Las, mais trop tard!), l'exemple de beauté![3]

First published in 1575 (B).

1. Probably an allusion to M. Cato Porcius Censorius (B.C. 234?-B.C. 149). He was celebrated for the wisdom he displayed in Roman civil and political affairs. Cicero, for example, reveals that Sapiens was one of his titles; see De amicitia, II.
2. Lucretia was the wife of Tarquinius Collatinus. After being raped by Sextus Tarquinius, she stabbed herself. See Livy, I, lviii; Dionysius, Roman Antiquities, IV, lxiv-lxvii. She was a popular symbol of chastity in the 16th century: Philibert de Viennne comments that 'ne m'esbahis point si les marys soupçonneux donnent ordinairement un pourtrait de Lucresse quand elle se tua à leurs femmes, car l'exemple les peult fort mouvoir'; see Le Philosophe de Court, edited by P.M. Smith, Textes Littéraires Français (Genève, Droz, 1990), pp. 148-149 and n. 300.
3. This recalls the neo-Platonic notion that terrestial

beauty is a reflection, albeit at a minor level, of the ideal beauty of the ineffable godhead; see *supra*, II, n. 10.

LXXIV[1]

Ja de bien pres j'aspirois au beau bord
De mon repos, prest de tourner la pouppe;[2]
Des flots chenus ja l'écumeuse trouppe
Me rehurtoit, & jettoit à bon port,
Sans un scadron de vens mis à discord,
Qui m'élançant pront le chemin me couppe.
Ma nef se perd, chancelle, vire, & chouppe,
Pour m'engorger au naufrage de mort.[3]
Je crie au ciel, lors saillit une roche
En pleine mer, qui quand plus j'en approche,
Me pippe au chant d'une douce Sereine.
Ce chant allors tant m'enchanta, & pleut,
Que maugré moi il me tire où il veut,
D'un si beau son tant j'ai l'oreille pleine.

First published in 1560 (A): [XLV]. Variants from A.
1. i'aspiroi
12. Ce chant des lors tant m'enchanta, & pleut

1. This sonnet is inspired by two episodes in Homer's Odyssey. Vv. 1-8: inspired by the passage which relates how Aeolus gave Odysseus a bag containing the violent winds, and sent his ship on its way with a west wind which brought Odysseus near to his homeland; however, while he slept, Odysseus's men opened the bag, and released the winds which swept the ship off course. See Odyssey, X, vv. 17-49. Vv. 9-12: inspired by the episode concerning the sirens who would entice men with their irresistible voices, and then murder them; although warned about them, on hearing their voices, Odysseus wished to go to them. However, unlike the lover in this sonnet, he was restrained and so escaped their trap. See Odyssey, XII, vv. 39-54, 154-200. For the comparison of the beloved to a siren, see among others, Petrarch,

Canzoniere, ed. cit., p. 223, CLXVII, v. 14: 'questa sola fra noi del ciel sirena'; Ronsard, Amours, ed. cit., IV, 19-20, XVI, vv. 3-4: 'Je veulx de miel mes oreilles boucher/Pour n'ouir plus la voix de ma Sereine'.
2. On the boat as a metaphor of the lover's hopes, see supra, VI, n. 5.
3. On the storm as a symbol of the lover's hardships, see supra, VII, n. 2. The shipwreck is an established symbol of the lover's grief; see among others, (anonymous) Greek Anthology: The Amatory Epigrams, XI, : 'Εἰ τοὺς ἐν πελάγει σώζεις, Κύπρι, κἀμὲ τὸν ἐν γᾷ/ναυαγόν, φιλίη, σῶσον ἀπολλύμενον' . Also see Petrarch, Canzoniere, ed. cit., p. 337, CCLXVIII, vv. 14-16:

> ...so che del mio mal ti pesa et dole,
> anzi del nostro, perch'ad uno scoglio
> avem rotto la nave.

Also see Tyard, Erreurs amoureuses, I, ed. cit., p. 121, XIX, vv. 12-14:

> ...si l'ardeur de ton amour n'essuye
> Ceste abondance (helas) de triste humeur,
> Je suis prochain d'un perilleux naufrage.

Also see Du Bellay, Olive, ed. cit., p. 150, XCVIII, v. 8: 'tout peril conspire en mon naufrage'; Ronsard, Amours, ed. cit., IV, 101, CII, v. 9: 'Adieu tormente, à dieu naufrage'.

LXXV[1]

Trait,[2] flamme,[3] & las d'amour,[4] ne point, ne brulle, & [laçe
Un cueur plus endurci, plus froid, ni plus déceint,
Que le mien, quand je fu frappé, brullé, étreint,
D'un archer, d'un brulleur, d'un esclavant l'audace.
Plus dur, plus froidureux, que diamant, que glace,
Plus libre qu'un oiseau j'estoi, quand m'ont atteint
Plaie, brazier, & neud; mais en fin m'a contreint
L'arc, le feu, & le ret, où faut que je trepasse.
Et tellement je suis blecé, ars, mis en serre,
Que dard, brandon, lien, ne blece, embrase, enserre,
Si violentement, ni si chaud, ni si fort,
Et n'est rien qui le coup, & l'ardeur, & la chaine,
Qui me plaie le cueur, qui m'enflammme, & me gesne,
Guerisse, éteigne, & lasche, au monde que la mort.

First published in 1560 (A): [LII]. Variants from A.
1. Trait, flamme, & lacs d'amour
4. Le premier iour qu'Amour esclaua mon audace
5. Plus dur, & froidureux, que le marbre, & la glace
6. Libre ie ne crenoi qu'à ma fin m'eut contreint
7. Plaie, arseure, ni neud: pour autant m'ont atteint
8. Larc, le feu, & les rets
10. Ambrase
12. Et rien n'est qui le coup

1. Popular Petrarchist theme of the lover's reflection on his pre-innamoramento days, his resistance to love, and the sensations awakened in him after succumbing to it. See among others, Petrarch, Canzoniere, ed. cit., p. 4, II; Serafino, Rime, ed. cit., p. 118, LXXX; Bembo, Rime, ed. cit., p. 508, II; Tyard, Erreurs amoureuses, I, ed. cit., p. 113, 'Chant': 'J'ay passé plusieurs ans du temps

de ma jeunesse'; Du Belllay, Olive, ed. cit., p. 117, LXIII; Ronsard, Amours, ed. cit., IV, 126, CXXX; Baïf, Amours de Francine, I, ed. cit., I, 28, XXI. It is in vers rapportés with tertiary groupings of nouns, adjectives and verbs; on this form, frequent in Petrarchist poetry, see Jasinski, Histoire du sonnet en France, p. 77, n. 1. For other instances of its use, see among others, Ariosto, Rime: sonetti, ed. cit., p. 83, IX; Du Bellay, Olive, ed. cit., p. 64, X; Ronsard, Amours, ed. cit., IV, 20, XVII.

2. For the motif of Love's darts and arrows, see supra, III, n. 7.

3. On the burning effects of love, see supra, VI, n. 3.

4. 'Las': understand lacs (see variant of A). On the image of Love's bonds or nets, see supra, III, n. 8.

LXXVI

Point, apres point, sus une blanche carte
Jettant le sort des Babyloniens,[1]
Et renombrant tous les maux, & les biens,
Que le ciel veut que son cours te départe,
Sans que jamais mon cueur de toi s'escarte,
Je fu trouvé tant serf des beaux yeux tiens,
Que j'en mourrai dans tes aimés liens,
Me deut prier la grand'beauté de Sparte.[2]
Si par cet art les Dieux t'ont fait sçavoir,
Que tu me dois tout mon vivant avoir
Pour ton amant, pour ton servant fidelle,
Si pour toi seule en ce tens je suis né,
Si d'estre tien les cieux m'ont destiné,[3]
Di-moi pourquoi, pourquoi m'es-tu cruelle?

First published in 1560 (A): [LIII]. Variants from A.
5. Sans que iamais de toi mon cueur s'écarte
6. On ma treuué tant serf des beaux yeux tiens
7. Que ie mourrei par eux dans tes liens
12. Si pour toi seule en ces tens ie suis né
13. Si d'estre tien le ciel ma destiné

1. Allusion to astrology, for which the Babylonians were renowned. Astrological references occur with considerable frequency in 16th century literature; see among others, Baïf, Amours de Francine, II, ed. cit., I, 144, II, vv. 1-4; ibid., p. 196, XLVI, v. 2; Ronsard, Hymnes, ed. cit., VIII, 125, 'Les Daimons', vv. 191-200; idem, Elégies, Mascarades, et Bergerie, ed. cit., XIII, 225, 'Le Jugement de Jupiter', vv. 1-4. For a brief study of astrological references in Petrarch and French Petrarchism, see M. Piéri, Le Pétrarquisme au XVIe siècle, pp. 209-212. At that time, astrology was revered as a serious science. Certainly, the French court and

particularly the entourage of Catherine de Medicis appeared to be obsessed by it. On the place of astrology in 16th century France, see E. Bourciez, Les Moeurs polies et la littérature de cour sous Henri II (Paris, Hachette, 1886), pp. 43-50; E. Defrance, Catherine de Médicis: ses astrologues et ses magiciens-envoûteurs: documents inédits sur la diplomatie et les sciences occultes du XVIe siècle: avec vingt illustrations (Paris, Mercure de France, 1911); R. Charbonnel, La Pensée italienne au XVIe siècle et le courant libertin (Paris, Champion, 1919), pp. 187-205; L. Thorndike, A History of Magic and Experimental Science, 8 vols (vols 1-2: New York, Macmillan; vols 3-8: New York, Columbia University Press, 1929-1958), V, ch. 10, 14, 15, 24; VI, ch. 33, 34, 35; J. Seznec, La Survivance des dieux antiques: essai sur le rôle de la tradition mythologique dans l'humanisme et dans l'art de la Renaissance, Studies of the Warburg Institute, 11 (London, Warburg Institute, 1940), book I, chapter 2; W. Shumaker, The Occult Sciences in the Renaissance: a Study in Intellectual Patterns (Berkley, Los Angeles, London: University of California Press, 1972), pp. 10-11.

2. Allusion to Helen of Troy, whom Paris kidnapped from Sparta. See Iliad, I et passim.

3. On this theme, see supra, II, n. 7.

LXXVII[1]

Va reposer tes coursiers souffle-feux,
Elance-jour, & donneur de lumiere,
Prince Tytan:[2] la marine emperieure
Ores t'invite en son regne écumeux.[3]
Sans toi, la nuit (couvrant le monde ombreux),
Me coucheroit sous la trouppe estoiliere,
Et le sommeil cilleroit ma poupiere,
Me consolant d'un beau songe fumeux.
O songe aimé, vien mettre à mon pouvoir
Celle qu'au vrai je ne saurois avoir.
Va donq', soleil, chez l'Ocean ton hoste,
Là, (pour ma belle encor'ne déloger
D'entre mes bras), laisse ton char leger,
Et di au jour que plus il ne la m'ote.

First published in 1575 (B).

1. Variation on the songe amoureux. See supra, XXVII, n. 1. On the lover's aversion to day because of his wish to prolong his enjoyment of his dream, see among others, Olive, ed. cit., p. 84, XXVIII, vv. 9-14; Tyard, Erreurs amoureuses, III, ed. cit., p. 284, XXI, vv. 9-14.
2. On this periphrasis for Helios, see supra, V, n. 5. The reference to his horse-drawn chariot is classically inspired. See among others, Homer, Hymn to Helios, vv. 9, 15; Ovid, Metamorphoses, II, v. 118; Hyginus, Fabulae, CLXXXIII. For the image of the horse breathing fire, see Ovid, Metamorphoses, II, vv. 119-121: 'ignemque vomentes...quadrupedes'.
3. Allusion to Oceanus, the god of the river Oceanus which, according to Greek tradition, surrounded the whole earth. See Homer, Iliad, XVIII, v. 399; idem, Odyssey, XX, v. 65. Helios was believed to rise in the morning in the East from Oceanus, and to descend in the evening in

the West, returning to Oceanus.

LXXVIII

De si beaux yeux celle plaisante ardeur,
Qui darde aux miens ma grand'flamme avallée,
M'eut jusqu'au fond la poitrine brullée,[1]
Sans le secours des glaçons de ton cueur;[2]
Et ce ret d'or, prison de ma langueur,
Tiendroit sans fin mon ame encordelée,
Mais ta main belle au besoin appellée,
Couppe le neud de leur blonde rigueur.[3]
Par toi mon feu se dégenere en glace;
Ton poil me lie, & ta main me délace:
L'un m'a navré, l'autre vient me guerir,
L'un m'est loial, l'autre m'assaut d'envie.
Ainsi chassant & ma mort, & ma vie,
Tes grans beautés me font vivre, & mourir.[4]

First published in 1560 (A): [LVII]. Variants from A.
1. De tes beaux yeux
2. Qui glisse aux miens l'aigre flamme auallée
3. Eut iusqu'au fond ma poitrine brullée
4. Si n'eut été le gelon de ton cueur
6. Sans fin tiendroit
7. Mais ta main belle au secours appellée
8. Couppe le noud de sa blonde rigueur
10. L'un m'étreint fort, & l'autre me delaçe
12. L'un m'est loial, l'autre est tout plein d'enuie

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1. On the aggressive eye topos, see supra, III, n. 7.
2. For the comparison of the mistress's heart to ice, a Petrarchist commonplace, see among others, Petrarch, Canzoniere, ed. cit., p. 89, LXVI, v. 29: 'nel bel petto l'indurato ghiaccio'; Tyard, Erreurs amoureuses, I, ed. cit., p. 145, 'Epigramme': 'Lors fut Nature et dextre et disposée', v. 8: 'Ne fust son coeur de si gelante glace'; Magny, Amours, ed. cit., p. 66, XL, v. 1: 'ton cueur armé

de froide glace'; Ronsard, Amours, II, ed. cit., X, 216, 'Le Voiage de Tours, ou les amoureus Thoinet et Perrot', vv. 62-63: 'Je trouvay ta poitrine & ton aureille pleine/Helas! qui l'eust pensé, de cent mille glaçons'.
3. For this conceit, see supra, III, n. 8.
4. Vv. 10-14: accumulation of antitheses in the Petrarchist manner. The notion that the mistress both kills and revives the poet recalls the neo-Platonic idea that the lover dies in himself yet is resurrected in the beloved, if his affection is reciprocated; if it is not, then his soul remains dead. See Ficino, De amore, ed. cit., pp. 49-52, II, viii. Whether the line is inspired or not by neo-Platonic theory, by placing 'mourir' after 'vivre' Buttet emphasises the same negative aspects of an unrequited love. For a similar idea, see also Petrarch, Canzoniere, ed. cit., p. 141, CV, v. 89: '[Laura] mi fa morto et vivo'; Ronsard, Amours, ed. cit., IV, 16, XII, v. 11: 'Cent foys je meur, cent foys je prens naissance'.

LXXIX[1]

Quand en pleurant au monde je fu né,
Trois fois Junon avoit ouï ma mere,[2]
Lors de mon sort mon trop curieux pere
Voulut sçavoir quel astre estoit tourné.
Un astrophile est à l'heure amené:
Il mire, il voit ce que le ciel veut faire,
Et épiant de tous cotés la sphere,
Dit: 'Cet enfant sera bien fortuné.
Le soleil bon lui donra l'accointance
Des grans Seigneurs,[3] Mercure[4] la science,
Et mesmes en biens j'i voi un heureux cours.
Mais je crein fort, ains que l'âge il entame,
Qu'une beauté, (en lui captivant l'ame),
Avant son tens n'abrege ses beaux jours'.

First published in 1560 (A): [XXVI]. Variants from A.
5. Vn astrophile à l'heure est amené
7. Et consultant l'astrolabe, & la sphere

1. Variation on the theme of love inspired by Destiny. See supra, II, n. 7.
2. On the supposed biographical significance of this reference, see supra, p. 18.
3. In astrology, the sun is considered to be a major force in the fashioning of a person's fundamental personality. Hence, Buttet here means that the sun was to endow him with a personality which, because of its qualities, was to bring him into contact with these 'grans seigneurs'. On the popularity of astrology in the 16th century, see supra, LXXVI, n. 1.
4. Mercury is the planet of intelligence. On Buttet's famed erudition, see supra, pp. 63-64.

LXXX[1]

Dix & neuf ans[2] j'avois heureusement,
Gardant tousjours mon innocence entiere,
Et le poil d'or de ma barbe premiere,
Sur mon menton se montroit seulement,
Allors qu'Amour trop cauteleusement,
En me flattant d'une douce maniere,
Me fit ton serf, mesme avec la priere
Me promettoit un brave tretement.[3]
Mais je n'ai eu que peine à ton service,
Que mal, qu'ennui, & sans faire un seul vice,
Pour tout guerdon, je n'emporte que blame;
Avec la mort que j'atten brievement,
Voilà le bien, voilà l'avancement
Que j'ai gagné, pour vous servir, Madame.[4]

First published in 1560 (A): [XXVII]. Variants from A.
1. i'auoi
2. Gardant encor'
4. Sur mon menton se frisoit seulement
8. Me promettoit vn fort bon traittement
13. Voilà le bien, l'heur, & l'auancement

1. On the *innamoramento*, see *supra*, II, n. 1.
2. On the supposed biographical significance of this reference, see *supra*, p. 38.
3. Vv. 1-8: partly inspired by Ronsard, *Amours... nouvellement augmentées*, ed. cit., V, 140, CIX, vv. 1-4:

Sur mes vint ans, pur d'offence, & de vice,
Guidé, mal caut, d'un trop aveugle oiseau,
Aïant encor le menton damoiseau,
Sain & gaillard je vins à ton service.

Buttet seems to be more directly inspired by Baïf's

imitation of Ronsard's composition; see Amours de Francine, I, ed. cit., I, 12, IX, vv. 1-8:

J'atteigny l'an deuziesme apres une vintaine:
Et desja plus épais de barbe se frisa
Mon menton blondoyant, quand Amour m'atisa
Un feu par le bel oeil d'une douce inhumaine.
Paravant je chantois afranchy de sa peine:
L'Enfant sous un nom feint écrivant m'avisa
De luy sans le cognoistre: et mes vers il prisa,
Et pour me faire sien à Francine me meine.

In the second quatrain, Buttet, like Baïf, elaborates on Love's deception. Ronsard, however, only mentions Love once in his sonnet (v. 2), and makes no reference to his trickery.

4. Vv. 9-14: on the theme of the lover as the ill-rewarded servant, see supra, XLVI, n. 1.

LXXXI[1]

Dure beauté, qu'un seul trait de pitié
En cent mille ans, ah, ne sçauroit ateindre,
Je n'ose pas de voz rigueurs me pleindre,
Parlant à vous, & si meur d'amitié.
De sur mon front, (plus palle la moitié
Que ceux des mors), Amour a voulu peindre
Cette langueur[2] qui vient mon cueur étreindre,
Las, & de moi vous retirés le pié.
Fuiés de ceux la temeraire audace
Qui, asseurés, vous parlent face à face,
Non un honteux & simple adolescent,
Veincu, muet, des coups de vostre oeillade.
On doit tenir cellui pour bien malade,
Qui n'a povoir dire le mal qu'il sent.

First published in 1575 (B).

1. On the lover's inability to declare his love to his mistress, see among others, Ariosto, Rime: sonetti, ed. cit., p. 84, XI; Tyard, Erreurs amoureuses, I, ed. cit., p. 177, LXVIII; Magny, Amours, ed. cit., p. 50, XXIII; Baïf, Amours de Francine, I, ed. cit., I, 55, XLV.
2. On the debilitating effects of love, see supra, II, n. 6.

LXXXII

Tyran Amour, Dieu de toute insolence,
Ores, sans toi, j'aspirerois aux rangs
Des doctes fronts, en vertus apparans,
Par durs labeurs achetant la science.
J'épieroi en longue experience,
Tourné au ciel, les astres differens,
Ou,[1] ensuivant mes aieux & parens,
Avec les loix des armes, la vaillance.[2]
Mais quoi? Amour de sa peste m'abbat.
Amour puissant tout surmonte, & combat,
Et nous aussi à l'Amour donnon place.
Un jeune cueur flambé de son brandon,
Pour sa foiblesse est digne de pardon,
Dont quelquefois j'espere trouver grace.

First published in 1560 (A): [XLIX]. Variants from A.
1. Dieu des amans, Tyran plein d'insolence
2. i'aspireroi
3. Des bien lettrés, voire plus apparans
4. Par dur labeur
6. Montant au ciel
7. Ou pour complaire à mes facheux parans
8. Des riches loix la douceur, & vangeance
12. Tout ieune cueur épris de son brandon

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1. 'Ou': in the 1575 text, this appears as 'où'. The sense suggests that it should be ou as in the 1560 text, and I have therefore corrected it.
2. On Buttet's supposed military aspirations, see supra, pp. 50-53.

LXXXIII[1]

Si quelque amant, efforcé par ma pleinte,
Peut de là-bas des divins champs venir,[2]
Las, par pitié, qu'il me face tenir
Un plein hanap de l'eau de l'obli teinte.[3]
J'ars d'avaller tout le Léthes sans creinte,
Et veu noïer le meurtrier souvenir
De la beauté qu'Amour, pour me punir,
M'a dedans l'ame éternellement peinte.
Rien n'i vaudroit, car on n'oblie pas
La chose aimée; encor' par le trepas,
Le traict d'Amour a dessus tout victoire.
Pour lequel veincre, inutile est trouvé,
En fin acier, un signe à tens gravé
Le diamant, & la pierre alectoire.[4]

First published in 1575 (B).

1. Variation on the obsession amoureuse; see supra, XXXII, n. 3.
2. Allusion to the Elysian fields, the abode of the blessed in the Underworld. The motif of the lover's encounter with a dead spirit may be inspired by various classical descriptions of such meetings; see among others, Homer, Odyssey, XI, vv. 23-635; Virgil, Aeneid, II, 772-794; ibid., VI, vv. 237-898. The image of an encounter specifically with a dead lover recalls Aeneas's meeting with Dido in the Underworld; see Virgil, Aeneid, VI, vv. 450-476. It is also reminiscent of Dante's description of various lovers and of his conversation with Paolo and Francesca in Inferno, ed. cit., pp. 75-84, canto V, vv. 52-142.
3. Allusion to the oblivion-inducing waters of Lethe, the Underworld river; see supra, LXXII, n. 2. The motif of the lover drinking from Lethe is probably inspired by

Ariosto's description of a spring whose water causes 'amoroso oblio'; see Orlando furioso, ed. cit., I, 64, canto I, lxxviii; ibid., II, 1617-1618, canto XLII, xxxv-xxxvii; ibid., II, 1626-1627, canto XLII, lx (vv. 5-8)-lxi.

4. Vv. 11-14: on love as an invincible force, see supra, XIII, n. 3.

LXXXIV[1]

Parmi ce pré (où tu vas moissonnant
De tes beaux dois, les mieux peintes fleurettes),
Ton chien mignon, tremblant des oreillettes,
Apres tes pas dru s'en va piétonnant.
Las, le petit haussé te va donnant
D'un oeil piteux petites oeilladettes,
Ja se pleignant qu'entre tes mains doucettes,
A trop grand tort, tu ne le vas prenant.
O chien heureux par ta grace follatre!
Chargette douce à ce beau sein d'albatre,[2]
Ainsi que moi ta maistresse tu suis,
Mais plus heureux t'a rendu la Nature,
Qui t'enrichit, si mince creature,
De si grans biens, dont si povre je suis.

First published in 1560 (A): [L]. Variants from A.
1. Or qu'en ce pré tu t'en vas moissonnant
2. De tes beaux dois les plus belles fleurettes
5. Las le petit desia te va donnant
9. O chien heureux pour ta grace follatre

1. Popular Petrarchist theme of the lover's jealousy of an animal which enjoys his mistress's affections. See among others, Serafino, Rime: sonetti, ed. cit., p. 108, LXX: 'O felice animal, felice dico,/Che godi de tal dea le labra e'l fiato...'; Ronsard, Continuation des Amours, ed. cit., VII, 156, XXXIX: 'Ha, petit chien, que tu serois heureus/Si ton bon'heur tu sçavois entendre ...'.
2. Vv. 9-10: conceit and rhyme almost certainly inspired by Marot, Epigrammes, ed. cit., V, 220, CLIX, vv. 23-25:

Et dort la petite follastre
Dessus la gorge d'alabastre
De sa dame...

LXXXV

Amour, si quelque dueil peut ton cueur dur serrer,
Tu devrois meintenant faire une estrange pleinte:
Ton Dubellai[1] est mort, ta grand'gloire est
[esteinte,]
Qui faira plus ton los par la France errer?
Ah, laisse-moi, ne vien derechef enferrer
D'un trait mon povre cueur. Va voir la trouppe
[sainte]
Des Graces,[2] qui, d'ennui aiant leur face teinte,
Larmoient de sur son corps que l'on veut enterrer.[3]
Mais n'ois-tu les grans cris de ta dolente mere?
Va voir ses durs regrets, & me permet de faire
Deux tristes vers trempés aux ruisseaux de mes yeux,[4]
Qui soient ainsi gravés de sur sa tombe dure:
NE CHERCHEZ DUBELLAI EN CETTE SEPULTURE:
LES NEUF MUSES[5] VIVANT L'EMPORTERENT AUX CIEUX.

First published in 1560 (A): [LXXVIII]. Variants from A.
1. Amour si quelque dueil pouoit ton cueur serrer
2. Meintenant tu deurois faire une étrange pleinte
5. Las laisse moi
7. Des Graces, qui d'ennui aiant la face teinte
8. Pleurent dessus son corps que l'on veut enterrer
9. Mais n'ois tu pas les cris de ta dolente mere
10. Va voir ses grands regrets, & permets moi de faire
12. dessus
14. LES NEVF MVSES VIVANT L'ONT EMPORTE AUX CIEVX

1. Joachim Du Bellay (1522-1560). His death was commemorated in several other literary compositions, by contemporaries including Morel, Grévin, Turnèbe, Belleau and de la Haye; see Chamard, Joachim du Bellay, pp. 486-

496. I have found no information on Buttet's links with Du Bellay; see *supra*, p. 109. Buttet refers to him in a later sonnet; see *infra*, CLXXV, v. 5. Buttet's evocation of Du Bellay primarily as a writer of amatory poetry suggests that he had in mind the *Olive* and the *XIII sonnetz de l'honneste amour*, Du Bellay's major collections of love poetry. However, the reference in v. 10 to Venus's 'regrets' is probably a deliberate pun on the title of Du Bellay's other major work, the *Regrets*.
2. On the Graces, see *supra*, III, n. 2.
3. In the 1575 text, this line is hendecasyllabic. I have corrected this by the insertion of 'de'. This amendment is endorsed not only by the metre, but by the parallel construction 'de sur' which appears in v. 12.
4. See *supra*, LVI, n. 2.
5. See *supra*, I, n. 4.

LXXXVI[1]

Je fui l'hotel & la trop dure porte,[2]
Où l'archer caut resta de moi veincueur,
Non le bel oeil, qu'au profond de mon cueur,
Vif encharné, où que je soi je porte.[3]
Et en cuidant que de langueur je sorte,
Fuiant, contreint, le lieu de mon malheur,
Avec mes pas je double ma douleur,
Et me meurtri d'une angoisse plus forte.
Ainsi le cerf se jettant en la plaine,
Pour s'enfreschir au clair d'une fonteine,
Laisse le roc, coulpable de son sang,
Mais non le trait qui loin le faisant courre,
Aigu l'irrite, & plus avant se fourre,
Et pour sa mort, travaille dans son flanc.[4]

First published in 1575 (B).

1. Variation on the theme of the lover's attempt to flee love. See supra, XXXII, n. 1.
2. In the original incipit, this appears as 'Ie fui l'hostel & de trop dure porte'. It is not corrected in the list of errata. However, the sense suggests that 'de' is erroneous.
3. Variation on the obsession amoureuse. See supra, XXXII, n. 3.
4. Vv. 9-14: for a detailed study of these tercets, inspired by Petrarch, Canzoniere, ed. cit., p. 270, CCIX, vv. 8-14, and Du Bellay, Olive, ed. cit., p. 124, LXX, vv. 12-14, see supra, pp. 246-247.

LXXXVII

Fausse Felise,[1] en magique malice,
Qui pour bruller mes os d'une langueur,
Tentes en vain des charmes la vigueur,[2]
En appellant le ciel sourd à ton vice,
Or'd'une aiguille, ores d'un écrevisse,
Sus un model tu poinçonnes mon cueur;
Mais je fondrei plutôt sous ta rigueur,
Que mon amour d'elle s'évanouïsse.
Invoque Hecate, & dresse un Hecatombe,
Faisant sortir les manes de leur tombe,
Pourtant, pourtant, si ne m'auras-tu pas.[3]
Le ciel sogneux de mon amour divine,
Si bien l'encharne au vif en ma poitrine,
Qu'elle y sera, mesme apres mon trepas.

First published in 1560 (A): [XXXVIII]. Variants from A.
3. Cherches en vain
10. Faisant sortir cent manes de leur tombe

1. On Felise, see supra, LX, n. 1.
2. On this line and its variant, see supra, p. 284.
3. Vv. 9-11: the images in this tercet are classically inspired. For the invocation of Hecate, a ruling deity of the Underworld, connected with sorcery, see Virgil, Aeneid, VI, v. 247; Aeneas is obliged to invoke her in order to enter the Underworld. For the idea of sacrifice and the rising up of the dead spirits, see Homer, Odyssey, X, vv. 526-534; ibid., XI, vv. 34-47. The association of the old woman with death is a traditional theme; see J. Bailbé, Le Thème de la vieille femme dans la poésie satirique du XVIe et du début du XVIIe siècles, pp. 105-106.

LXXXVIII[1]

Toute la nuit ce reveille-dormant,
Ce dur Amour, sourdaut à ma priere,
Du doux sommeil décille ma poupiere,
Et d'un grand feu attise mon tourment.
Foie, & poulmon, m'embrazant tellement,
Que sans mes yeux, & leur double riviere,[2]
De mes ardeurs la nuit prendroit lumiere,
Brullant mes os en brazer vehement.[3]
Je suis un Etne[4] à grans lances ardentes,
Un Nil m'ont fait mes larmes débordantes,
Ars, & bagné, par ondes, & ardeurs.
Pour n'étouffer dedans cette eau cruelle,
Feux, humés-là, à ma flamme eternelle,
Secourés-moi, ô torrens de mes pleurs.

First published in 1575 (B).

1. Combination of two themes: (i) the lover's nocturnal anguish; see supra, VIII, n. 6 (ii) the popular Petrarchist paradox of the lover both consumed by fire and engulfed by tears; see among others, A.F. Rinieri, Rime diverse, II, fol. 21 r°: 'Amore, ond'è ch'entro'l mio petto i senta'; Tyard, Erreurs amoureuses, I, ed. cit., p. 126, XXII; Ronsard, Amours, ed. cit., IV, 117, CXX; Baïf, Amours de Francine, I, ed. cit., I, 30, XXIII. Buttet's imitation of the theme in vv. 9-14 is a direct imitation of the last two tercets of Baïf's composition. On this, see supra, pp. 247-249.
2. For a similar conceit, see supra, LVI, n. 2.
3. For a similar idea, see among others, Tyard, Erreurs amoureuses, II, ed. cit., p. 237, 'Chanson': 'L'aurore au plus bel orient', v. 61: 'L'ardeur consumant moelle et os'; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 253, XXIII, vv. 12-13: 'ce brazier cuisant,/Qui me va

tout jusqu'aux os épuisant'.
4. Commonplace reference in the treatment of this theme; see among others, Ronsard, Amours, ed. cit., IV, 117, CXX, v. 4: 'Un Montgibel s'enflamme dans mon cuoeur'; Baïf, Amours de Francine, I, ed. cit., I, 30, XXIII, v. 9: 'je suis un Mongibel qui n'a fin de brusler'. On Etna, see supra, XXXVII, n. 3.

LXXXIX[1]

Je ramplissoi la longue horreur d'un bois
Suivant Amour, de ma douleur fatale,
Cherchant la Mort, ainsi que la Mort palle,
Quand derrier'moi, loin m'appelle une voix.
J'ouvre l'oreille, & encor'une fois
La voix survint; comme pront je dévalle,
Devant moi fut une Nymphe roiale,
De pourpre ornée, & d'or en mille endrois.
-Arreste amant, & plus ta fin n'avance,
Dit-elle adonq: Je suis Perseverance:
Le long travail rend tout victorieux.
-Dure Déesse, ah, di-je, qu'on m'enterre![2]
Tôt de sa main lors ma bouche elle serre,
Puis s'effaça du regard de mes yeux.

First published in 1575 (B)

1. For the theme of the lover seeking solace and comfort in Nature, see supra, XLI, n. 3. On the wood as an allegory of the lover's negative state of mind, see supra, LXVI, n. 2. The image of the lover who encounters a personification of encouragement in a wood is particularly reminiscent of Charles d'Orléans, Ballades, ed. cit., I, 88, LXIII, vv. 1-4:

En la forest d'Ennuyeuse Tristesse,
Un jour m'avint qu'a par moy cheminoye,
Si rencontray l'Amoureuse Deesse
Qui m'appella, demandant ou j'aloye.

2. For the lover's desire for death, see supra, XLI, n. 2.

XC

Hé, si j'ai dit que la coulpe est en elle,
Pere Phoebus, roi au long crin doré,[1]
Ton saint rameau,[2] que j'ai tant adoré,
Seche pour moi, à ma honte éternelle.
S'il est ainsi, tout, tout me soit rebelle;
O chere Lesse,[3] ô mon lac azuré,[4]
Pren à dedain ce vers enamouré,
Et n'ait jamais de moi merci la belle.
Mais si ma bouche onq'n'ouvra telles choses,
Enlaürés-moi, mains d'yvoire, & de roses,
Qui me pognés, & guérissés le cueur,
Affin qu'à plein tant de beautés je chante,
Et qu'à jamais sur gent si médisante,
D'un front levé j'apparoisse veincueur.

First published in 1560: [XCVII]. Variants from A.
1. Hé si i'ai dit quelle [sic] m'ait été telle
2. Pere Phebus, Dieu au long crin doré
3. Ton verd rameau
5. Si ie l'ai dit Pallas me soit rebelle
6. Ma chere Lesse
7. Prenne à dedain mon lut ennamouré
8. Et onques n'ait de moi merci la belle
9. Mais si ma bouche onq'n'ourit telles choses
11. Qui me naurés, & guerissés le cueur

1. Epithet and name of Apollo, the sun god. See supra, XVI, n. 1. On Apollo's hair, see among others, Ovid, Metamorphoses, I, vv. 450-451: 'longoque decentia crine/Tempora cingebat...Phoebus'; ibid., XI, v. 165: 'caput flavum'.
2. The laurel, symbol of poetic excellence. See supra, I, n. 7.
3. See supra, LXVII, n. 2.

4. Lake Bourget. See <u>supra</u>, LXVII, n. 2.

XCI[1]

On ne voit plus la splendeur glorieuse
De ce grand monde, (avec moi s'alterant
En nouveau dueil), bas s'en aller, dorant
La grand'cité, en peuples merveilleuse.
A peine iroit de Seine audacieuse
Sans vous, mes pleurs, le long trait murmurant;[2]
Puis l'air s'en va,[3] ses douceurs retirant,
Et ses beautés la mere industrieuse.
Jeux & plaisirs, ah, plus ici ne vivent!
Ennui, Langueur, & Déconfort arrivent,[4]
Trop, trop cruels, gagnant place en leur lieu.
Avecques moi, tout trépasse d'angoisse,
Depuis le jour que ma chere Deesse,
Partant, me dit un douloureux adieu.[5]

First published in 1575 (B)

1. Popular Petrarchist theme of the mistress's absence and the consequent grimness of the world. It has a classical precedent in Ovid, Amores, II, xvi. See among others, Ronsard, Amours...nouvellement augmentées, ed. cit., V, 127, LXCII, vv. 1-4; Tyard, Erreurs amoureuses, III, ed. cit., p. 275, XI.
2. Vv. 5-6: for the popular Petrarchist conceit that the lover's tears flow into rivers, streams, seas, etc., see among others, B. Tomitano, Rime diverse, II, fol. 41 r°, vv. 1-2: 'Fiume, che spesso del mio pianto abonde,/Ch'io verso ognhor per gli occhi miei corrente'; Du Bellay, Olive, ed. cit., p. 147, XCV, vv. 1-4: 'Dieu qui reçois en ton giron humide/Les deux ruisseaux de mes yeulx larmoyans'; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 377, CVI, vv. 7-8: 'de la Seine/Les flotz roulans, ja de mes larmes plains'.
3. Compare Ronsard, Amours, ed. cit., IV, 119, CXXI, v.

14: 'le bel air sans plus me reconforte'.
4. Personification of negative sentiments in the Mediaeval tradition.
5. Evocation of the farewell. See among others, Marot, Elégies, ed. cit., III, 220, III; Baïf, Amours de Francine, I, ed. cit., I, 118, C; Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 271, 'Comment au departir l'adieu pourroy je dire'.

XCII[1]

L'aveugle Amour, l'air des ailes fendant,
Lassé, bruncha sur sa trousse polie;[2]
Son flanc ouvert d'une fleche saillie,
Le fit de creinte un amoureux ardent.
Puis il força la Creinte, l'abordant.
La triste Creinte à la face pallie,
Lui enfanta la fauce Jalousie,
(Peste du monde), horrible monstre, & grand.
Cent yeux cachés font le guet en sa teste.
Jamais ne dort;[3] elle est à tout mal preste,
L'aigre rancueur son fiel amer pétrit,
Et nuit, & jour, rude à la chose aimée,
D'un crevecueur en sa rage animée,
Ronge ses poings, se décharne, & meurtrit.

First published in 1575 (B).

1. On the theme of jealousy, see supra, XXX, n. 1.
2. Vv. 1-2: on this traditional portrayal of Love, see supra, XIII, n. 4.
3. Vv. 9-10: this detail is a direct imitation of Ariosto's personification of jealousy. See Orlando furioso, ed. cit., II, 1622, canto XLII, xlvii, vv. 1-2: 'Mill'occhi in capo avea senza palpèbre;/non puo serrarli, e non credo che dorma'. It is also reminiscent of classical descriptions of Argus. See supra, XXXIII, n. 3.

XCIII[1]

Mon lieu natal, où mon désir se fonde,
Non par tes eaux, non par l'art sumptueux
De ton palais, en ses tours montueux,
Mais pour la belle à nulle autre seconde.
Ville de paix, mere grosse & feconde,
A enfanter des enfans vertueux,
A qui le ciel ses tresors fructueux
Verse à foison, plus qu'en terre du monde.
Que Dieu t'augmente! ô clos bien fortuné!
Ne crein des ans le long cours ramené,
Ne crein que Mars abbate ta memoire.
Venus passant te va rendre immortelle:
Je di la chaste, émerveillable, & belle,
Qui à jamais te peuplera de gloire.

First published in 1560 (A): [XIX]. Variants from A.
1. Mon lieu natal, ou mon plaisir se fonde
2. Non par ton ciel
4. Mais pour ma Nymphe
5. Ville de paix, & mere bien feconde
7. Et ou les Dieux leurs thesors fructueux
8. Vont repandant plus qu'en terre du monde
9. Que Dieu t'accroisse
11. Ne crein que Mars enfondre ta memoire
12. Venus passant te vient rendre immortelle
13. Quelle Venus? ma Venus chaste, & belle

1. For a similar invocation of the town where the mistress lives, see Ronsard, Amours, ed. cit., IV, 105, CVII; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 385, CXIV. Either of these compositions may have inspired Buttet, but there is no evidence of direct imitation. The reference to the poet's 'lieu natal' (v. 1) suggests that Buttet is evoking Chambéry; on Buttet's

birthplace, see supra, pp. 31-37.

XCIV

O le grief jou que c'est de trop[1] aimer!
De trop aimer une beauté cruelle,
D'estre loial, d'estre tousjours fidelle,
O de regrets, ô d'ennuis la grand'mer!
Otés un i, vous trouverés amer
Au mot aimer: aimer amer s'appelle.
Et de l'amour otant u, la voyelle,
Vous pourrés bien l'amour la mort nommer.[2]
Amour estoit, peut estre, chose douce
Au tens passé, ores il se courrouce,
Il est mutin, il est pire que fiel.
L'appeller doux? en semblable maniere
Dire on pourra que la nuit est lumiere,
Que l'onde est feu, que la terre est le ciel.

First published in 1575 (B).

1. For the notion that the poet loves excessively, see among others, Ronsard, Amours, ed. cit., IV, 55, LII, v. 14: 'POUR AYMER TROP LES BEAULX YEULX DE SA DAME'.
2. Vv. 5-8: variation on the anagram conceit. See supra, p. 244.

XCV[1]

De nuit, le bien que de jour je pourchasse
M'avient en songe, image du desir,
Car je sen bien ma mignonne[2] gesir
Aupres de moi, nu à nu, face à face.[3]
Doux soupirant coup à coup, je me lasse,
Sentant mes flans mignardement saisir,
Et au doux point je fond tout en plaisir,
Si doucement la follatre m'embrace.
Par cet yvoire & ces roses, mon ame
En cent douceurs & se perd & s'épame,
Sur son tetin, du mien apprivoisé.
O que de bien, de plaisir, de merveille,
Quand la baisant je me sen rebaisé,
Mourant tout las sur sa lévre vermeille.

First published in 1560 (A): [XL]. No variants. Published for a third time in 1578 (H): fol. 10 v°, XII. Variant from H.
3. maitresse

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1. The development of the sonnet, the sensual mood, and the concentration on the kiss suggest that Buttet was here inspired by Ronsard, Amours, ed. cit., IV, 151, CLIX:

Il faisoyt chault, & le somme coulant
Se distilloyt dans mon ame songearde,
Quand l'incertain d'une idole gaillarde,
Fut doulcement mon dormier affolant.
Panchant soubz moy son bel ivoyre blanc,
Et mitirant sa langue fretillarde,
Me baisotoyt d'une lévre mignarde,
Bouche sur bouche & le flanc sus le flanc.
Que de coral, que de liz, que de roses,

Ce me sembloyt, à pleines mains desclos
Tastay-je lors entre deux manimentz?
Mon dieu mon dieu, de quelle douce aleine,
De quelle odeur estoyt sa bouche pleine,
De quelz rubiz, & de quelz diamantz!

On the songe amoureux, see supra, XXVII, n. 1. On the sensual treatment of the songe amoureux, see Weber, La Création poétique, pp. 356-365, 369. The songes amoureux of the Italian Petrarchists do not reflect the same sensuality, which is inspired to a certain extent by the Greek Anthology. See among others, anoymous, Greek Anthology: The Amatory Epigrams, II; ibid., Macedonius the Consul, CCXLIII; Du Bellay, Olive, ed. cit., p. 69, XIV, vv. 5-6: 'J'avoy'lié ce col de marbre, voyre/Ce sein d'albastre, en mes bras enlassez'; Ronsard, Amours, ed. cit., IV, 100, CI, vv. 1-4:

Quand en songeant ma follastre j'acolle,
Laissant mes flancz sus les siens s'allonger,
Et que d'un bransle habillement leger,
En sa moytié ma moytié je recolle.

Also, see Baïf, Amours de Francine, I, ed. cit., I, 73, LXI, vv. 5-8:

J'enserray bras à bras nu à nu ma maistresse,
Ma jambe avec sa jambe heureux j'entortillay,
Sa bouche avec sa bouche à souhet je mouillay,
Cueillant la douce fleur de sa tendre jeunesse.

2. 'Mignonne': see variant. On the possibility that the musical score (H) presents an earlier version of the sonnet, see supra, p. 177. I am grateful to F. Dobbins for drawing my attention to the setting's following characteristics. Like many sonnet settings of the 1570s, it is through composed, ie. there are separate musical phrases for each hemistitch, except for the conventional reprise of the final line, and the use of identical music for the first hemistitch of vv. 9 and 10. Between 1550-1570, schematic sonnet settings, ie. the use of the same music for the quatrains, was normal practice. Although Bertrand's prosodic approach is generally conventional, he repeats the first hemistitch, illustrates 'pourchasse' (v. 1) by elongation, repeats 'nu à nu' (v. 4) and 'soupirant' (v. 5); 'soupirant' is staggered as is frequent in Madrigalian practice and especially with this and related words. There is a repetition of 'coup à coup' (v. 5), of 'doucement' (v. 8) with flat chords, of 'folastre m'embrasse' (v. 8). 'Merveille' (v. 12) and 'rebaise' (v. 13) are elongated. On musical settings for 16th century poetry, see in particular G. Thibault, Chansons au luth et airs de cour français au XVIe siècle (Paris, Droz, 1934); idem, 'Musique et poésie en France

au XVIe siècle avant les Amours de Ronsard' in Musique et poésie au XVIe siècle: Paris 30 juin-4 juillet 1953, edited by J. Jacquot, Colloques Internationaux du Centre Nationale de la Recherche Scientifique (Paris, Editions du Centre Nationale de la Recherche Scientifique, 1954), pp. 79-88; J. McClelland, 'Le Mariage de poésie et de musique: un projet de Pontus de Tyard' in La Chanson à la Renaissance, edited by J-M. Vaccaro, 20th Colloque de Tours, 1977 (Tours, Van de Velde, 1981), pp. 80-92; G. Durosoir, 'Les Genres de la musique vocale' in la notion du genre à la Renaissance, edited by G. Demerson (Genève, Slatkine, 1984), pp. 245-261; idem, 'Forme et expression dans les sonnets mis en chansons' in Le Sonnet à la Renaissance des origines au XVIIe siècle, pp. 91-102.

3. Repetition technique frequently employed in the treatment of this theme. For a possible source, see supra, n. 2, example cited from Baïf, (v. 5). Also, see Ronsard, Amours, ed. cit., IV, 152, CLIX, v. 8: 'Bouche sur bouche & le flanc sus le flanc'.

XCVI[1]

Belle Marphise,[2] égale à l'ancienne,[3]
Perle de Sienne en ton François meintien,
Qui tousjours as travaillé pour mon bien,
Et par sus tous tant de fois pleint ma peine,
Ores s'acheve une longe semaine,
Que loin d'ici, maugré moi, je me tien,
Mais je te pri, meintenant que je vien,
Où est ma mort, où est la vie mienne?[4]
Je l'ai cherchée au Louvre, & au palais,
De tous cotés; j'ai mandé mes valets
Dans son jardin, au bord de la riviere.
J'atten, j'écoute, & rien d'elle je n'oi.
Je te suppli, Marphise, enseigne-moi
En quelle part se cache ma lumiere.[5]

First published in 1575 (B).

1. Variation on the theme of absence and return. See *supra*, XCI, n. 1.
2. I have found no information on this woman. Buttet makes no mention of her in his other known compositions, and it is possible that she is fictional.
3. Allusion to Marfisa, a Saracen warrior woman who was invented by Boiardo and who first appears in his *Orlando innamorato* (Reggio, Pietro Giovanni di San Lorenzo, 1483); see *Orlando innamorato: sonetti e canzoni*, edited by A. Scaglione, *Classici italiani*, 21, 2 vols (Torino, Unione Tipografico Editrice Torinese, 1951), I, 468, canto XVI, xxviii-xxix; *ibid*., I, 474, canto XVI, lv-lvii; *ibid*., I, 490-492, canto XVII, lviii-lxvi *et passim*. She is one of the principle heroines in Ariosto's *Orlando furioso*, ed. cit., I, 667-679, canto XVIII, xcviii-cxxxiii; *ibid*., I, 718-742, canto XIX, xliii-cviii; *ibid*., I, 743-789, canto XX, i-cxxix *et passim*. On

the sources inspiring Marfisa, see P. Ranja, Le fonti dell'Orlando furioso, second revised edition (Firenze, G.S. Sansoni, 1900), pp. 45-51, 53-54 et passim; on her character, see H. Hauvette, L'Arioste et la poésie chevaleresque à Ferrare au début du XVIe siècle, Bibliothèque Littéraire de la Renaissance, 16, second edition (Paris, H. Champion, 1927), pp. 312-313, par. 262; R. Baillet, Le Monde poétique de l'Arioste: essai d'interprétation du "Roland furieux", pp. 474-478.

4. On this antithesis, see supra, LXXVIII, n. 4.

5. For the image of the mistress as a bestower of light, see supra, II, n. 8.

XCVII[1]

Debout, voici le profane méchant,[2]
Divines seurs, Muses Olympiennes,[3]
Qui embrazé des trois Herebiennes,[4]
Va contre vous son noir venin crachant.[5]
Priés le ciel qu'or'il aille lachant,
D'un rouge éclair, mille foudres soudeines,
En l'ábimant aux infernales peines,
Du traict vengeur plus meurtrier, & tranchant.[6]
Ou m'inspirés le tout tragic Iambe,
Qui fille, & torde, ainsi comme à Lycambe
Un dur cordeau, serrant son cou sanglant,
Et qu'enragé, & point d'impatience,
Bourreau de soi, de soi prenne vengeance,
Et devant tous qu'il s'en aille étranglant.[7]

First published in 1554 (C). Variants from C.
1. Voicy voicy le prophane mechant
2. Sauantes Seurs Muses Sauoisiennes
8. D'un traict vengeur plus seuere et tranchant
9. Ou m'inspirés le tragique Iambe
12. Et qu'enragé et plein d'impatience

1. Although the context is different, the vindictive tone and the mythological references in the tercets suggest that the sonnet is inspired by Ronsard, Amours, ed. cit., IV, 147, CLIV:

Seconde Aglaure, advienne que l'Envie
Rouille ton cuoeur traistrement indiscret,
D'avoyr osé publier le secret,
Qui bienheuroyt le bonheur de ma vie.
Fiere à ton col Tisiphone se lie,
Qui d'un remors, d'ung soing, & d'un regret,
Et d'un fouet, d'un serpent, & d'un trait,

Sans se lasser punisse ta folie.
En ma faveur ce vers injurieux
Suyve l'horreur du despit furieux,
Dont Archiloc aiguiza son Ïambe:
Et mon courroux t'ourdisse le licol
Du fil meurtrier, que le meschant Lycambe,
Pour se saulver estraignit à son col.

2. Invective against Barthélemy Aneau (?-1561), teacher of rhetoric at the Collège de la Trinité, Lyon from 1529 onwards, and appointed as its principal in 1553. He was the author of the preface of the Stile et reiglement sur le faict de la justice, abbréviation des procés & modération des fraiz d'iceulx, dressé par la court de Parlement de Savoye, extrait des ordonnances royaulx tant anciennes que nouvelles, auctorisé et approuvé par le roy (Lyon, Pierre de Portonaris, 1553). In this preface, Aneau depicts the Savoyard people as barbaric, and, as a direct response, Buttet published his Apologie in 1554. This sonnet concludes the prose section of the Apologie, and is Buttet's earliest known poem. Also, see Le Premier Livre des vers, I, fol. 32 v°, XXI, 'Contre un poete iniurieux'; although the poet is not named, it is highly probable that Aneau is being addressed. On the circumstances which inspired these works by Aneau and Buttet, see supra, pp. 67-68; Mugnier, Marc-Claude de Buttet, pp. 91-132.
3. See supra, I, n. 4.
4. 'Herebiennes': adjective derived from the Greek word 'Ερεβος' which, according to some classical texts, is a place of nether darkness between Earth and the Underworld. See Homer, Iliad, VIII, v. 368; ibid., XVI, v. 327. Other writers make no distinction between Erebos and the Underworld. See among others Ovid, Metamorphoses, V, v. 543. Erebos is also the name of the god of darkness. Buttet exploits both meanings of 'Ερεβος' in order to refer periphrastically to Erebos, his father, Chaos, and his sister, Night. See Hesiod, Theogony, v. 123. As two of the three 'Herebiennes' are masculine, we would expect the adjective to have a corresponding masculine ending; however, Buttet has made it feminine to comply to the rules of French prosody, which forbid the rhyming together of masculine and feminine words.
5. Vv. 3-4: possibly inspired by Ovid, Metamorphoses, X, vv. 403-405:

illa [Circe] nocens spargit virus sucosque veneni
Et Noctem Noctisque deos Ereboque Chaoque
convocat.

6. Allusion to the light ning with which Jupiter was believed to avenge wrong. See supra, V, n. 2.
7. Vv. 9-14: Lycambes had broken his promise to give his daughter, Neobule, in marriage to Archilochus of Paros, a

pioneer of Ionian lyric poetry and the first Greek to compose Iambic verse in accordance with fixed rules (circa 685 BC). At the festival of Demeter, Archilochus denounced this perjury in an iambic poem, and Lycambes was so ashamed that he hanged himself. See among others, Aristotle, Rhetoric, III, xvii, 16; Horace, Epodes, VI, v. 13; Ovid, Ibis, vv. 53-54.

XCVIII[1]

Chere fenestre, où je vis que s'ornoit
Si bravement ma terrestre Déesse,[2]
Entre-laçant avec sa longue tresse
La perle, & l'or, quand le beau jour venoit.
D'un estomac découvert qui donnoit
Par ses beautés une vive liesse,
Tant me charmas au doux mal qui me presse,
Qu'en ce beau sein Amour m'abandonnoit.
O quel soulas me fis-tu recevoir
De ce parterre, ains paradis terrestre,
Où de mon dueil le plaisir fut veincueur!
Ainsi souvent te puisse-je revoir,
Heureux palais, & toi, chere fenestre,
Qui à mon gré me viens tousjours au cueur.

First published in 1560 (A): [CXVII]. Variants from A.
1. Fenestre heureuse
2. Si gentement
4. Ses frisons d'or, lors que le iour venoit
6. Vn doux chatoeil, une douce liesse
8. Que du plaisir l'ame m'abandonnoit
9. O quel grand bien me fis tu receuoir
10. En ce iardin, mais paradis terrestre
13. Maison d'amour, & toi douce fenestre
14. Qui lors me cheus, pour iamais, dans le cueur

1. Variation on the theme of the belle matineuse. See supra, VIII, n. 1. The sonnet is largely inspired by Petrarch, Canzoniere, ed. cit., p. 133, C:

Quella fenestra ove l'un sol si vede,
quando a lui piace, et l'altro in su la nona;
et quella dove l'aere freddo suona
ne'brevi giorni, quando borrea'l fiede;

e'l sasso, ove a'gran di pensosa siede
madonna, et sola seco si ragiona,
con quanti luoghi sua bella persona
copri mai d'ombra, o disegno col piede;

e'l fiero passo ove m'agiunse Amore;
ella nova stagion che d'anno in anno
mi rinfresca in quel di l'antiche piaghe;

e'l volto, et le parole che mi stanno
altamente confitte in mezzo'l core,
fanno le luci mie di pianger vaghe.

Similarly, Buttet evokes his mistress at the window, although unlike Petrarch, who proceeds to describe her in other surroundings (vv. 5-8), he constructs the whole sonnet around this detail. Like Petrarch, Buttet associates his mistress with the sun, although the technique by which he does this is less direct and more subtle than in the Italian model, which simply uses metaphor (v. 1). The respective images of the pearl and gold (v. 4) are traditionally used in the description of dawn and the sun; see supra, VIII, n. 2. By directly associating these elements with the mistress (vv. 1-4), Buttet creates an implicit link between her and the dawn which is referred to in v. 4. This link is reinforced by the juxtaposition in v. 4 of the pearl and gold images with the allusion to the dawn. The mistress thus appears, by implication, as a personification of, or as a rival to, the natural dawn. This association with cosmic forces serves to isolate the mistress yet further from the idea that she is an ordinary mortal, and so strengthens the motif that she is a deity (v. 2). Buttet also recalls Love's intervention in the episode (v. 8), as does Petrarch (v. 9). Both sonnets treat the theme of nostalgia, and the idea of a recurrent memory, expressed by Buttet in vv. 12-14, seems a particularly close imitation of Petrarch, v. 13. Simone Dorangeau, identifies Buttet's imitation as the source of a sonnet by William Drummond de Hawthornden; see 'William Drummond de Hawthornden: mémoire et création' in Le Sonnet à la Renaissance, pp. 265-278 (p. 276). However, although a free adaptation, Drummond's composition is more probably inspired by Petrarch; see William Drummond of Hawthornden: Poems and Prose, edited by R. H. MacDonald, The Association for Scottish Literary Studies (Edinburgh/London: Scottish Academic Press, 1976), p. 45:

Thou Window, once which served for a Spheare
To that deare Planet of my Heart, whose Light
Made often blush the glorious Queene of Night,
While Shee in thee more beautious did appeare,
What mourning Weedes (alas) now do'st thou weare?
How loathsome to mine Eyes is thy sad Sight?

How poorely look'st thou, with what heavie cheare,
Since that Sunne set, which made thee shine so
[bright?]
Unhappie now thee close, for as of late
To wondring Eyes thou wast a Paradise,
Bereft of Her who made thee fortunate,
A Gulfe thou art, whence Cloudes of Sighes arise:
But unto none so noysome as to mee,
Who hourly see my murth'red Joyes in thee.

2. On the evocation of the mistress as a semi-divine creature, see <u>supra</u> II, n. 5.

XCIX[1]

Sot éborgné de cerveau, & de teste,
Qui serois pour tôt époventer
Un vol d'oiseaux, quand il se va jetter,
Trop importun, sur la semée en queste,[2]
Vraiment tu es un courtisan honneste,[3]
Qui ton service à Blois[4] vins presenter,
Humble, à Madame, & qui te sceuz venter
A ses beautés, pour en faire conqueste.
A voir ta taille, à voir comme tu choppes,
A voir ton oeil, tu es l'un des Cyclopes,[5]
Impudemment s'accostant de Cypris.[6]
Tant que voudras, vente-lui ta proüesse:
Tu ne fus oncq'digne de sa caresse,
Ni d'emporter perle[7] de si grand prix.

First published in 1575 (B).

1. Theme of the lover's rival, an established motif in classical amatory poetry, but not greatly cultivated by the Petrarchists who, although they treat the theme of jealousy (see supra, XXX, n. 1) tend not to distinguish one particular rival. See among others, Propertius, Elegiae, II, xvi; Tibullus, I, v, vv. 47, 69-74; Ovid, Amores, I, iv; Ronsard, Amours, ed. cit., IV, 155, CLXIII, vv. 11-14; ibid., IV, 159, CLXVIII, v. 1; idem, Nouvelle Continuation des Amours, ed. cit., VII, 239-240, 'Chanson': 'Petite pucelle Angevine', vv. 25-30, 43-45; idem, Second livre des meslanges, ed. cit., X, 90, IV, vv. 9-11. The description of the rival's ugliness, and his resemblance specifically to a Cyclops (vv. 9-11), both in terms of physical appearance and amorous presumption, suggest that Buttet was largely inspired by the myth of Polyphemus; Polyphemus was a Cyclops who was in love with the nymph Galatea. In a frequently scornful

tone, versions of the myth tend to emphasise his ugliness and his over-ambitious amorous aims. See among others, Theocritus, XI; Moschus, III, vv. 58-61; Ovid, Metamorphoses, XIII, vv. 750-897.

2. Vv. 2-4: possibly inspired by Ovid, Metamorphoses, XIII, vv. 760-761. Galatea describes the Cyclops as 'Horrendus silvis et visus ab hospite nullo/Inpune'. Buttet, like Ovid, describes the fear experienced by those who behold the rival, and also the reaction of the natural world.

3. This ironic reference recalls and is no doubt inspired by the anti-courtier trend, so prevalent in the literature of the period. See among others, Du Bellay, Regrets, ed. cit., II, 164, CXXXIX; ibid., 171, CXLIX; ibid., 172, CL. For a detailed study of this, see P.M. Smith, The Anti-Courtier Trend in Sixteenth Century French Literature, Travaux d'Humanisme et Renaissance, 84 (Genève, Droz, 1966), with particular reference to pp. 98-218.

4. One of the royal palaces situated in the Loire and to which the court would sometimes withdraw.

5. There exist several different traditions concerning the identity of the Cyclops, although they all agree on the ugliness of these creatures. See among others, Hesiod, Theogony, vv. 139-146, who names them as Brontes, Steropes and Arges, all having one eye in the middle of their respective foreheads (vv. 144-145). Other versions describe them as a race of giants which lived in Sicily and devoured human beings. See Homer, Odyssey, IX, vv. 105-553, in particular vv. 106-115, 190-192; ibid., X, v. 200; Virgil, Aeneid, III, vv. 619-627, 641-644. Although it is not explicitly stated in all these versions that all the Cyclops had just one eye, the principal one, Polyphemus is always described as having just one. See Homer, Odyssey, I, v. 69; ibid., IX, v. 383; Virgil, Aeneid, III, vv. 635-636; Ovid, Metamorphoses, XIII, vv. 772-773.

6. Periphrasis for Venus. See supra, XVI, n. 3.Buttet appears to have adapted the myth, as there is no known version which relates that a Cyclops was in love with Venus (see vv. 10-11). This detail is probably inspired by Ronsard, Amours, ed. cit., IV, 159, CLXVIII, v. 1: 'Un sot Vulcan ma Cyprine faschoit'.

7. On the probability that this reference to a pearl is an allusion to Marguerite de France, see supra, p. 222.

C

D'esprit & corps les autres elle excelle,
Comme le jour triomphe sur la nuit.
C'est en beauté l'autre aube qui nous luit:[1]
Celle du ciel, ce croi-je, n'est point telle.[2]
Amour riant volle[3] entour de la belle,
Toute Douceur, tout Honneur la conduit;
A chaque pas une Grace la suit,
Et la Vertu jamais n'élogne d'elle.[4]
Mais de quel los irei-je dévoilant
Ce front divin, cest oeil étincellant,
Ce corps gentil, ce beau port, cette adresse?
Rien elle n'a qui ne soit excellent,
Rien de mortel elle ne va parlant,
Et au marcher me semble une Deesse.

First published in 1560 (A): [LV]. Variants from A.
2. Comme le iour est plus beau que la nuit
6. Toute douceur, & beauté la conduit

1. On the mistress as a source of light, see supra, II, n. 8.
2. On the theme of the belle matineuse, see supra, VIII, n. 1.
3. On this traditional portrayal of Love, see supra, XIII.
4. Vv. 5-8: reminiscent of the traditional descriptions of Venus's retinue. See among others, Horace, Carmina, I, xxx, vv. 5-8:

fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
et parum comis sine te Iuventus
Mercuriusque.

The portrayal of the mistress in such a retinue is a Petrarchist commonplace. See among others, Ronsard, Amours, ed. cit., IV, 87, LXXXVII, vv. 5-8:

Dedans son sein les graces immortelles,
La Gaillardize, & les freres jumeaux,
Alloyent vollant comme petitz oyseaux
Par my le verd des branches plus nouvelles.

Idem, Bocage, ed. cit., VI, 55, XI, vv. 1-2: 'Le Jeu, la Grace, & les freres jumeaus/Suivent madame'.

CI[1]

D'un tel assaut qu'on voit hors de leur tente,
Deux chevalliers, tous en or flamboians,
Coucher la lance, à l'envi s'emploians
Sur l'ennemi, qui mourant se lamente,
Tes yeux divins, en leur grace pressante,
Comme guerriers tout à sac foudroians,
Jamais ne sont mes prieres oians,
Bien qu'en rançon la vie je presente.
O clairs tyrans de mon innocent cueur!
A mon regret vous aurés peu d'honneur,
D'ainsi tous deux, sans merci, me combattre.[2]
Que puis-je, helas, chargé de tant de coups,
Si seulement le clin de l'un de vous
En ses douceurs peut les plus forts abbatre?

First published in 1575 (B).

1. On the wounding eye topos, see <u>supra</u>, III, n. 7.
2. Vv. 10-11: on this conceit, see <u>supra</u>, IX, vv. 12-14 and n. 7.

CII[1]

Or çà, Cyclope,[2] en contemplant ton estre,
Plus je te voi, plus je te treuve beau.
Le ciel te fit d'un bastiment nouveau,
Mais à grand tort il rompit ta fenestre.[3]
Silene[4] ainsi sur l'asne mal adextre
S'alloit panchant. Toi, gros comme un tonneau,
Tu vas levant ton enviné museau,
Et vois en l'air les arondelles naitre.
Ton luminaire[5] est dans ton chef couvé,
Tu as le groin tout de bave lavé,
Tu as trois nés, & n'as dent qui entame.
Quand tu discours, ta grand jouë s'abbat,
Ta peau herisse un moustache de chat,
O l'Adonis,[6] délices de Madame!

First published in 1575 (B).

1. On the theme of the lover's rival, see supra, XCIX, n. 1. The ironic tone in which the lover describes his rival's appearance is probably inspired by Ovid, Metamorphoses, XIII, vv. 764-767; Galatea tells the Cyclops:

> iamque tibi formae, iamque est tibi cura placendi,
> iam rigidos pectis rastris, Polypheme, capillos,
> iam libet hirsutam tibi falce recidere barbam
> et spectare feros in aqua et conponere vultus.

For less direct sources of inspiration, see supra, XCIX, n. 1.
2. On the Cyclops, see supra, XCIX, n. 5.
3. Metaphor for the eye. See among others, Petrarch, Canzoniere, ed. cit., p. 119, LXXXVI, vv. 1-2, where it is used to describe Laura's eye: 'Io avro sempre in odio

la fenestra/onde Amor m'avento già mille strali'. The image of the broken window is an allusion to the rival's blindness in one eye. See supra, XCIX, n. 5. The evocation of the rival's blindness recalls, and is probably inspired by, the blinding of the Cyclops, Poliphemus, by Odysseus and his men. See Homer, Odyssey, IX, vv. 371-398; Virgil, Aeneid, III, vv. 630-638.

4. One of the older Satyrs in the retinue of Dionysus, the god of wine. He is traditionally described as fat, drunk and riding on a donkey. See among others, Ovid, Fasti, I, v. 399; ibid., III, v. 749; Virgil, Eclogues, VI, vv. 14-15. Although Silenus's connection with Dionysus is not referred to directly, it is recalled by the mention of the 'tonneau' (v. 6) and the adjective 'enviné' (v. 7). On the portrayal of Silenus in 16th century French literature, with particular reference to Ronsard, see T. Cave, 'The Triumph of Bacchus and its interpretation in the French Renaissance: Ronsard's Hinne de Bacus' in Humanism in France at the end of the Middle Ages and in the early Renaissance, edited by A.H.T. Levi (Manchester, Manchester University Press/New York, Barnes and Noble Incorporated, 1970), pp. 249-270 (pp. 250, 252, 254, 259).

5. 'Luminaire': on Buttet's use of this metaphor, see supra, p. 280.

6. The exceptionally handsome youth with whom Venus was in love. See among others, Ovid, Metamorphoses, X, vv. 521-522: 'Nuper erat genitus, modo formosissimus infans,/ Iam iuvenis, iam vir, iam se formosior ipso est'; Virgil, Eclogues X, v. 18: 'formosus...Adonis'.

CIII

Va malheureux corbeau, Saturnien message,[1]
Qui trois, & quatre fois, hideux à ce mattin,
Es venu croasser dans mon aimé jardin,
Herissant de fraieur tout le prochein bocage.
Vien-tu ici, méchant, pour ravir mon frutage,
Pour becqueter mes noix goulu, ou bien affin
D'apporter le pacquet d'un senestre destin,
Donnant à mes amours quelque triste presage?
Jadis par ton babil, & pour croire à ton oeil,
Toi, qui vollois si blanc, chargeas robbe de dueil,
Et fus fait compagnon des oiseaux de tenebres.
O que n'ai-je mon arc, pour t'abbatre à mon gré?
Va-t-en: ce lieu est saint, & aux Muses[2] sacré.
Va, malin, porte ailleurs tes tristes chants funebres

First published in 1560 (A): [CVIII]. Variants from A.
5. Méchant vien tu ici
9. Iadis pour parler trop
12. O que n'ai ie mon arc pour t'auoir à mon gré

1. On the bird as a presage of the admirer's success or misfortune in love, see <u>supra</u>, LII, n. 1.
2. On the Muses, see <u>supra</u>, I, n. 4.

CIV[1]

Ores qu'aux[2] champs ton grand plaisir se jette,
L'air tout çà-bas rotira de chaleurs,
Mais les Zephyrs,[3] épris de tes valeurs,
R'affreschiront ta joüe vermeillette.
Quand tu verras sous l'aube jaune, & moitte,
Le ciel suant emperletter les fleurs,
Voi que cent fois j'ai plus versé de pleurs
Sur tes beautés, que dures je regrette.
Las, le beau chef du lis aux griefs combats
Des grandes eaux, & du chaud, panche à bas,
Mesme son tige en languit sur la place;
Mais toute l'eau que mes yeux font pleuvoir,
Et tout le feu de mon cueur, n'ont povoir[4]
De te flechir, quel effort que je face.

First published in 1560 (A):[XXXIX]. Variants from A.
1. Ores qu'aux champs tout ton plaisir se iette
2. Phoebus plus chaud dardera ses challeurs
4. Baisotteront ta ioüe vermeillette
5. Quand tu peindras sur l'herbe nouuelette
6. Tes gais bouquets des printanieres fleurs
7. Recorde toi chanter les tristes pleurs
8. De mon auril, qu'en langueur ie regrette
9. Voi puis comment la beauté est pareille
10. A vne fleur blanche, bleüe, ou vermeille
11. Qui se panchant fanie perira
12. Pren vne rose, & au soir la regarde
13. Mais de morir qu'est ce que plus ie tarde
14. Ia pour cela ton cueur n'amollira

1. Sonnet constructed around a contrast between the mistress's instransigeance towards the lover, and the compassion and harmonious interaction demonstrated by various elements in the natural world. This portrayal of

the natural world recalls the neo-Platonic theory that love is a unifying force in the universe. See supra, LIX, n. 3. The mistress's lack of compassion excludes the lover from this harmonious organisation and establishes him as a discordant element in the universe.

2. 'Aux': I have corrected 'au' which appears in the 1575 text to 'aux'. In the list of incipit, 'aux champs' is recorded.

3. See supra, XXIV, n. 2.

4. Vv. 12-13: on the paradoxical consumption of the poet by tears and fire, see supra, LXXXVIII, n. 1.

CV

Massacres tels ne fit Atile[1] au monde,
Qu'en ont ja fait en France tes beaux yeux,[2]
Douce cruelle, & ne sçai en qui mieux,
Ou en rigueurs, ou en beautés, feconde.
Incomparable, & à nulle seconde,
Helas, que n'est, que n'est plus curieux
De la pitié, ton cueur victorieux,
Qui plus me nuit, quand plus mon mal abonde!
Comme as-tu peu, ô douce, ô douce France,
Ainsi produire, en si gaie apparence,
Un fruit si beau, plein de si grand aigreur?
Ah, je voi bien que Nature est menteuse,
Et qu'à se suivre elle n'est point sogneuse,
Si tant d'amer se fait de la douceur.

First published in 1575 (B).

1. Attila, King of the Huns, who, throughout 5 A.D. spread terror and destruction in Europe in the pursuit of his dynastic ambitions.
2. On the wounding eye topos, see <u>supra</u>, III, n. 7.

CVI[1]

Soit que j'arreste, aille, monte, ou devalle,
Dormant, veillant, bien profond devant moi,
En mes pensers celle beauté je voi,[2]
Celle beauté qui m'allanguit si palle.[3]
Helas, je croi que c'est chose fatale
Que de mon fait: en tout je me déçoi.
Fuiant le coup, plus fort je le reçoi,
Tant me contreint mon estoile natale.[4]
O Dieu Amour, que tu nous fais de maux!
Aumoins par mort romp ici mes travaux,[5]
Sans tant moquer mon entreprise vaine.
Pour me sauver, qu'est-ce que je n'ai fait?
Mais tant, en tout, son fort lien me plait
Que je ne puis m'arracher de ma peine.[6]

First published in 1560 (A): [CIV]. Variants from A.
1. En quelle part que ie repose, ou alle
9. O dieu Amour que tu me fais de maux
13. Mais ie suis pris dun [sic] lien si etret

1. Variation on the obsession amoureuse. See supra, XXXII, n. 3.
2. Vv. 1-3: for a similar enumeration of the lover's activities see Ronsard, Amours, ed. cit., V, 133, LXCVIII, vv. 1-4:

Devant les yeus, nuit & jour, me revient
L'idole saint de l'angelique face,
Soit que j'écrive, ou soit que j'entrelasse
Mes vers au luth, toujours il m'en souvient.

Also, see Tahureau, Sonnetz, odes & mignardises, ed. cit., p. 300, LV, vv. 1-10:

Soit qu'égaré par l'espesseur d'un bois,
Ou par l'horreur de quelque antre sauvage,
Ou soit qu'aupres d'un trepillant rivage
Je tranche l'air des soupirs de ma voix:
Soit qu'en resvant aux amoureuses loix
Du rossignol j'écoute le ramage,
Ou qu'en pensant ramollir mon courage
Mon luc j'anime au passer de mes doigz:
Vers quelque part que mes pas j'achemine
Tousjours me suit ton idole divine.

A less direct source of inspiration may be Petrarch, Canzoniere, ed. cit., p. 52, XXXVII, vv. 38-39. The poet wishes to see Laura's eyes: 's'io dormo o vado o seggio,/altro già mai non cheggio'. The enumeration in v. 38 has the same succinct quality of vv. 1-2 of Buttet's sonnet. A distant similarity exists between the respective themes which Petrarch and Buttet are accentuating through the enumeration technique; although Petrarch expresses the desire to have Laura in his thoughts, while Buttet, (and indeed Ronsard and Tahureau) emphasises his passivity to the obsession not his enjoyment of it, he is also treating the theme of the obsession amoureuse.

3. On the debilitating effects of love, see supra, II, n. 6.

4. On the position of the planets at Buttet's birth, see supra, LXXIX, vv. 9-11. On the importance attached to astrology in the 16th century, see supra, LXXVI, n.

5. On the lover's desire for death as respite from his torment, see supra, XLI, n. 2.

6. Vv. 13-14: on the lover's masochistic attraction to his mistress, see supra, II, n. 12. For a similar image, to express the same notion of the lover's inability to escape except by death, see Ronsard, Amours, ed. cit., IV, 18, XIV, vv. 12-14:

Et si ne voy (tant les liens sont fors)
Un seul moyen pour me tirer dehors,
Si par la mort toutes mes mors ne meurent.

CVII[1]

Soit que d'un vers gaillard fait à la Téienne,[2]
Ton pouce donne un ame[3] à ta lyre, Belleau,[4]
Ou que ta joüe ronde enfle le challemeau,
Faisant en France ouïr la voix Sicilienne,[5]
Il n'est rien qui ravi entour de toi ne vienne,
Tout te preste l'oreille, & mesme le trouppeau
Des neuf seurs,[6] descendant de leur double couppeau,[7]
Va quittant ses chansons, pour écouter la tienne.
Je te pri doncq', Belleau, qu'à ce coup on flechisse
Ma Nymphe,[8] qui me fuit ainsi qu'une genisse
Son toreau furieux, foulant les prés herbus.
Tu la pourras mouvoir: la compleinte d'Orphée
Força bien les enfers,[9] & ta lyre dorée
Rien ne dit qui ne soit bien digne de Phoebus.[10]

First published in 1560 (A): [LIV]. Variants from A.
2. Ton pouce donne vne ame
11. Son furieux toreau
13. Emeut bien les enfers

1. Variation on the theme of poetry's power to move the mistress. See supra, LIV, n. 1.
2. 'Téienne': periphrastic allusion to Anacreontic verse; the Greek lyric poet, Anacreon, was a native of the city of Teos in Asia Minor, hence the adjective 'téienne'. For a similar periphrasis, see among others, Ronsard, Amours ...nouvellement augmentées, ed. cit., V, 188, 'Les Isles Fortunées', v. 203: 'Sistre Teïen'; idem, Meslanges, ed. cit., VI, 176, 'Odelette à Corydon', v. 30: 'La douce Lyre Teïenne'. 'Gaillard' refers to the predominantly light-hearted tone of his poetry.
3. 'Un ame': see variant. It cannot be ascertained whether the omission of the final e from the article is a printer's error or if Buttet intended it to be elided;

in the latter case, it would have been usual for it to be represented by an apostrophe.

4. Remy Belleau or De Belleau (1528-1577). He was one of the Pléiade and is generally recognised as the author of the first French translation of the Anacreontic odes, published as Les Odes d'Anacreon Teien, traduictes de grec en françois par Remy Belleau, ensemble quelques petites hymnes de son invention (Paris, A. Wechel, 1555). This work is referred to by the expression 'à la Téïenne', (v. 1), probably an intentional play upon the title of Belleau's translation. To my knowledge, apart from this sonnet and the commentary which Belleau gives on Buttet in the 1560 edition of Ronsard's Amours, (see supra, pp. 15, 43, 63) there are no other details concerning the men's links with each other. On Belleau, see A. Eckhardt, Remy Belleau: sa vie, sa "Bergerie": étude historique et critique (Budapest, Joseph Nemeth, 1917/Geneva, Slatkine Reprints, 1969); Raymond, L'Influence de Ronsard, I, 24, 41, 44 et passim and especially 167-195.

5. Allusion to the Greek bucolic poet,Theocritus, who is traditionally believed to have been born in Sicily in circa 315 BC. He exerted a considerable influence on Belleau's pastoral poetry, notably the Bergerie first published in 1565, then in an enlarged form in 1572. On Belleau's bucolic poetry, see Eckhardt, Remy Belleau: sa vie, sa "Bergerie", pp. 123-125, 129, 130 et passim and especially 181-185; D. Delacourcelle, Le Sentiment de l'art dans la "Bergerie" de Remy Belleau (Oxford, Basil Blackwell, 1945).

6. Allusion to the Muses. See supra, I, n. 4.

7. Periphrasis for Mount Parnassus. See supra, I, n. 3.

8. On the description of the mistress as a Nymphe, see supra, I, n. 12.

9. Vv. 12-13: Orpheus, one of the earliest and probably the most important of the pre-homeric Greek poets. Buttet is here alluding to the legend that Orpheus descended to the Underworld to retrieve his dead wife, Eurydice. By charming the damned spirits and the gods with his lyre-playing and songs of lamentation, he was unharmed and was allowed to lead Eurydice back to Earth on the condition that he did not turn around to look at her. He contravened this condition and so lost her. See Virgil, Georgicon, IV, vv. 454-558; Ovid, Metamorphoses, X, vv. 1-85. This reference to Orpheus may be intended as an oblique reference to Belleau's work Les Amours et nouveaux eschanges des pierres précieuses: vertus & proprietez d'icelles (Paris, Mamert Patisson au logis de Robert Estienne, 1576). In his 'Discours des pierres précieuses', Belleau specifically mentions Orpheus as a source. See Les Amours et nouveaux eschanges des pierres précieuses, edited by M. F. Verdier, Textes Littéraires Français (Genève, Droz, 1973), p. 18, v. 14. Although this work was not published until 1576 and Buttet's

sonnet first appeared with this allusion to Orpheus in 1560, it is generally believed that Belleau began composing the recueil a considerable time before its eventual publication; hence it is possible that Buttet was acquainted with Belleau's project and the sources which had inspired it. It is, however, impossible to confirm this given the lack of information concerning their links with each other.

10. On this epithet for Apollo, see supra, XVI, n. 1. The god of song and music, some classical writers attribute to him the invention of the lyre and/or variations on this instrument, namely the phorminx and the cithara. See Calimachus, Hymn to Delos, v. 253. Pindar, Pythian Odes, I, v. 1; pseudo-Plutarch, De musica, v. 14. Others claim that Mercury invented the lyre. See supra, XXXIII, n. 8.

CVIII[1]

Mon jeune cueur courut voir ma maitresse,
Et du chemin il i vit si beau lieu,
Qu'estant ja loin, me va crier àdieu,
Puis pour jamais le povre sot me laisse.
Mais à son dam, car en extreme angoisse,
De tous cotés, embrazer il s'est veu,
Et toutefois plus se plait en ce feu[2]
Qu'avecques moi vivre franc de tristesse.[3]
Pour l'aimer tant, l'i lairrei-je mourir?
Non, mon esprit courra le secourir,
Et par doux mots taschera l'en distraire.
Ah, quel desastre a sur moi entrepris!
Ainsi que lui il pourroit estre pris:
Amour, di-moi qu'est-ce que je doi faire?

First published in 1560 (A): [CXI]. Variants from A.
5. Mais à son dam, car geiné de detresse
12. Ah quel danger ai ie encor entrepris

1. On the theme of the transmigration of the lover's heart, see supra, LIV, n. 3.
2. On this antithesis, see supra, VI, n. 3.
3. Vv. 7-8: on the lover's masochistic attraction to the mistress, see supra, II, n. 12.

CIX[1]

Un songe, helas, sacrilege inhumain,
Sur le mattin m'a tenu en grand'peine:
Du port de Nesle[2] en nef j'alloi sur Seine
Droit vers Madame, au temple Saint Germain.[3]
Le roial Louvre estoit à gauche main[4]
Au front doré, en majesté hauteine,[5]
Et d'une tourbe innombrable, & lointeine,
Y accourant, le chemin estoit plein,
Lors que le ciel commence à tempester,
Fendre d'éclairs, tout en bas s'éclatter
A grands cartiers, d'une effroiable foudre,
Lançant feux pers, gresle épesse, avec eau.
Puis l'air fait clair: au lieu du temple beau
Mes yeux n'ont veu qu'un gros amas de poudre.

First published in 1575 (B).

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1. Variation on the songe amoureux. See supra, XXVII, n. 1. For the motif of the mistress involved in the lover's unhappy dream, see among others, Petrarch, Canzoniere, ed. cit., p. 313, CCXLIX, vv. 13-14; Ronsard, Amours, ed. cit., IV, 111, CXIII.
2. This was situated on the left bank in front of the Hôtel de Nesle, which stood on what is currently the Institut de France and the Hôtel des Monnaies.
3. The church of Saint Germain l'Auxerrois , which stands on the right bank, oppposite the site of the Hôtel de Nesle.
4. That is, from the perspective of the poet who is approaching the right bank from the left bank.
5. Buttet is here paying an indirect compliment to the work of Pierre Lescot, who was responsible for building the new Louvre, a project begun in 1546 under François I, and continued by subsequent monarchs. It is acclaimed as

one of the finest models of French Renaissance architecture. See among others Lavisse, Histoire de France depuis les origines jusqu'à la Révolution, 9 vols (Paris, Hachette, 1903-1911), V^2, 272-282; L. Hautecoeur, 'Le Louvre de Pierre Lescot', GBA, 1 (1927), 199; C. Aulanier, 'Le Palais du Louvre au XVIe siècle: documents inédits', BHAF, 1951 (reprinted 1972), 85-100.

CX[1]

Efarouché d'une fraieur soudeine,
Je me reveille, & m'en vai feuilleter
Un vieil prophéte,[2] & il me va conter
Que de la France est la plaie procheine.
O Toutpuissant, qui l'as fait si hauteine,
Ce di-je en pleurs, veux-tu donq'débouter
Les fleurs de lis,[3] que tu fis apporter,
Pour vrai signal d'alliance certeine?
Darde plutôt l'éclat de tes tempestes
En grands courroux, sur les coulpables testes,[4]
Qui par tant d'ans ont méprisé ta loi,
Et ne faisant que les mains vengeresses,
Viennent ribler tes plus saintes richesses:
Pere piteux, défen ce jeune Roi.[5]

First published in 1575 (B).

1. Sonnet inspired by the civil unrest caused by the Wars of Religion, although Buttet does not refer to one particular incident. On this unrest, see Lavisse, Histoire de France, VI[1], pp. 1-423; Romier, Les Origines politiques des Guerres de Religion, I-II.
2. Possibly an allusion to Nostradamus, who was at the French court in the 1570s. See Defrance, Catherine de Médicis: ses astrologues et ses magiciens-envoûteurs.
3. Royal arms of France.
4. God is portrayed here as a Zeus figure, who punishes the guilty with light ning (see supra, V, n. 2). On the fusion of historical fact, in this case French civil unrest, with mythology, see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 485-512.
5. Probably Charles IX (1550-1574). As Terreaux remarks

(Marc-Claude de Buttet: 'L'Amalthée', p. 644, n. 11) with reference to this and sonnets CXXVII and CXXVIII:

> Il est peu probable qu'il s'agisse de François II. Il est vrai que celui-ci ayant régné en 1559-1560, et le début des troubles civils (Conjuration d'Amboise) se situant en 1560, l'allusion à ce roi ne sauroit être absolumment exclue, d'autant qu'au sonnet 257a [sic: CXXVIII], il est question de la mort d'Henri II. Cependant les trois pièces 256b [sic: CX], 257ab [sic: CXXVII, CXXVIII] font état de l'abime où se trouve la France, ce qui se rapporte mieux au début du régne de Charles IX.

On Charles's reign, (1560-1574), see Lavisse, Histoire de France, VI[1], 55-152.

CXI[1]

Aux grand déserts des forests plus hauteines,
D'où on ne voit jamais ame approcher,
Loin je me per, & là n'ai rien plus cher,
Que de la mort les rigueurs inhumaines.[2]
Echo[3] marrie oiant mes pleintes vaines,
Parlant au ciel, ne cesse à se facher,[4]
Et de pitié meint larmoiant rocher
A mes sanglots dur s'éclatte en fontaines.[5]
Tout animal s'arreste à mon torment,
Mais de plus pres ceux-là qui vont aimant,
Tant est mon sort par sus tous miserable.[6]
O que ne vient ma meurtriere ici droit!
Or' (mais trop tard) peut estre elle apprendroit
Des plus cruels à m'estre pitoiable.

First published in 1575 (B).

1. On the theme of the lover seeking solace in Nature, see supra, XLI, n. 3.
2. Vv. 1-4: the images and ideas of vv. 1-3 are inspired by Petrarch, Canzoniere, ed. cit., p. 49, XXXV, vv. 1-4:

Solo et pensoso i piu desert campi
vo mesurando a passi tardi et lenti,
et gli occhi porto per fuggire intenti
ove vestigio human l'arena stampi.

The fusion of this desire for solitude in Nature with the theme of the lover's masochistic suffering (vv. 3-4), is possibly inspired by Du Bellay's own imitation of the Italian model. See Olive, ed. cit., p. 136, LXXXIV, vv. 1-2: 'Seul et pensif par la deserte plaine/Resvant au bien qui me faict doloreux...'. On the lover's enjoyment of his suffering, see supra, II, n. 12.

3. An Oreade, whom Jupiter used to distract Juno, so that she would be too occupied to notice his infidelity. When Juno realised how she was being deceived, she transformed Echo into an echo. Echo fell in love with Narcissus (see supra, XXVII, n. 4). As her love was not reciprocated, she pined away so that only her voice remained. See Ovid, Metamorphoses, III, vv. 339-510, in particular vv. 356-401, 493-501, 507.
4. The intentional ambiguity of this image exploits two possible interpretations: Echo could be repeating her anger continuously out of personal sympathy for the lover; alternatively, or additionally, her repeated anger could merely be an echo of the 'pleintes vaines' uttered by the poet himself (v. 5). The image of Echo emitting repeated lamentations is probably inspired by Ovid, Metamorphoses, III, vv. 495-501, 507: Echo finds Narcissus's corpse:

> indoluit, quotiensque puer miserabilis 'eheu!'
> dixerat, haec resonis iterabat vocibus 'eheu!'
> cumque suos manibus percusserat ille lacertos,
> Haec quoque reddebat sonitum plangoris eundem.
> ultima vox solitam fuit haec spectantis in undam:
> 'heu frustra dilecte puer!' totidemque remisit
> verba locus: dictoque vale 'vale' inquit et Echo...
> planxerunt Dryades; plangentibus adsonat Echo.

The conceit of Echo sympathising with the lover's suffering, may be inspired by B. dalla Torre, Rime diverse, I, 103, vv. 1-4 ff:

> VICINA Eccho, ch'ascolti i miei lamenti;
> Et quantunque fra sassi, & tra le frondi
> Occultamente a gli occhi miei t'ascondi
> Mostri pietà de miei graui tormenti...

5. Vv. 7-9: on Nature's sympathy for the poet, see supra, XXV, n. 5.
6. On the supremacy of the lover's suffering, see supra, LVII, n. 1.

CXII[1]

Piochet,[2] mon autre moi, quand la Mort qui moissonne
Ce tout également,[3] perdra mon jour plus beau,
Je te pri ne me dresse un superbe tombeau,
Pour ma cendre presser de pesante coulonne.
Tant seulement je veu qu'un marbre l'on maçonne
(Sans grand art, sans chercher terme ni chappiteau)
Qui enferme mon vase, & ce triste écriteau,
Arrosé de tes pleurs, ton amitié me donne:
CI GIT L'AMANT LOIAL QUI SACRA SA JEUNESSE
AUX NEUF SEURS,[4] ET AIMA UNE DEMIDEESSE
BIEN DIGNE D'ESTRE AIME D'UN AMOUR AUSSI FORT.
PAR SES VERS, IL LA FIT ICI BAS IMMORTELLE,
ECRIVANT SES BEAUTES;[5] TOUTEFOIS LA CRUELLE
AH, TROP INGRATEMENT, LUI A DONNE LA MORT.

First published in 1560 (A): [CV]. Variants from A.
1. Lambert
9. CI DEDANS EST L'AMANT QVI SACRA SA IEVNESSE

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1. Motif of the épitaphe amoureuse. See supra, XXXIX, n. 6. Buttet adheres more closely to the topos than in XXXIX. In particular, compare vv. 5-14 of the madrigal which Ronsard adressed to Buttet in the 1560 edition of the Amours, ed. cit., X, 206, II:

Puis que l'amour à la mort me convoye,
De sur ma tombe (apres que la douleur
M'aura tué) engrave mon malheur
De ces sept vers qu'adeullez je t'envoye:
CELUY QUI GIST SOUS CETTE TOMBE ICY
AIMA PREMIERE UNE BELLE CASSANDRE,
AIMA SECONDE UNE MARIE AUSSY,
TANT EN AMOUR IL FUT FACILE A PRENDRE.
DE LA PREMIERE IL EUT LE COEUR TRANSY

DE LA SECONDE IL EUT LE COEUR EN CENDRE,
ET SI DES DEUX IL N'EUT ONCQUES MERCY.

Ronsard, like Buttet, entrusts his friend with the duty of having his tomb engraved. Although the respective inscriptions are not similar in import, except for the evocation of the mistress's lack of pity, they both occupy the final two strophic divisions of the poem; this creates a similarity between the movement of the two poems, and also between the emphasis that they each accord the epitaph. Since both compositions were published in 1560, it is impossible to establish which influenced the other. For a further albeit less direct comparison and possible source, see Baïf, Amours de Francine, II, ed. cit., I, 199, XLIX, vv. 9-14: he tells Jean de Pardeillan that if he should die

d'engraver ayes soin
Sur ma tombe ce vers: qui, de ma mort temoin,
A mercy (bien que tard) émeuve me meurdriere.
PASSANS, si vous sentez icy quelque chaleur,
UN, qui vif n'eut repos de l'amoureuse ardeur,
MORT s'en repose icy, par une beauté fiere.

As in Buttet's sonnet, a particular friend is entrusted with the supervision of the inscription, and the mistress's lack of pity is also alluded to.

2. See variant; on Lambert, see supra, XL, n. 1. On Buttet's maternal cousin, Jehan de Pyochet (1532-1624), see supra, pp. 100, 141-145, 150-157, 163-172, 173, 193-195, infra, p. 865. For a transcription of this sonnet and the epitaphe which Pyochet wrote to comply with Buttet's request, see LBDC, Pyochet: livres de raison: inventaire de mes titres, fols. 14 r°-15v° and supra, pp. 193-195.

3. Vv. 1-2: for a similar expression and possible source, see Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 355, XCVI, v. 47: 'la mort qui tout moissonne'. On the theme of death in French Renaissance poetry, see C. Schaar, 'On the motif of death in 16th century sonnet poetry' in Scripta minora regiae societatis humaniorum litterarum ludensis Studier utg. av Kungl. Humanistiska Vetenskapssamfundet i Lund, 3 (Lund Cwk Gleerup, Hakan Ohlssons Boktryckeri, 1959-1960), pp. 3-34 (pp. 19-22, 33-34); E. Dubruck, The Theme of Death in French Poetry of the Middle Ages and the Renaissance, Studies in French Literature, 1 (London, La Haye, Paris: Mouton & Co., 1964), pp. 100-155; C. Martineau-Génieys, Le Thème de la mort dans la poésie française de 1450 à 1550, Bibliothèque du Moyen Age, 6 (Paris, H. Champion, 1977), pp. 439-630; M. Quainton, Ronsard's Ordered Chaos pp. 154-172; C. Blum, La Représentation de la mort dans la littérature française de la Renaissance, 2 vols (Paris, H. Champion, 1989).

4. Allusion to the Muses. See *supra*, I, n. 4.
5. Vv. 12-13: on the immortalising power of poetry, see *supra*, LV, n. 3. On the particular conceit that poetry immortalises the mistress, see among others, Ariosto, *Rime: canzoni*, ed. cit., p. 59, I, vv. 7-11; Du Bellay, *Olive*, ed. cit., p. 55, I, vv. 12-14; Tyard, *Erreurs amoureuses*, II, ed. cit., p. 201, IX; Tahureau, *Sonnetz, odes, & mignardises*, ed. cit., p. 319, LXXIV, vv. 12-14.

CXIII[1]

Mere Ceres,[2] à qui se va rendant
Aux champs ondés la villageoise trouppe,
Qui à l'envi d'un croissant d'acier couppe
Tes cheveux d'or, sous le midi ardent.[3]
Je te suppli: ne va plus attendant
Que de mon blé ton sacrifiant souppe,
Ni que d'épis jamais je t'enveloupe
Un chappeau jaune, à ton temple pendant.
Ah, pour avoir mon service semé
Dans le beau clos de moi sur tous aimé,
Ne m'en revient qu'une peine annuelle,
Car plus j'i sue allant, & retournant,
Pour tout prouffit je ne vai moissonnant
Qu'aspres buissons, au lieu de la javelle.

First published in 1575 (B).

1. The evocation here of summer rural activity has a realism reminiscent of, and probably inspired by, classical literature. See among others, Hesiod, Work and Days, vv. 383-617; Virgil, Georgicon, particularly I-III; Horace, Carmina, I, i, vv. 9-14; ibid., III, vi, vv. 37-43. A similar realism is evident in the poetry of Jacques Peletier du Mans, particularly in the Oeuvres poétiques (Paris, M. de Vascosan & G. Corrozet, 1547).
2. Goddess of agriculture, particularly associated with corn and the harvest.
3. Vv. 1-4: for an analysis of this quatrain, inspired by Peletier du Mans's ode 'L'Esté', see supra, pp. 249-250.

CXIV[1]

L'os Indien, & le marbre de Pare,
De ma Cypris[2] bosse l'embonpoint blanc.
Son front de nacre, & plus que nacre franc,
Au lis, au lait, en blancheur se compare.
Le pourpre vif sa belle joüe pare,
De neige froide est bien formé son flanc,[3]
Ses deux couraux d'un haut, & d'un bas rang,
Ont un tresor de meinte perle rare.[4]
Plus délicat que n'est la soie exquise,
Nature belle, ouvriere bien apprise,
L'or de son chef a filé sagement.
Mais donne-moi, ô grand'mere Nature,
Puisque tu mis en sa poitrine dure
Un cueur de fer, que mes yeux soient d'aimant.

First published in 1575 (B).

1. On the enumeration of the mistress's physical attributes, see supra, XVI, n. 10.
2. On this periphrasis for Venus, see supra, XVI, n. 3.
3. Expression reminiscent of Ariosto's portrait of Alcina; see Orlando furioso, ed. cit., I, 218, canto VII, xiv, v. 1: 'Bianca nieve è il bel collo'. However, 'froid' recalls the ice topos. See supra, LXXVIII, n. 2. This fusion of a compliment, paid to the mistress's skin, with a negative allusion to her cruelty is probably inspired by Petrarch, Canzoniere, ed. cit., p. 43, XXX, vv. 1-2: 'Giovene donna...più biancha et più fredda che neve'.
4. Vv. 7-8: see Ariosto, Orlando furioso, ed. cit., I, 218, VII, xiii, v. 3: 'quivi due dilze son di perle elette'.

CXV[1]

Du jour pognant la nuit fut refusée,
Et nous rioit l'estoile du bouvier,[2]
Et ja la vieille empeschant le foyer
Courbe, à la lampe achevoit sa fusée.[3]
Ma toutebelle & ma seule pensée,
Pour en amour ensemble nous plier,
De ses beaux bras venoit mon cou lier,
Et nue, à nu, je la tenoi pressée,
Quand un vilain, sorti de son sejour,
A haute voix va crier: il est jour!
Au roide jou attachant sa charrue.
Mes songes vains adonq'furent chassés,
Et ne trouvei que les draps amassés,
Cuidant serrer ma Cypris[4] toute nue.[5]

First published in 1575 (B).

1. Variation on the songe amoureux. See supra, XXVII, n. 1. On the particularly erotic treatment of this theme, see supra, XCV, n. 1 and p. 260.
2. Allusion to the constellation Boötes, popularly known as the ox-driver or herdsman. It is characteristic of the short summer nights, and is therefore evocative of the brevity of night, the point which Buttet is intending to convey.
3. Vv. 3-4: image possibly inspired by Tibullus, I, iii, vv. 83-88:

sanctique pudoris
adsideat custos sedula semper anus.
haec tibi fabellas referat positaque lucerna
deducat plena stamina longa colu;
at circa gravibus pensis adfixa puella
paulatim somno fessa remittat opus.

See also Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 290, 'L'Alouette', vv. 18-22:

Tu tombes comme une fusée
Qu'une jeune pucelle au soir
De sa quenouille laisse choir,
Quand au foüyer elle sommeille,
Penchant à front baissé l'oreille.

Compare also Ronsard, Sonets pour Hélène, I, ed. cit., XVII, 265, XXIV, vv. 1-2: 'Quand vous serez bien vieille, au soir à la chandelle,/Assise aupres du feu, devidant & filant...'.

4. Periphrasis for Venus. See supra, XVI, n. 3.

5. Vv. 5-14: the conceit of the lover's erotic dream disturbed by the announcement of dawn is an established conceit. See among others, A.M. Scholasticus, Greek Anthology: The Amatory Epigrams, CCXXXVII; Anacreon, Odes, XII; Ronsard, Meslanges, ed. cit., VI, 230, 'Odelette à l'arondelle'.

CXVI[1]

En ce val gai d'érables verdissans,
Et d'aubepins souëfs en fleur blemie,
O ronsignol,[2] tu hausses de t'amie
Une chanson, aux bois retentissans.
Les agnelets, compagnons se paissans,
Tondent l'émail du beau pré qui varie,
Et le loup caut les agnelets épie,
Et pour le loup les chasseurs sont aux champs.
Coup, de sur coup, le dur fresne couppé
Tumbe, à grand bruit; là, au clair ret trempé,
Un gros brochet dans la nef on attraine.
Là sont bergers complottans leurs ébats.
Moi, je me pein une que je n'ai pas:
Chacun ensuit où son plaisir le meine.

First published in 1575 (B).

1. This sonnet, is directly inspired by the conversation between Damoetas and Menalcas in Virgil's Eclogues, III, vv. 80-83; see in particular vv. 5-8 and v. 80:

DAMOETAS
Triste lupus stabulis, maturis frugibus imbres,
arboribus venti, nobis Amaryllidis irae.

MENALCAS
Dulce satis umor, depulsis arbutus haedis,
lenta salix feto pecori, mihi solus Amyntas.

2. Popular Petrarchist motif. See among others, Petrarch, Canzoniere, ed. cit., p. 12, X, vv. 10-11; Bembo, Rime, ed. cit., p. 554, LVI; Ronsard, Quatre premiers livres des odes: Bocage, ed. cit., II, 165, IV; Baïf, Amours de Francine, I, ed. cit., I, 33, XXV. On the source and

development of the nightingale image in the 16th century, see Laumonier, Ronsard: poète lyrique, pp. 450-453.

CXVII[1]

Un mont s'éleve,[2] à peu de gens ouvert,
Montré du ciel (& est lieu de faerie),
Où, tout ardent, richement se varie
Un écarboucle,[3] & quelquefois se perd.
Il est gardé par un dragon verd,[4]
Comme Prothée il se diversifie,
Et comme Iris,[5] mais en lui ne te fie,
S'il n'est en fin de neige tout couvert.
Si tu entens ma voilée écriture,
Esprit divin,[6] à qui l'alme Nature,
Comme à son fils, liberale a esté,
Tu obtiendras les dons des Hesperides,[7]
Le rameau seur,[8] la laine des Colchides,[9]
Et jouïras d'Atalante,[10] & Anté.[11]

First published in 1575 (B)

1. Enigma in the style of the jeux précieux of the Rhétoriqueurs. To date, only Ritter has drawn attention to it, and he admits to not understanding it; see Recherches sur le poète Claude de Buttet et son Amalthée, p. 153. For a further enigma, see supra, LII, vv. 13-14.
2. 'S'éleve': in the incipit, this appears as 's'élieve'.
3. A fiery red stone, of the garnet family.
4. Image probably inspired by the myth that a dragon, Ladon, watched over the golden apples in the garden of the Hesperides. See among others, Euripides, Madness of Hercules, vv. 394-399; Apollonius Rhodius, Argonautica, IV, vv. 1396-1398; Virgil, Aeneid, IV, vv. 483-486. The image creates a subtle link between vv. 5 and 12, where reference is made to the Hesperides. See infra, n. 7.
5. Messenger of the gods who could transform herself into a rainbow. See among others, Ovid, Metamorphoses, XI, vv. 589-591.

6. Amalthée is possibly being addressed.
7. The Hesperides were the guardians of the golden apples which Ge gave to Juno as a wedding present; although Buttet may be referring to the apples as the 'dons', it is equally possible that he is alluding to the voices of the Hesperides who, according to legend, were excellent singers. See among others, Euripides, Madness of Hercules, v. 394; Apollonius Rhodius, Argonautica, IV, vv. 1398-1399. Hence, if the sonnet is addressed to Amalthée (see supra, n. 6), 'les dons des Hesperides' can be interpreted as a periphrastic allusion to the excellent poetry which the lover will compose in her honour, if she reciprocates his affection.
8. On the laurel as a symbol of poetic glory, see supra, I, n. 7.
9. Allusion to the golden fleece which Jason set out to acquire in order to remove the curse on his family and to have the throne of Iolcus. For the most ancient and detailed account of this story, see Pindar, Pythian Odes, IV.
10. The swiftest of all mortals, who would only marry the suitor who was capable of winning a race against her. Hippomenes won because he followed Aphrodite's advice to drop three golden apples in succession, and Atalante wasted time collecting them. See among others, Ovid, Metamorphoses, X, vv. 560-707, with particular reference to vv. 560-680. The role of the golden apples creates an implicit link with the allusion to the 'dons des Hesperides' in v. 12 (see supra, n. 7).
11. A giant who was renowned as the strongest wrestler in Libya, and who remained invincible providing he remained in contact with the ground. However, Hercules defeated him. See among others, Apollodorus, The Library, II, v, 11; Pindar, Isthmian Odes, IV, vv. 52-54; Juvenal, Satura, III, vv. 88-89.

CXVIII[1]

En moi, sans fin, vivra la remembrance
Contre les ans à tout perdre dispos,
Du jour coulé en tant d'amis propos,
Qui quatre mois te separa de France.
Au paravant, flottoit mon asseurance
Qu'en toi de moi quelque soin fut enclos;
Ores, certein, en naitroit mon repos,
Si ton départ n'eut tué ma constance.
Un pur crystal pendoit à tes beaux yeux,
Quand main, sur main, d'un regret soucieux,
A dieu, dis-tu, je te pri ne t'ennuie.[2]
Ton oeil allors, mais doux soleil luisant,
Fut tant d'humeurs de mon cueur épuisant,
Que par les miens, j'en verse une grand'pluie.[3]

First published in 1575 (B).

1. On the theme of the mistress's absence, see supra, XCI, n. 1.
2. Vv. 9-12: for the evocation of the farewell, see supra, XCI, n. 5.
3. Commonplace Petrarchist image. See among others, Petrarch, Canzoniere, ed. cit., p. 89, LXVI, vv. 27-28: 'fia dinanzi a'begli occhi quella nebbia/che fa nascer d'i miei continua pioggia'; Baïf, Amours de Francine, II, ed. cit., I, 192, XLIII, v. 1: 'Pleurez, pleurez, mes yeux, une pluye eternelle'.

CXIX[1]

Dans son jardin, l'angelique[2] beauté
(Las, qui me perd!) s'assit au saint ombrage
D'un beau laurier, qui targua son visage,
Au trait ardent par Apollon jetté.[3]
Tout le lieu gai rampli de nouveauté,
Tôt s'honnora de l'honneur de nostre âge,[4]
Quand d'une voix divine outre l'usage,
Sa bouche belle a doucement chanté.
Le ciel courbé lui presta son oreille,
Si fit la terre, & en cette merveille,
L'air s'azurant oncq'tel chant ne sentit.
Seine dormante avec ses moittes filles
(Au prochein bord), les Naiades gentiles,[5]
Se reveillant, de joie en retentit.6

First published in 1575 (B).

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1. The motif of the mistress sitting in the garden, singing is possibly inspired by Petrarch, Canzoniere, ed. cit., p. 307, CCXLIII, vv. 1-4:

Fresco, ombroso, fiorito et verde colle,
ov'or pensando et or cantando siede,
et fa qui de'celesti spiriti fede,
quella ch'a tutto 'l mondo fama tolle.

Compare in particular the minor details which the two respective descriptions have in common: in v. 1, Buttet recalls his mistress's divine status through the adjective 'angelique'; similarly, in v. 3, Petrarch alludes to Laura's celestial affinities. In vv. 2-4, Buttet evokes the shadiness of the garden, as does Petrarch in v. 1. For a variation on the motif, see Ronsard, Amours, ed. cit., IV, 127, CXXXI, vv. 1-2:

'Voyci le boys, que ma sainte Angelette/Sus le printemps anime de son chant'. The importance given to the charm of the mistress's voice recalls, and is to some extent inspired by, neo-Platonic theory which attached a particular significance to the role of the voice in the process of falling in love.

2. On the Platonic/neo-Platonic significance of this reference, see supra, II, n. 5.

3. Periphrastic allusion to the rays of the sun; in classical texts, Apollo is identified with Helios, the sun-god. See supra, XVI, n. 1.

4. Commonplace Petrarchist idea, although Buttet's expression of it closely imitates Petrarch, Canzoniere, ed. cit., p. 427, CCCXLIV, v. 5: 'Quella che fu del secol nostro honore'. See among others, Magny, Amours, ed. cit., p. 41, XV, vv. 3-4: 'l'objet de mon idolatrie/De son parfait nostre siecle redore'.

5. Fresh water nymphs. See among others, Ovid, Metamorphoses, XIV, v. 557.

6. Vv. 9-14: popular Petrarchist conceit that the mistress's voice is capable of charming the natural world; it has a precedent in Ovid's description of Canens's voice, Metamorphoses, XIV, vv. 338-340:

> silvas et saxa movere
> et mulcere feras et flumina longa morari
> ore suo, volucresque vagas retinere solebat.

Ovid's evocation of the reaction of the rivers (v. 339) may have inspired Buttet's reference to the Seine (v. 12). The reference to the sky's reaction (vv. 9-11) may have been inspired by Ronsard, Amours, ed. cit., IV, 87, LXXXVII, vv. 9-11:

> Le ciel ravy, que son chant esmouvoyt,
> Roses, & liz, & girlandes pleuvoyt
> Tout au rond d'elle au meillieu de la place.

For less direct comparisons, see among others, Petrarch, Canzoniere, ed. cit., p. 218, CLXII, v. 3: 'piaggia ch'ascolti sue dolci parole'; Baïf, Amours de Francine, I, ed. cit., I, 49, XL, vv. 7-8: 'Est-ce doux parler, dont le mieleux ruisseau/Bagne l'esprit tiré par l'oreille ravie?'.

CXX[1]

Horloge heureux, dont le départ je pleure,
Sentant venir ma procheine douleur,
Puisqu'or'il faut par destin, ou malheur,
Que ton tresor à moi plus ne demeure,
Las, feras-tu jamais approcher l'heure
Qui brisera la tant dure rigueur
D'une qui onq'ne laissera mon cueur,[2]
Non, quand le ciel mandera que je meure.
Or'à Dieu donc', puisqu'il faut déplacer.
Ah, que ne puis-je ores te dépecer!
Un brin de toi me seroit allegeance.
Mais ne povant t'oter ce que tu as,
De ton riban je serrerei mon bras,[3]
Aiant de toi à jamais souvenance.

First published in 1560 (A): [LXXXVII]. Variant from A.
13. cernerei

1. Combination of two themes: (i) the evocation of the mistress's possessions (see supra, XLV, n. 1) (ii) the mistress's departure (see supra, XCI, n. 1).
2. On the obsession amoureuse, see supra, XXXII, n. 3.
3. Image reminiscent of Baïf, Amours de Francine, II, ed. cit., I, 214, LXIII, vv. 1, 3-4:

Je ne puis me souler, ô Chainette amiable,
...de tes chainons d'or et mon col empescher
Et mes bras prisonniers en chartre souhetable.

CXXI[1]

Au ciel montroit la tresbelle Cynthie,[2]
Sa double corne, & les traits tenebreux;
Claire forçoit en meints differens feux,
(Comme à l'envi), meinte estoile sortie,
Quand la beauté clerement départie
De son palais, à brandons lumineux,
Allant au bal, & aux solemnels jeux,
Je rancontrei, de moi non advertie.
Retirés-vous, ô veincues estoiles,[3]
Ce di-je lors, dessous les nueux voiles.
Laisse, Cynthie honteuse, les hauts cieux:
Puisque l'on voit meintenant sur la brune,
Avec ses feux, une plus belle lune
Cà-bas en terre éclairer à noz yeux.[4]

First published in 1575 (B).

1. Variation on the belle matineuse. See supra, VIII, n. 1.
2. Surname of Diana, derived from the name of her birthplace, Mount Cynthus. See among others, Horace, Carmina, III, xxviii, v. 12. On Diana, see supra, XVI, n. 6.
3. Popular Petrarchist motif that the mistress's eyes surpass the stars. See among others, Ronsard, Meslanges, ed. cit., VI, 154, 'Elégie à Janet peintre du roy', vv. 50-51: 'De ses beaux yeux la grace naturelle,/Qui font vergongne aus estoilles des cieus'; Desportes, Amours de Diane, I, ed. cit., I, 42, XI, v. 5: 'Son oeil rend la splendeur des astres surmontée'.
4. For the motif of the mistress as a source of light, see supra, II, n. 8.

CXXII[1]

O par un mal qui puissant démolit[2]
Toute raison,[3] plume, en ton labeur vaine,
Qui vas peignant sur ce papier ma peine,
Qu'encores mieux de sur mon front on lit,[4]
Puisqu'à grand tort ton travail n'amollit
Ce cueur, mais roc de ma dure inhumaine,
(Dure, qui croit sa victoire hauteine,
Si par ses yeux Amour m'ensevelit),[5]
Ne di plus mot. O mignonne honnorée!
Du cyne Tusque[6] à ma faveur tirée
Par Eraton,[7] si on vient s'enquerir
A qui tu es, écri comme estant mienne,
Une beauté, passant la Cyprienne,[8]
Qui t'a fait choir, m'a forcé de mourir.

First published in 1575 (B).

1. Variation on the lover's apostrophe to his poetry. See supra, LIV.
2. 'Démolit': incipit states 'demollit'. There is no evidence that double l was common in the orthography of démolir (See FEW, III, 37-38). The double l of the incipit form makes the verb ressemble mollir or amollir. It is impossible to ascertain if Buttet intended to use the incipit form in the text of the sonnet. Demollir may be a deliberate hapax; certainly, the idea of the lover's reason being softened is analagous with that of it being demolished.
3. Vv. 1-2: for the conceit that love destroys reason, see supra, IV, n. 6.
4. Vv. 3-4: for a similar image and possible source, see Petrarch, Canzoniere, ed. cit., p. 108, LXXVI, v. 11: ''l cor negli occhi et ne la fronte o scritto'. Also, see Ronsard, Amours, ed. cit., IV, 144, CL, v. 4: 'les

douleurs m'apparoyssent au front'.
5. On the wounding eye topos, see supra, III, n. 7.
6. 'Tusque': indirect allusion to Petrarch, who was Tuscan.
7. Muse of love poetry. See Hesiod, Theogony, v. 78.
8. Periphrasis for Venus. See supra, XVI, n. 3.

CXXIII

Nul sammedi ne passe sans soleil,
Ni sans amant n'envieillit belle Dame.
Laissant à part le divin de ton ame,[1]
Qui vit jamais corps sur terre pareil?
Que quiers-tu doncq', ô des cueurs doux reveil?
Pourquoi ainsi pour t'aimer je me pasme?[2]
Pourquoi je suis & la voile, & la rame
D'Amour, qui est mon pillot sans conseil?[3]
Je ne suis seul que ta merveille pique,
Mais comme on vit que l'Hercule Gallique
Tint par l'oreille un long peuple ocieux,[4]
Ta grand'beauté unique, & indontée,
Toute la France à te voir arrestée
Autour de toi, enchaine par les yeux.[5]

First published in 1575 (B).

1. On the mistress's divinity, see supra, II, n. 5.
2. On the debilitating effects of love, see supra, II, n. 6.
3. On this conceit, see supra, XLIII, n. 2.
4. Vv. 10-11: reference to the Lucianic Hercules Gallicus. In his Hercules Gallicus, Lucian describes how in Gaul, Hercules was depicted with his tongue pierced through by a rope to which were attached many people. This symbolised that power lay in words not in physical strength. This symbol was widely adopted by the Humanists, following the editing of Lucian's complete works in Florence in 1496 and the first translation into Latin in 1506. On the symbol, see Geofroy Tory, Champ Fleury, edited by J.W. Jolliffe, Classiques de la Renaissance en France: série d'éditions publiées sous la direction de M.A. Screech (Yorkshire, S.R. Publishers/New York, Johnson Reprint Corporation/Paris, La Haye: Mouton

& Co, 1970), fols 111 v° ff:

> Les Francois en leur lāgue maternelle appellent Hercules Ogmiū. & le figurēt en painture dune facon nouuelle & inusitee...cedit vieux Hercules tire apres luy vne merueilleusement grande multitude dhōmes & femmes tous attaches lung a part de l'autre par loreille. Les liens estoient petites chaines dor & dambre...le paintre...percea la langue du Dieu Hercules, a la quelle toutes ces chaines estas atachees...Et ce q̄ tu voys que ce vieulx Hercules tire de sa langue tous ces hommes liez par loreille, ce nest autre chose en significatiō que langage aorne.

See also M-R Jung, Hercule dans la littérature française du XVIe siècle: de l'Hercule courtois à l'Hercule baroque, Travaux d'Humanisme et Renaissance, 79 (Genève, Droz, 1966), pp. 73-93; C-A Mayer, Lucien de Samostate et la Renaissance française, La Renaissance Française: éditions et monographies, 3 (Genève, Slatkine, 1984), pp. 17, 22, 31, 133.

5. Vv. 12-14: on the theme of love awakened through the eyes, see supra, II, n. 4.

CXXIV[1]

En vain pour moi tapissée campagne,
Toi, Philomele,[2] interrogant les bois,
Antres barbus, plus écartés, & cois,
Honteuse Echo,[3] ame de la montagne,
Val crystallin qu'en mes pleurs je rebágne,
Rocs obstinés, pins aux corps longs, & droits,
Vous animaux, errans, seurs des abbois,
A vostre gré, & toi, Muse compagne,
Sylvains cornus,[4] à mes pleintes tournés,
Esprits amans, si çà vous vous tenés,
Sentans encor'apres mort peine telle,
Or'meintenant que durs ne me deignés
D'aucun secours, las, aumoins témognés
A l'avenir, des maux que j'ai par elle.

First published in 1575 (B).

1. Apostrophe to Nature in the Petrarchist manner. See among others, Petrarch, Canzoniere, ed. cit., p. 218, CLXII; Sannazaro, Rime disperse, ed. cit., p. 229, VIII; A. Bevilacqua, Rime diverse, II, fol. 55 r°, 'Herbe felici, & prato auenturoso'. Although the movement of Buttet's sonnet is similar to, and may have been inspired by, these Italian models, it is more probable that it is directly imitated from Ronsard's imitation of Bevilacqua's sonnet. See Amours, ed. cit., IV, 59, LVII:

Ciel, air, & vents, plains & montz descouvers,
Tertres fourchuz, & forestz verdoyantes,
Rivages tortz, & sources ondoyantes,
Taillis rasez, & vous bocages verds,
Antres moussus à demyfront ouvers,
Prez, boutons, fleurs, & herbes rousoyantes,
Coustaux vineux, et plages blondoyantes,

Gastine, Loyr, & vous mes tristes vers:
Puis qu'au partir, rongé de soing & d'ire,
A ce bel oeil, l'Adieu je n'ay sceu dire,
Qui pres & loing me detient en esmoy:
Je vous supply, Ciel, air, ventz, montz, & plaines,
Tailliz, forestz, rivages & fontaines,
Antres, prez, fleurs, dictes le luy pour moy.

Like Ronsard, Buttet enumerates many more elements of the natural world than the Italian models do. Similarly, he mentions each one briefly before quickly proceeding to address the next one; this sustains a rapid rhythm absent in Petrarch and Bevilacqua who prolong their individual addresses. See Petrarch, ibid., vv. 1-2: 'Lieti fiori et felici et ben nate herbe/che madonna pensando premer sole'; Bevilacqua, ibid., vv. 1-4:

Herbe felici, & prato auenturoso
De l'alma Abscintia mia, ch'io sola chieggio,
Souente grato & honorato seggio,
Et al piu caldo Sol dolce riposo.

2. Philomela, daughter of the Attic King Pandion, was raped by her brother-in-law, Tereus; after she and her sister, Procne, had avenged this crime, they were transformed into birds. Whilst in Greek versions of the myth Philomela became a swallow and Procne a nightingale, Latin versions state, like Buttet,that it was the other way round. See among others, Apollodorus, The Library, III, xiv, 8; Ovid, Metamorphoses, VI, vv. 424-674; Hyginus, Fabulae, XLV.
3. On Echo, see supra, CXI, n. 3.
4. Silvanus was the Latin deity of fields, their boundaries, orchards and woods. He is often referred to in the plural because it was usual for each estate to have three Silvani, a Silvanus domesticus, a Silvanus agrestis, and a Silvanus orientalis. The idea that he was horned derives from his identification in later classical texts with Pan.

CXXV[1]

Brave palais, citoien & champestre,[2]
Des Dieux bourgeois, & Faunes[3] habité,
Maison aux bois semblant une cité,
Des rois chasseurs le paradis terrestre,
Ta source d'eau mit au clair jour ton estre,
Et ton beau nom,[4] quand François invité
A te bastir,[5] propre à sa roiauté,
Te fit témoin de l'esprit de ton maitre.
Le ciel ami, tout réponde à ta gloire,
Et toi, ô tens, saccageant la memoire,[6]
Qu'il soit laissé des Nymphes le sejour.
Un oeil divin là r'assaillit mon ame,[7]
Quand rancontrant (sans i penser) Madame,
Je me vi pris dans la trappe d'Amour.8

First published in 1575 (B).

1. Evocation of the historical setting to form a background to the innamoramento. For a possible source, see Ronsard, Bocage, ed. cit., VI, 69, 'A Pierre de Pascal du païs de Languedoc', vv. 83-84: 'L'an d'apres en avril, Amour me fit surprendre,/Suivant la court à Blois, des beaux yeus de Cassandre'. Like Ronsard, Buttet sets the innamoramento in a real place, in a palace, emphasises how Love took him unawares, and describes the role of the eyes in the encounter. On the innamoramento, see supra, II, n. 1.
2. Château of Fontainebleau, situated in the forest of the same name and traditionally used for hunting, although François I, who was responsible for the most extensive architectural development of the palace, used it as his principal residence for much of his reign.
3. Mythological woodland creatures, associated with the Latin rural deity, Faunus.

4. The name 'Fontainebleau' derives from the fountain Bliaud or Eblaud.
5. In 1528, François I initiated the rebuilding and considerable extension of the château; most notable of those artists and architects commissioned were Gilles Le Breton, Sebastiano Serlio, Philibert Delorme and Primaticcio. For a brief study of these developments, see A. Blunt, Art and Architecture in France 1500 to 1700, The Pelican History of Art, fourth edition (Harmondsworth, Middlesex, England, Penguin Books Ltd, 1980), pp. 50, 53, 54-57, 61-66 et passim.
6. On this theme, see supra, LXXII, n.
7. For this topos, see supra, III, n. 7.
8. On Love as a trap, see supra, III, n. 1.

CXXVI[1]

Volontiers, je voudroi estrener voz beaux yeux
D'un vers pourtrait au vif, mais l'archer dieu[2] qui [couche]
Là dedans,[3] pour mander aux cueurs une écarmouche,
Sans secours se rendroit de moi victorieux.[4]
D'estrener voz cheveux ils n'ont besoin de mieux,
Car de pres ils font honte au plus fin or de touche;[5]
Vostre front, vostre teint, & vostre belle bouche,
Surpassent les beautés des mignonnes des Dieux.
Avec tant de presens le ciel vous fait largesses
De graces, de vertus, d'honneurs, & de richesses,[6]
Lui-mesme enamouré de l'euvre qu'il a faitte.
Toutefois, vous voulant dignement estrener,
Ce seul mot je vous puis pour estreine donner,
Que ne puis donner rien, vous voiant si parfaitte.[7]

First published in 1575 (B).

1. On the enumeration of the mistress's attributes, see supra, XVI, n. 10.
2. For the personification of Love as an archer, see supra, XIII.
3. For this conceit, see supra, XXXII, n. 2.
4. Vv. 1-4: on the wounding eye topos, see supra, III, n. 7.
5. Compare Petrarch, Canzoniere, ed. cit., p. 53, XXXVII, vv. 81-82: 'Le treccie d'or che devrien fare il sole/d'invidia molto ir pieno'.
6. On the divine provenance of the mistress's attributes, see supra, XVI, n. 10.
7. Vv. 13-14: on the poet's inability to describe

sufficiently the mistress's beauty, see <u>supra</u>, XVIII, n. 4.

CXXVII[1]

Vefve France, n'aguere invincible puissance,
Bras dextre de l'Europe (ô ciel!) & meintenant
Le grand ábime ouvert du monde ruinant,
Qui à ton jeune roi[2] rons toute obeissance,
Pour t'estre outrecuidée, en ta propre inconstance,
Suivant la nouveauté,[3] à ta fin t'amenant,
Le grand juge d'enhaut ton loier te donnant,
Arme tes propres mains à la juste vengeance.
Vous estes à vrai dire, ô mitrés élephans,[4]
Cause de tout ceci, & vous, povres enfans,
Tous aveuglés au fer, ah, que voulés-vous faire?
Vous allaiter au fiel de cet Hydre maudit?[5]
Oiés ce que de CHRIST la chere épouse[6] dit,
Et ne vous souillés plus au sang de vostre mere.

First published in 1575 (B).

1. Further sonnet inspired by the civil unrest in France caused by the Wars of Religion. See supra, CX, n. 1.
2. Probably Charles IX. See supra, CX, n. 5.
3. Reference to Protestantism.
4. 'Mitrés élephans': although this is obviously a satirical allusion to the Church, the source of the image remains obscure.
5. On the Hydra, see supra, LXII, n. 4. Buttet's allusion to the Hydra in this context may be inspired by Ronsard, who on several occasions evokes it as a symbol of political strife. See for example, Trois livres du recueil des nouvelles poësies, II, ed. cit., XII, 173, 'Compleinte à la royne mère du roy', v. 16; Paeanes sive Hymni in triplicem victoriam, felicitate Caroli IX, Galliarum Regis invictissimi, & Henrici fratris, Ducis Andegavensis virtute partam, ed. cit., XV, 377, 'L'Hydre deffaict ou la louange de monseigneur le duc d'Anjou

frere du roy'; Le Proces par Pierre de Ronsard Vandosmois à tresillustre Prince Charles Cardinal de Lorraine, ed. cit., XIII, 22, v. 100 (variant of 1584-87).
6. New Testament metaphor signifying the Church. See Ephesians 6. 25-32.

CXXVIII

Ne cherche point, Sophoclien Jodelle,[1]
Un haut sujet chez les antiques Grecs,
Pour faire entendre à ton Paris[2] apres
Les cris tragics de ta Muse immortelle.
La France, (helas, non plus roine si belle!),
Mort son Henri,[3] outrée de regrets,
Et par les siens meurtrie tout expres,
Soit ton theatre, en veuë universelle.
Fai un Roi jeune,[4] & des partisans Princes,
Loin effroians les Chrestiennes provinces,
Brigant son septre au François échaufaut.
Et le commun qui, mutin à toute heure,
Seduit, demande une regle meilleure,
Et déreglé ne sçait ce qu'il lui faut.

First published in 1575 (B).

1. Etienne Jodelle (1532-1573), generally recognised as one of the Pléiade or at least of the Brigade. Balmas suggests that this sonnet, inspired by the Wars of Religion, was written several years before it was published, and that Buttet included it in the 1575 recueil in hommage to Jodelle, and in place of a composition specifically commemorating his death. See Etienne Jodelle: oeuvres complètes, ed. cit., I, 53-54; ibid., II, 488. Apart from this sonnet, I have found no other information concerning Buttet's relationship with Jodelle (see supra, p. 173). The adjective, 'sophoclien' is an indirect reference to Jodelle's tragedies, and implies that Buttet considers Jodelle to be as important to French tragedy as Sophocles was to Greek tragedy. Jodelle is generally acknowledged as one of the most

important pioneers of the genre and of the rebirth of classical theatre in French literature. Of the tragedies which Jodelle wrote, only two are extant, the Cléopatre captive (performed 1553) and the Didon se sacrifiant (performed after Cléopatre captive, circa 1553). On Jodelle's tragedies, see Balmas, Un poeta del rinascimento francese: Etienne Jodelle, ch. 4 and 5.

2. This allusion to Jodelle's links with Paris, his birthplace, is possibly part of a general trend adopted by his contemporaries. See Balmas, Un poeta del rinascimento francese: Etienne Jodelle, p. 3; having drawn attention to the frequency with which they mention him in connection with the city, he concludes:

> Salve le proporzioni storiche anche per Jodelle, quel suo essere 'parisien' significherà qualche cosa, proprio nei confronti degli altri poeti del suo tempo, come si è detto, agli occhi dei quali cio deve essere valso a spiegare e a far ammirare, o a fargli perdonare, certe caratteristiche della sua poesia, la cerebralità, l'oscurità, la guizzante ma spesso inutile concettosità, la assoluta mancanza d'abbandono e di ingenuità, formendo il primo elemento per un giudizio, una definizione, ed una differenzazione.

3. Allusion to the death of Henri II, on 10 July 1559. On this event, and Buttet's commemoration of it, see supra, pp. 86-87, 88-89.

4. Probably Charles IX. See supra, CX, n. 5.

CXXIX[1]

Hé, qui aura çà bas constante place!
Hé, quel repos! helas, quelle union!
Si la foi stable, & la religion
Se ront aussi, & par le tens se passe!
Les lieux plus saints qu'on profane, & fracasse,
Sont désolés: ô, ô confusion,
Le Vice est roi; la cruelle Enion[2]
Toute la Gaule au fer luisant rebrasse.
Helas, helas, de deux maisons[3] la haine
Pousse le peuple avec rage inhumaine
Contre l'Eglise allumant son flambeau.
Prince,[4] pour Dieu, quite-moi ces batailles:
Tu sçais comment les Romaines murailles
Au grand Bourbon servirent de tombeau.[5]

First published in 1575 (B).

1. Further sonnet inspired by the Wars of Religion, (see *supra*, CX, n. 1) although it is here fused with the traditional theme of the inconstancy of the world. On this theme, see among others, Horace, *Carmina*, II, xi, vv. 5-12; *ibid.*, II, xv; Lorenzo dei Medici, *Rime*, ed. cit.,I, 183, XLII; Ronsard, *Quatre premiers livres des odes*, II, ed. cit., I, 208, XII, 'A René d'Oradour abbé de Beus'; Du Bellay, *Vers lyriques*, ed. cit., III, 15, IV, 'De l'inconstance des choses au seigneur Pierre de Ronsard'; Tahureau, *Oraison...au roy: de la grandeur de son regne, et de l'excellence de la langue françoyse. Plus quelques vers du mesme autheur dediez à Madame Marguerite*, ed. cit., p. 454, V, 'A P. Tahureau son frere, de l'inconstance des choses'. For a comprehensive study of the theme and its various facets, see Quainton, *Ronsard's Ordered Chaos*.
2. Enyo, Greek goddess of war, renowned for her delight

in death and bloodshed. See among others, Homer, Iliad, V, vv. 333, 592-593; Aeschylus, Seven against Thebes, v. 45.
3. Allusion to the two main factions of the Wars of Religion, the Guise and the Coligny families.
4. Terreaux identifies this 'prince' as Charles IX. See supra, CX, n. 5. However, this depends upon when the sonnet was composed: as Charles IX became king in 1560, thereafter he was no longer known as a prince, hence the sonnet can only be addressed to him if it was written before his coronation. If it was written afterwards, then it is possible that his brother, the future Henri III, is being addressed. Henri succeeded Charles in 1574, and so was still a prince just before the Amalthée was published. Alternatively, the term 'prince' may be used here with a more general application.
5. Vv. 13-14: allusion to Charles III, eighth duke of Bourbon (1490-1527). He formed a personal army and led it in an invasion of Italy as far as Rome; during the assault on the city, he was mortally wounded.

CXXX[1]

Vous qui deviés estre sel de la terre,
Port aux lassés, & lumiere aux errans,
Mais débordés tout ainsi que torrans,
Couriés au vice, & avanciés la guerre;
Vous qui avés les grans clefs de Saint Pierre,
Ses heritiers,[2] mais bien loin de ses rangs,
Par nonchaillance, & pour estre ignorans,
Or'vous sentés le malheur qui nous serre.
Ah, las des lieux sacrés au saint service,
Vous avés fait magazins d'avarice;
Pourtant le Fort est sur nous indigné,
Et en son ire a ébranlé voz mitres,
Qui de pasteurs n'avés eu que les titres,
Pour trop avoir son trouppeau dédeigné.[3]

First published in 1575 (B).

1. Further sonnet inspired by the Wars of Religion. See *supra*, CX, n. 1. Its tone is reminiscent of, and may have been influenced by, the sonnets in Du Belllay's *Regrets* which also treat the subject of clerical decadence and hypocrisy; see *Regrets*, ed. cit., II, 135, CV; *ibid.*, 147, CXIX, *et passim*. On satirical poetry against the Church, with particular reference to the influence of the *Regrets*, see M. Soulié, 'L'Imitation formelle des sonnets satiriques de Du Bellay chez les poètes protestants du XVIe siècle' in *Le Sonnet à la Renaissance*, pp. 215-225.
2. The papal successors of Saint Peter, the first holder of the keys, hence the Roman Church is here being addressed. On Saint Peter's keys, see Matthew 16. 13-20.
3. Vv. 13-14: pastoral imagery directly inspired by the *Bible*. See Numbers 28. 16-17; II Samuel 5. 2; John 10. 1-8, *et passim*.

CXXXI[1]

Atteint à mort du doux mal[2] qui m'empestre,
Par deux beaux yeux sur mon cueur dépités,[3]
Laissant trop tard la roine des cités,[4]
Je me portois au chasteau de Bicestre.[5]
Au lieu désert là gisoit sur sa destre
Un chevailler, beau en toutes beautés,
Tenant au pié de deux saules plantés,
Par un frein d'or, son grand coursier adestre.
Ce beau guerrier languissoit tout d'angoisse,6
Mi-mort nommant cruelle ma Deesse,
D'un dur regret profondement atteint.
Son désespoir lors me fut secourable,
Et connu bien (en mon heur miserable)
Que ne suis seul qui par elle se pleint.

First published in 1575 (B).

1. This sonnet is almost certainly an indirect imitation of two passages in Ariosto's Orlando furioso. The image of the poet who comes upon a wounded knight recalls Angelica's sighting of Sacripante. See Orlando furioso, ed. cit., I, 50-54, canto I, xxxix-xlviii, and in particular xxxix, vv. 5-8, -xl, vv. 1-4:

Il cavalliero in riva al fiume scende
sopra l'un bracio a riposar le gote;
e in un suo gran pensier tanto penètra,
che par cangiato in insensibil pietra.

Pensoso più d'un ora a capo basso
strette, Signore, il cavallier dolente;
poi comincio con suono afflitto e lasso
a lamentarsi si soavemente.

It also recalls Bradamante's encounter with Pinabello. See Orlando furioso, ed. cit., I, 79-87, canto II, xxxiv-lvii, and in particular xxxiv, vv. 7-8-xxxv, vv. 1-8:

> Quivi, come i begli occhi prima torse,
> d'un cavallier la giovane s'accorse;
>
> d'un cavallier, ch'all ombra d'un boschetto,
> nel margin verde e bianco e rosso e giallo
> sedea pensoso, tacito e soletto
> sopra quel chiaro e liquido cristallo.
> Lo scudo non lontan pende e l'elmetto
> dal faggio, ove legato era il cavallo;
> ed avea gli occhi molli e 'l viso basso,
> e si mostrava addolorato e lasso.

Like Ariosto, Buttet describes the knight from the perspective of a character involved in the narrative, and not from the more impersonal stance of the author. Like Sacripante and Pinabello, the knight suffers extreme anguish because of his unrequited love. In this respect, the similarity is particularly perceivable between Sacripante and the knight: they both inveigh against the mistress's cruelty; see Buttet, v. 10; Ariosto, op. cit., I, 52, canto I, xliv. Pinabello laments instead because his mistress has been kidnapped; see Ariosto, op. cit., I, 80-87, canto II, xxxvii-lvii. However, he also identifies love as the specific cause of his grief; see Ariosto, op. cit., I, 87, canto II, lvii, vv. 7-8: 'Or giudicate s'altra pena ria,/che causi Amor, puo pareggiar la mia'. The lover in Buttet's sonnet is aware that his mistress has other suitors (see vv. 13-14), as is Sacripante (see Ariosto, op. cit., I, 51-52, canto I, xli, vv. 4-6; xliv, vv. 1-2).

2. Commonplace Petrarchist antithesis. See supra, VI, n. 3.

3. On the wounding eye topos, see supra, III, n. 7.

4. Presumably Paris.

5. The château of Bicêtre, built in 1285 by Jean de Pontoise, Bishop of Winchester, was situated just outside Paris in the Sceaux region.

6. On the debilitating effects of love, see supra, II, n. 6.

CXXXII[1]

O vie non, mais tousjours vive peine,[2]
Barque de verre[3] en la grand'mer d'erreur,
Sous pluie, & vens, de longs soupirs, en pleur,
Par durs rochers d'infortune certeine![4]
Ores je sen ta promesse si vaine,
Que j'ai, ô mors, envie sur vostre heur,[5]
Et de ceux-là grand'pitié, & douleur,
Qui viendront naitre en cette fable humaine.
Quel reconfort? il n'est qui le m'ottroie,
Puisque le ciel par signe ne m'envoie
Si grand' tormente avoir quelque sejour.
Sera jamais que mon aube venue,
Claire forçant cette nuit trop connue,[6]
M'apporte au port l'asseurance du jour?[7]

First published in 1575 (B).

1. Sonnet inspired by Sannazaro, Sonetti e canzoni, ed. cit., p. 149, XIX:

O vita, vita non, ma vivo affanno,
nave di vetro in mar di cieco orrore,
sotto pioggia di pianto e di dolore
che sempre cresce con vergogna e danno,
le tue false promesse e'l vero inganno
mi han privo si d'ogni speranza il core,
ch'io porto invidia a quei che son già fore
et ho pietà degli altri che verranno.
Quando vid'io mai di sereno o lieto?
quando passo quest'alma ora tranquilla?
quando il mio cor fu libero o quïeto?
quando senti'mai scema una favilla
de l'incendio infelice, ove io mi acqueto,
per più non ritenar Cariddi e Scilla?

2. See among others, Petrarch, Canzoniere, ed. cit., p. 217, CLXI, v. 7: 'O faticosa vita'; ibid., p. 457, CCCLXVI, v. 84: 'non è stata mia vita altro ch'affanno'.
3. On the boat metaphor, see supra, VI, n. 5.
4. On the stormy sea symbol, see supra, VII, n. 2.
5. On the poet's desire for death as respite from suffering, see supra, XLI, n. 2.
6. Vv. 12-14: on the use of light and darkness as symbols of happiness and torment, see supra, II, n. 9.
7. On the port symbol, see supra, VI, n. 5.

CXXXIII[1]

Le noir & blanc, principe des couleurs,
Sont les sujets là où mon cueur se fonde:
Le noir estoit avant que fut le monde,
Le blanc montra du monde les valeurs.
Quand ce beau ciel, clair en tant de lueurs,
Contre-tourna sa grand'machine ronde,[2]
L'eternité du seul present feconde,
Lors de trois tens roüa ses profondeurs.[3]
Le grand chaos en blancheur s'altera,
Quand le soleil tout l'univers dora.
Bas fut le noir, la terre en l'air pendante,
Le blanc dessus, tournans en cette loi.
Tout en ce point resuit ma blanche foi,
Ma fermeté, en son tour permanente.[4]

First published in 1575 (B).

1. Fusion of the theme of the lover's fidelity with the popular Humanist theme of the Chaos and the creation of order in the world. For a detailed study of the sources and development of the latter theme, see Merrill and Clements, Platonism in French Renaissance Poetry, ch. 1. For a similar use of the chaos-harmony theme as a parallel with the relationship between the lover and his mistress, see among others, C. Zancaruolo, Rime diverse, II, fol. 94 vo, 'Si come, quando Dio nei raggi ardenti'; Du Bellay, Olive, ed. cit., p. 118, LXIV.
2. 'Machine ronde': popular metaphor for the earth. For the same expression, see among others, Scève, Délie, ed. cit., p. 148, LIII, v. 1; Ronsard, Meslanges, ed. cit., VI, 190, v. 274, 'L'Hinne de Bacus à Jan Brinon'.
3. Allusion to the third circle, occupied by Venus. See Plato, Timaeus, 38D.
4. Vv. 13-14: for a similar conceit, see among others, Du

Bellay, Olive, ed. cit., p. 125, LXXII, vv. 1-4:

Ce voile blanc, que vous m'avez donné,
Je le compare à ma foy nette et franche:
L'antique foy portoit la robe blanche,
Mon coeur tout blanc est pour vous ordonné.

Also, see Tyard, Erreurs amoureuses, II, ed. cit., p. 195, V, vv. 5-6: '"O couleur blanche, ennemie fatale/Du noir, couleur à fermeté donnée"'. Colour symbolism was popular throughout the 16th century. See among others, Marot, Epîtres, ed. cit., I, 119, VII; idem, Oeuvres lyriques, ed. cit., III, 181, XVII (chanson VIII). However, see Rabelais's satire of this in Gargantua: première édition critique faite sur l'editio princeps, edited by R. Calder and M.A. Screech (Genève, Droz/Paris, Minard, 1970), pp. 64-78, ch. 8-9.

CXXXIV[1]

Tu pourras bien en dueil me consommer,
Tu pourras bien de moi estre élognée,
Et ne pourras par merci dédaignée,
Ma fermeté en mille ans entamer.
Plutôt les eaux de l'Atlantique mer
Seches seront, & la terre bágnée,
Et sus Amour la victoire gágnée,
Que je soi las, ni faché de t'aimer.
Ni le plus beau des plus belles beautés,
Ni le plus dur de tes grans cruautés,
Onq'ne feront que ton amour je quitte.
La Mort, le Tens, peut tout rompre, & casser:[2]
La Mort, le Tens n'ont povoir d'effacer
Ta grand'beauté, dedans mon cueur écrite.

First published in 1560 (A): [CIX]. Variant from A.
10. Ni le plus dur des dures cruautés

1. Sonnet developed by two techniques frequently used in amatory poetry in the treatment of the theme of the lover's constancy. For the enumeration in vv. 1-4, 9-14, of possible obstacles undermining the lover's constancy, see among others, Petrarch, Canzoniere, ed. cit., p. 201, CXLV; Ariosto, Orlando furioso, ed. cit., II, 1738-1739, canto XLIV, lxi; Gesualdo, Rime diverse, I, fol. 32 r°, 'Nè di selvaggio cuor feroce sdegno'; Du Bellay, Olive, ed. cit., p. 90, XXXV, vv. 1-8; Tyard, Erreurs amoureuses, II, ed. cit., p. 200, VIII; Ronsard, Amours, ed. cit., IV, 138, CXLIII. Baïf, Amours de Francine, II, ed. cit., I, 283, CXXII. The device of adynaton, in vv. 5-8, has a classical precedent; for its use, albeit in a different context, see among others Theocritus, I, vv. 132-136, Virgil, Eclogues, I, vv. 60-61. For its use to evoke the lover's constancy, see Propertius, Elegiae, II,

xv, vv. 31-36; Petrarch, Canzoniere, ed. cit., p. 251, CXCV; Ariosto, Orlando furioso, ed. cit., II, 1739, canto XLIV, lxii, vv. 1-4; Scève, Délie, ed. cit., p. 128, XVII; Magny, Amours, ed. cit., p. 76, LI; Ronsard, Amours, ed. cit., IV, 29, XXXVI; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 322, LXXVII, vv. 9-14; Baïf, Amours de Francine, II, ed. cit., I, 232, LXXIX. Although there is no direct imitation by Buttet, the images in vv. 5-6 recall several of the above examples; see for example, Propertius, Elegiae, II, xv, vv. 33-34: 'fluminaque ad caput incipient revocare liquores,/aridus et sicco gurgite piscis erit'; Petrarch, Canzoniere, ed. cit., p. 251, CXCV, v. 5: 'Senz'acqua il mare'; Magny, Amours, ed. cit., p. 76, LI, v. 1: 'Plutost la mer sera seiche & tarie'.

2. On the inconstancy of things, see supra, LXXII, n. 4.

CXXXV

Tu[1] verras doncq'[2] l'écartée Angleterre
De ce grand large, estrange en union,
Et les terrois du froid Septentrion,[3]
Que l'Ocean loin apres elle enserre.
Moi, je ne puis endurer autre guerre,
Autre climat, ni autre nation,
Que du bel oeil à sa sujettion
Qui à son gré tous mes desseins atterre.
Aumoins d'esprit ne t'élogne de nous:
Ami, sans toi, rien ne me sera doux.
Ah, qui ne puis rompre ma fiere estoile!
Où que tu sois, le ciel te soit piteux,
Bonne la mer, l'air de soupirs venteux,
A ton gré, pousse heureux ta voile.

First published in 1575 (B).

1. The friend addressed may be Jacques Grévin, who went to England in c. 1567. See Evans, A Study of the life and Literary Works of Jacques Grévin, p. 100. On Buttet's friendship with him, see supra, pp. 125-126.
2. 'Doncq'': in the list of incipit, this appears as 'donc'.
3. North wind.

CXXXVI[1]

Philelphe,[2] sus, que plus l'aube on ne dorme.
Va les pavots, & l'encens apprester,
Ores je veu humblement presenter
Un sacrifice, & au Songe,[3] & au Somme.[4]
Mon Dieu, mon Dieu, & quelle chose énorme
Toute la nuit me vient époventer!
Quel grand Morphée, aspre à me tormenter,
Devant mes yeux estrange se transforme?[5]
Ores je voi ma Naiade[6] qui pleure,
Or à ses piés m'est avis que je meure,
Or je refui, & Felise[7] me suit.
En cent contours vainement je tracasse,
Puis au reveil un tremblement m'englace,
Qui tout povreux me r'allonge la nuit.

First published in 1560 (A): [LVI]. No variants.

1. Variation on the songe amoureux. See supra, XXVII, n. 1. On the unhappy dream involving the mistress, see supra, CIX, n. 1. The motif of the unhappy dream involving the lover, the mistress and the meddler recalls, and is possibly inspired by, Ovid, Amores, III, v. Vv. 13-14 of Buttet's sonnet are directly imitated from Ovid, vv. 45-46: 'gelido mihi sanguis ab ore/Fugit, et ente oculos nox stetit alta meos'.
2. The poet's servant. See supra, LXIII, n. 3.
3. Allusion to Morpheus, the god of dreams. See infra, n. 5.
4. Somnus, personification and god of sleep. He was believed to have jurisdiction over dreams. See among others, Ovid, Metamorphoses, XI, vv. 585-588, 623-649. The idea of making a sacrifice to Morpheus and Somnus derives from the ancient belief that the gods would therefore be favourable.

5. As the god of dreams (see supra, n. 3), Morpheus was believed to personally assume the form of the people who appeared to the sleeper. See among others, Ovid, Metamorphoses, XI, vv. 634-638, 650-673.
6. On Naiades, see supra, CXIX, n. 5. On the identification of the mistress with a Nymph, see supra, I, n. 12.
7. On Felise and the theme of the meddler, see supra, LX, n. 1.

CXXXVII

Morte pitié, que je soi foudroié,
Membres épars, refracassée teste,
Du tourbillon de l'horrible tempeste
Dont fut Typhon[1] aux enfers envoié,
Si d'un cueur vain, loin de toi dévoié,
A autre aimer, te mentant, je m'arreste,
Et si beauté (tant soit à merci preste)
A çà, ni là, ma constance ploié.[2]
Et, toutefois, la fausse[3] t'a fait croire
Les corbeaux blans, & la neige estre noire.
O Dieux aimans la nue verité,
D'entre les bons sarclés cette mechante,
Qui de Madame ores l'esprit enchante,
Et veut me joindre à sa legereté.

First published in 1575 (B).

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1. Typhon, the multi-headed, fiery-eyed monster with a terrible voice, whose plan to rule the world was thwarted by Jupiter who struck him with lightning, and sent him down to Hell. See among others, Hesiod, Theogony, vv. 820-868, and particularly vv. 853-858, 868 which may be the direct source of vv. 1-4 of Buttet's sonnet:

Ζεὺς δ' ἐπεὶ οὖν κόρθυνεν ἑὸν μένος, εἵλετο ὅπλα,
βροντήν τε στεροπήν τε καὶ αἰθαλόεντα κεραυνον
πλῆξεν ἀπ' Οὐλύμποιο ἐπάλμενος· ἀμφὶ δὲ πάσας
ἔπρεσε θεσπεσίας κεφαλὰς δεινοῖο πελώρου.
αὐτὰρ ἐπεὶ δή μιν δάμασεν πληγῆσιν ἱμάσσας,
ἤριπε γυιωθείς, στενάχιζε δὲ γαῖα πελώρη...
ῥῖψε δέ μιν θυμῷ ἀκαχὼν ἐς Τάρταρον εὐρύν.

2. Vv. 1-8: the conceit of the lover's destruction, as a punishment for infidelity, is possibly inspired by several compositions, in which a similar annihilation is evoked as an obstacle which will not weaken the suitor's affections. See in particular, Asclepiades, Greek Anthology: The Amatory Epigrams, LXIV, vv. 1-2: 'Νῖφε, χαλαζοβόλει, ποίει σκότος, αἰθε, κεραύνου, / πάντα τὰ πορφύρον τ' ἐν χθονὶ σεῖε νέφη'.
3. Allusion to Felise. See supra, LX, n. 1.

CXXXVIII[1]

Quand trop foiblet Amour me fit en place
Joindre au combat à ta fiere beauté,
Tôt sur le champ la jeune Volunté
Et la Raison, se mit devant ma face.
Raison estant aussi froide que glace,
Me remontra ta dure cruauté;
L'autre, au contraire, ardente, m'a planté
La Force au cueur, & sur le front l'Audace.
Qu'eussé-je fait? quand veincre je pensoi
Celle je creu que plus je connoissoi,
Malavisé à mon prochein dommage.
Encor'ma mort releve ma vertu
D'un seul confort: c'est qu'estant abbatu,
Je meur sans heur, mais non pas sans courage.

First published in 1560 (A): [XLVII]. No variants.

1. On the theme of reason alien to love, see supra, IV, n. 6. For a similar allegorical treatment of the theme, and Buttet's possible sources, see Petrarch, Canzoniere, ed. cit., p. 134, CI, vv. 12-13: 'La voglia et la ragion combattuto anno/sette et sette anni'; also, see Bembo, Rime, ed. cit., p. 549, LII: 'Con la ragion nel suo bel vero involta/l'ardito mio voler combatte spesso'. For other examples of the love-reason conflict allegorised, see Ronsard, Amours, ed. cit., IV, 51, XLVIII; also, yet in a non-military context, see Tyard, Erreurs amoureuses, I, ed. cit., p. 98, IIII; Desportes, Amours de Diane, I, ed. cit., I, 153, 'Procez contre amour au siege de la raison'.

CXXXIX[1]

Vous, ô mortels, ne croiés la Fortune
Qui va roulant,[2] tousjours une durer.
Faites-lui front (pront à vous ramparer
De la Vertu) quand plus elle importune.
Ores le Bien, selon la loi commune,
(Hé, mais trop brief!) s'en vient nous asseurer;
Ores le Mal nous fait désesperer,
Et n'i a rien constant dessous la lune.
Avec le ciel naissans l'heur nous embrace,
Puis tout prend fin en cette vie basse.
O dure épreuve! ô aise en dueil tourné!
Celle qui fut roc de mon asseurance,
Helas, me laisse! ah, n'as-tu souvenance,
Cueur impiteux, comme tien je suis né?[3]

First published in 1575 (B).

1. On the theme of inconstancy, see supra, LXXII, n. 4.
2. Fortune is traditionally portrayed as a wheel. See among others, Ariosto, Orlando furioso, ed. cit., II, 1755-1757, canto LV, i-iv. Alternatively, it is represented as a figure balancing on a sphere, which he steers by blowing into a sail. For a comprehensive study of the various allegorical portrayals of Fortune, see Quainton, Ronsard's Ordered Chaos, pp. 70-80.
3. On this conceit, see supra, II, n. 7.

CXL

Et bien soit fait, puisqu'il vous plait, Madame,
Je vous lairrei, ensuivant mes malheurs;
J'irei à mort, tiré par mes douleurs,
Aussi de vivre es-tu lasse, povre ame.
Ah, si jamais quelque pitié t'enflame,
Si onq'à gré tu eus tant de labeurs,
Pour dernier don aumoins reçoi ces pleurs,
Ains que la mort m'abbate sous la lame.
Et cependant, comme un cueur qui tout perd,
T'aiant perdu, dans un lieu plus désert,[1]
Obliant tout, je vai ma fin attendre.
Là serei tien, tant que je pourrei voir
Ce haut soleil.[2] Deussé-je l'ame rendre,
Autre sur moi n'aura jamais povoir.

First published in 1560 (A): [LXXXVI]. Variants from A.
9. Et ce pendant comme cil qui tout perd
13. Ce haut soleil, deut on mon sang épandre

1. On the lover's frequentation of solitary places, see *supra*, XLI, n. 3.
2. For this metaphor, see *supra*, II, n. 8. The image evoked here is reminiscent of the Clytie myth. See *supra*, XIV, n. 5.

CXLI[1]

Or'voi-je bien, Felise, trop à craindre,
Vieille Heriphile,[2] ennemie à pitié,
Que ton aiguille en jus d'inimitié
A mon desastre a sceu ta cire poindre.
Si n'as-tu peu par tes arts me contreindre,
Si n'as-tu peu avec ta mauvaitié
Fausser mon cueur, comme de ma moitié,[3]
Aussi, helas, son amour estoit moindre.
Mais je te pri, je te pri, rejoin-nous:
Je te donrei des vers mignards, & doux,
Qui te loüront, si tu n'es plus cruelle.
Ainsi Hecate[4] à toi veuille venir,
Ainsi Pluton[5] ne te puisse punir
Aux bas enfers d'une peine éternelle.[6]

First published in 1560 (A): [LXIV]. Variant from A.
11. Qui te louront si plus tu n'es cruelle

1. On the theme of the meddler, see supra, LX, n. 1. The theme of the lover who criticises and then seeks to appease the sorceress in order to be reunited with his beloved, is inspired by two sources. See Horace, Carmina, I, xvi: the poet has written derogatory verse about his mistress's mother, and reassures her in vv. 25-28:

nunc ego mitibus
Mutare quaero tristia, dum mihi
Fias recantatis amica
Opprobiis animumque reddas.

Also, see Ronsard, Quatre premier livres des odes, II, ed. cit., I, 252, XXVI, 'Palinodie à Denise'; Denise, like Felise, is a sorceress who has used her art against the poet. Compare in particular vv. 85-90 of Ronsard's

ode with vv. 9-11 of Buttet's sonnet:

Appaise ta vois Marsienne,
Et fai que l'amour ancienne
Nous reglue ensemble mieus,
De moi ta colere repousse,
Et lors tu me seras plus douce
Que la clarté de mes yeus.

For a further possible source, see Ronsard Quatre premier livres des odes, III, ed. cit., II, 17, VIII, 'Epipalinodie'; this is again addressed to the sorceress Denise, in an attempt to mollify her anger, aroused by the poet's unflattering poetry.
2. In exchange for Harmonia's necklace, Eriphyle persuaded her husband to go to war against Thebes. Similarly, she endangered her sons' lives in return for Harmonia's robe. See among others, Apollodorus, The Library, III, vi; ibid., vii; Diodorus, IV, lxv; ibid., lxvi; Homer, Odyssey, XI, vv. 325-326.
3. 'Moitié': on the Platonic/neo-Platonic significance of this term, see supra, XL, n. 3.
4. On Hecate, see supra, LXXXVII, n. 3.
5. On Pluto, see supra, LI, n. 4.
6. Vv. 10-14: the evocation of how Felise will charm the Underworld deities because of the lover's poetry recalls and is probably inspired by, the Orpheus myth. See supra, CVII, n. 9.

CXLII

Que me fuis-tu?[1] mille Nymphes[2] me cherchent,
Les Muses[3] seurs m'apportent leurs presens,
J'ai de Cypris[4] les verds myrtes plaisans,
J'ai d'Apollon[5] les lauriers qui ne sechent.
Cruelle, aumoins si tels biens ne t'allechent,
Si mon amour, si mes soucis pesans,
Pren, pren pitié de ces miens jeunes ans,
Qui comme neige au soleil,[6] se dépeschent.[7]
Mais que me vaut tant estre de dueil plein?
Si mon esprit ne prophetise en vain,
Si d'Apollon sont les fureurs certeines,[8]
Un jour viendra qu'apres mon mal passé,
Sur ton giron doucement ranversé,[9]
Tes doux baisers me pairont de mes peines.

First published in 1560 (A): [LXXXIII]. Variants from A.
2. Les Muses m'ont apporté leurs presens
3. I'ai de Venus
4. I'ai de phebus
8. Qui comme l'herbe au soleil se desechent
10. Si mon erreur ne prophetise en vain

1. For the movement of this line, see Petrarch, Canzoniere, ed. cit., p. 91, LXVIII, v. 6: 'Perché fuggendo vai?'. However, the context is different from the one treated in Buttet's sonnet. For a further similar movement and the treatment of the same theme, see Marot, Elégies, ed. cit., III, 229, VII, v. 1: 'Qu'ay je mesfaict, dictes, ma chere Amye?'; ibid., ed. cit., p. 230, VIII, vv. 1-2: 'Dictes pourquoy vostre amytié s'efface,/O Coeur ingrat soubz angelicque face?'; Ronsard, Continuation des Amours, ed. cit., VII, 148, XXXI, vv. 1-2: 'Dites maitresse, é que vous-ai je fait?/Et pourquoy las! m'estes vous si cruelle?'.

2. On Nymphes, see supra, I, n. 12.
3. On the Muses, see supra, I, n. 4.
4. Epithet for Venus. See supra, XVI, n. 3.
5. Allusion both to Apollo in his capacity as god of music and song, and to the laurel, symbol of poetic excellence. See supra, I, n. 7.
6. Image probably inspired by Petrarch, Canzoniere, ed. cit., p. 43, XXX, v. 21: the poet describes Laura's eyes 'che mi struggon cosi come 'l sol neve'. For a more extensive treatment of the melting snow image, see Ronsard, Amours, ed. cit., IV, 119, CXXII, vv. 1-8. Although Buttet uses the image to describe time passing, it is generally used to describe the physical effects of the mistress's eyes upon the lover, hence this association is also exploited.
7. Vv. 1-8: for the theme of the lover's surprise that his mistress does not appreciate his qualities, see among others, Bembo, Rime, ed. cit., p. 530, XXIX; Marot, Elégies, ed. cit., III, 229, VII; ibid., ed. cit., p. 230, VIII; Ronsard, Continuation des Amours, ed. cit., VII, 148, XXXI; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 256, XXVI; Baïf, Amours de Francine, I, ed. cit., I, 26, XX.
8. Allusion to the ancient belief that Apollo prophesied through oracles. See among others Aeschylus, Eumenides, vv. 17-19; Plutarch, Moralia, 384E-F. On the importance of prophesy in 16th century France, see supra, CX, n. 2.
9. For this position, often evoked to symbolise satisfaction in love, see among others, Ronsard, Oeuvres: Amours, II, ed. cit., X, 220, 'Le Voiage de Tours, ou les amoureus Thoinet et Perrot', vv. 129-130: 'Pourquoy, lasse du bal, entre ces fleurs couchée,/N'ai je sur ton giron ou la teste panchée'.

CXLIII

Amour, par les regards d'une indontable femme,
Rigoreux, envoia tous ses traits dans ton cueur,[1]
Et sa mere Cypris,[2] d'un puissant bras veincueur,
Son brandon brulle-tout te lança dedans l'ame.
Ton cueur en sang, en feu,[3] par les traits, par la flame,
Presque à sac s'en alloit, quand voiant ton malheur,
Venus en larmoia, son fils en eut douleur,
Mais le dernier secours se cachoit en ta Dame.
Lors Amour de son aile une plume arracha,
Et pour t'en faire don lui-mesme la trancha:
D'Espinai,[4] tien, dit-il, ceci soit ta conqueste.
Tu la pris, écrivant tes ennuis, de tes pleurs,
Si bien, qu'en fin ta Dame oeillada tes langueurs,
Et Venus du beau myrte[5] environna ta teste.

First published in 1559 (D). Variants from D. Published again in 1560 (E). No variants. Published again in 1560 (A): [CXV]. No variants. A's colophon is undated, hence it is impossible to establish if it appeared in A before it did in E.
3. Et sa mere Cypris auec un bras veinqueur
10. Et en la te donnant luymesme la trancha

1. For the conceit of darts dispatched from the mistress's eyes, see supra, III, n. 7. For the notion that Love uses all his arrows on the lover, see supra, XXXI, n. 2.
2. Epithet of Venus. See supra, XVI, n. 3.
3. For this conceit, see supra, VI, n. 3.
4. Charles d'Espinay (1531?-1591), Bishop of Dol and an associate of the Pléiade. See Busson, Charles d'Espinay évêque de Dol et son oeuvre poétique. On Buttet's acquaintanceship with d'Espinay, see supra, pp. 89-90.
5. Originally a symbol of love, the Pléiade employed the

myrtle as a symbol of poetic excellence. On the development of the myrtle's symbolic significance, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, p. 383.

CXLIV[1]

Pour reconfort de ma douleur croissante,
(O moi chetif!), la me donnoit la nuit,
Mais n'entendant quel honneur me conduit,
Pronte elle échappe, & bien loin est courante.
O à jamais des belles l'excellente,
Las & pourquoi ton pié si tôt s'enfuit?
Atten un peu, ton vrai amant te suit,
Qui veut mourir, si sa mort te contente.[2]
Revien fuitive, ô belle, revien or',
Revien, aumoins que je te voie encor':
Tu trouveras quelque larve effroiable.
Si te suivrei-je & par mons, & par vaux.
Je songe; ô Dieux, tous mes plaisirs sont faux!
Et ne voi rien que mon mal veritable.

First published in 1575 (B).

1. On the theme of the songe amoureux, see supra, XXVII, n. 1. The flight-pursuit motif in the dream context is possibly inspired by Ronsard, Amours, ed. cit., IV, 63, LXI, vv. 9-12:

Je suis semblable au malade qui songe,
Le quel en vain ses doigtz mocquez allonge,
Pour tastonner l'idole qui n'est pas:
L'un fuit, l'un suit d'une vaine poursuite.

The general motif of the lover pursuing the mistress recurs frequently in Petrarchist poetry. See among others, Petrarch, Canzoniere, ed. cit., p. 8, VI, vv. 1-2: 'Si travïato è 'l folle mi'desio/a seguitar costei che 'n fuga è volta'; Du Bellay, Olive, ed. cit., p. 122, LXVIII, vv. 1-4:

Que n'es-tu las (mon desir) de tant suyvre
Celle qui est tant gaillarde à la fuite,
Ne la vois-tu devant ma lente suite
Des laqs d'amour voler franche et delivre?

2. On the lover's willing death, see <u>supra</u>, I, n. 14.

CXLV[1]

De jour en jour un vrai amant varie,[2]
Non pas d'amour, mais bien de passion,
Ainsi qu'il sent sa belle affection,
Du sort douteux, repoussée ou cherie.
Tantôt là-haut de mácher l'ambrosie[3]
Soulant sa faim il a presomption;
Tantôt là-bas se sent un Ixion:[4]
Il brulle, il glace,[5] il meurt en jalousie.
De mille effaits un desir lui peint l'ame,
Comme l'on voit Phoebus[6] (quand il enflame,
Front opposé, l'épesseur de la nue),
Son arc-en-ciel divers recoulourer,
Et de couleur un grand rond peinturer,
Et jaune, & rouge, & de verte, & de blue.[7]

First published in 1575 (B).

1. Variation on the metamorphosis conceit. See supra, XII, n. 3, 5, 9. However, with the exception of vv. 7-8, the metamorphosis evoked here is an emotional, not a physical one. The ideas and movement are largely inspired by Ovid, Ars amatoria, I, vv. 753-762:

sed sunt diversa puellis
Pectora: mille animos excipe mille modis.
Nec tellus eader parit omnia: vitibus illa
Convenit; haec oleis; hic bene farra virent.
Pectoribus mores tot sunt, quot in orbe figurae.
Qui sapit, innumeris moribus aptus erit,
Utque leves Proteus modo se tenuabit in undas,
Nunc leo, nunc arbor, nunc erit hirtus aper.
Hic jaculo pisces, illic capiuntur ab hamis:
Hic cava contento retia fune trahunt.

Although Buttet makes no specific reference to the mistress, vv. 3-4 affirm very clearly that the lover's variability is determined by the reception his affections receive. Like Ovid, then, Buttet establishes a causality between the mistress's changeability and that of the lover. The context alone is different: Ovid recommends deliberate variability in the lover's behaviour, whereas Buttet evokes it as an inevitable consequence of being in love. Compare in particular the ideas and movement of vv. 5-8 of Buttet's sonnet with those of vv. 759-762 of Ovid's poem. Also, see P. Sasso, Rime, fol. 8 r°, vv. 1-2: 'Ciascun che siegue el triumpho amoroso/muta piu volte forma' and Desportes's imitation, Amours de Diane, I, ed. cit., I, 75, XXXIV, vv. 1-2: 'Celuy que l'Amour range à son commandement/Change de jour en jour de façon differente' (source identified by, and, given the rarity of editions, quoted from, Vianey, 'Un modèle de Desportes non signalé encore: Pamphilo Sasso', RHLF, 10 (1903), 277-282, pp. 279-280). Like Sasso and Desportes, Buttet offers a generalisation on the variable behaviour of a lover; however, the former both develop the theme by evoking a physical metamorphoses. The notion of man's variability occasioned considerable debate during the Renaissance, as is reflected in the poetry of the period. See among others, Ronsard, Second livre des meslanges, ed. cit., X, 101, 'Elégie': 'Nous ne sommes pas nez de la dure semence'. On this theme, see H. Busson, Sur la philosophie de Ronsard: conférences publiques données à l'Université de Nancy: extrait de la revue des cours et conférences (15-30 décembre 1929), (Paris, Furne Boivin & Cie, 1930), pp. 25-30; D. Ménager, Ronsard le roi, le poète et les hommes, Travaux d'Humanisme et Renaissance, 169 (Genève, Droz, 1979), pp. 89-94; Quainton, Ronsard's Ordered Chaos, pp. 42-63.

2. Line inspired by Petrarch, Canzoniere, ed. cit., p. 251, CXCV, v. 1: 'Di di in di vo cangiando il viso e 'l pelo'. Buttet has merely transposed the reference from the personal to the general plane, and has translated the idea of a physical metamorphoses into that of an abstract one.

3. On ambrosia, see supra, p. 267.

4. See supra, XV, n. 4.

5. On the ice-fire conceit, see supra, LXXVIII, vv. 3-4.

6. On this epithet for Apollo, see supra, XVI, n. 1.

7. Vv. 12-14: possibly inspired by Ovid, Metamorphoses, XI, vv. 589-590: 'induitur velamina mille colorum/Iris, et arcuato caelum curvamine signans'.

CXLVI

Hé Nymphe, Nymphe,[1] & m'as-tu si souvent
Par doux regards mis au cueur l'esperance,[2]
Me rendant tien, pour or'en recompense
Un dur refus m'aller mettre en avant?
Ah, tu me peux donner en te servant
L'indigne mort,[3] mais je te prie, pense
Que le forfet couve la repentance,
Et qu'à jamais ce tort t'iroit suivant.[4]
Comme Paris ardent je ne quier pas
Les saintes loix de Junon mettre à bas,[5]
Affin lascif que ton honneur je blece.
Ta seule amour m'est plus de volupté,
Qu'estre seigneur de celle grand'beauté
Par qui jadis s'arma toute la Grece.[6]

First published in 1560 (A): [LXXXIX]. Variants from A.
2. Par vn sourris mis au cueur l'esperance
5. Tu me peux bien donner en te servant
7. Que le forfet porte la repantance

1. On the identification of the mistress with a nymph, see supra, I, n. 12.
2. On the theme of false hope, see supra, XXVI, n. 1.
3. For the conceit of the ill-rewarded servant, see supra, XLVI, n. 1.
4. Popular idea that the mistress will regret the lover's death. See among others, Tyard, Erreurs amoureuses, I, ed. cit., p. 139, XXXII, vv. 13-14: 'mes travaux perdus elle pleindra/Lorsque mes mors par la Mort prendront cesse'; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 303, LVIII, vv. 13-14: 'découvrant ta perte, apres ma mort/Tu me plaindras, en vain lors pitoyable'.
5. The Romans believed Juno to be the protector of the sanctity of marriage; Paris thus offended her when he

stole Helen, the wife of Menelaus. The reference suggests that Amalthée is married, a factor hitherto ignored by critics attempting to identify her. See supra, p. 218, n. 1.

6. Helen of Troy. See supra, LXXVI, n. 2.

CXLVII[1]

Vieille, où que soit que ton pié te déplace,
Terreur de mort t'emmuraille en un rond,
Ta foi perdue à coup te face front,
La palle peur grimpe de sur ta face.
L'ire du ciel, l'éclair, & la menace,
L'écrollement, & le tonnerre pront,
Dans ton esprit fichent l'enfer profond
De ton forfait, qui le cueur te tirasse.
Le tendre dur, le doux te soit amer,
Les élemens ne te veuillent aimer,
Creux tenebreux te soient vaine retraitte,
Jusques à tant que sachant le tort tien,
Aies noüé, & refait le lien
De l'amitié, par tes propos défaitte.

First published in 1560 (A): [LXXIII]. Variants from A.
4. dessus
7. Meuue dans toi un long discord profond
8. Vn dur regret qui le cueur te tirasse

1. The person here addressed is obviously Felise. See *supra*, LX, n. 1. For the satirical technique of reversing traditional Petrarchist motifs, see among others, Du Bellay, *Regrets*, ed. cit., II, 122, XCI and n. 1, in which Chamard cites two of Du Bellay's sources: Berni, *Tutte le opere del Bernia*, BNP, Rés. Yd, 1277, fol. 60 v°, I; Saint-Gelais, *Oeuvres poétiques*, Blanchemain edition, I, 285, V. None of these appears to be Buttet's direct source.

CXLVIII[1]

Ne verrei-je jamais ma gentile Naïade[2]
Me cherir d'un souris, & soupir envoié,
S'accoudant sur mon cou d'amour tout ennuié,
Par si douces faveurs si doucement malade?[3]
Et n'aurei-je onques plus la messagere oeillade,
La belle blanche main, le poil d'or delié,
Et son doux bras au mien mollement allié,
Faisant par son jardin la ronde pourmenade?[4]
Que je t'aie forfait nul ne le sçauroit dire,
Mais en cueur si divin se loge bien tant d'ire?
L'homme fuir ne peut ses destinés malheurs.[5]
Les Dieux vengeurs certeins, courroucés sur les vices,
En fin sont appaisés par humbles sacrifices:
Pren donq'd'un innocent les pitoiables pleurs.

First published in 1560 (A): [LXXXVIII]. Variants from A.
1. Ne verrei ie iamais ma follatre Dryade
2. Mais en corps si diuin

---

1. The movement of the quatrains, the evocation of the lover's sensual desires and his wistful longing for them to be fulfilled, suggest that this sonnet is inspired by Ronsard, Amours, ed. cit., IV, 44, XLI, vv. 9-14:

Verray-je point avant courir le temps,
Que je tondray la fleur de son printemps,
Soubz qui ma vie à l'ombrage demeure?
Verray-je point qu'en ses bras enlassé,
De trop combatre honnestement lassé,
Honnestement entre ses bras je meure?

Also, see idem, Amours, ed. cit., IV, 47, XLIV, in which the lover expresses less sensual desires, using another negative formula similar to the one employed by Buttet in

vv. 1 and 5. The movement of v. 1 also recalls Gesualdo, Rime diverse, I, 33, v. 1: 'Verrà mai il di, che mai pace riporte?'.
2. On the identification of the mistress with a nymph, see supra, I, n. 12.
3. On the debilitating effects of love, see supra, II, n. 6.
4. On this conceit, see supra, CXIX, n. 1.
5. See supra, II, n. 7.

CXLIX

Digne d'un Dieu se pourmenoit la belle
Dans son parterre, aux compartimens verds,[1]
Quand le soleil, de ses grands yeux ouvers,
En l'admirant, brulla d'ardeur nouvelle.
On le voioit tout en palleur mortelle[2]
De plus en plus estonnant l'univers,
Puis s'éteignit, & le siecle pervers
Eut grand'affreur de la nuit éternelle.
Baisant sa seur,[3] il ne s'est obscurci,
Mais se perdant, outré de cette-ci,
A beau midi, vint la minuit profonde,
Et croi allors, (si d'Amour le povoir
Ne l'eut haté, encor'à la revoir),
Qu'au grand chaos retomboit tout le monde.[4]

First published in 1575 (B).

1. Vv. 1-2: on the evocation of the mistress in her garden, see supra, CXIX, n. 1.
2. On the debilitating effects of love, see supra, II, n. 6.
3. Diana, the goddess of the moon. See supra, XVI, n. 6.
4. On the theme of chaos, see supra, CXXXIII, n. 1.

CL

Ce port roial, cette divine adresse,
    Ce large front, ce bel oeil ravisseur,[1]
    Fait que partout on te pense estre seur,
    (Veu ton sçavoir), de Pallas la Deesse.[2]
Mais las, ce cueur qu'as emprunté, maitresse,
    Des durs rochers, estranger de douceur,
    Fait que par tout on te pense estre seur,
    (Veu ta rigueur), de Mars, plein de rudesse.[3]
Nature aux Dieux s'efforçant d'agreer,
    N'osa çà-bas Deesse te creer,
    Et à grand tort te fit femme mortelle:
S'elle n'avoit encor'sous ta beauté
    En ton dur cueur fiché la cruauté,
    Le ciel n'auroit une Venus si belle.[4]

First published in 1560 (A): [LXI]. Variants from A.
5. Mais ce dur cueur qu'as emprunté maitresse
6. Des fiers rochers, sans pitié, ni douceur

---

1. On the aggressive eye topos, see supra, III, n. 7.
2. See supra, XVI, n. 9.
3. See supra, XVI, n. 7. The fact that Buttet attributes Amalthée's cruelty to Mars recalls the distinction made by the ancients between the two gods: Athena was the goddess of prudent warfare, whilst Mars was believed to promote it for its own sake, and because he enjoyed it.
4. Vv. 9-14: this recalls the conceit that the mistress's one imperfection is her intransigeance. See supra, L, n. 4.

CLI[1]

Il me souvient, (si tu ne m'as otée
La souvenance), un soir qu'en un laurier
Tu entaillas ce vers encor'entier,
Et est ta lettre en l'écorce notée:
Quand tu verras, ô Seine, qu'Amalthée
Lairra Buttet, pour ailleurs s'allier,
Quittant bien loin ton Paris famillier,
Tire à rebours ta belle onde argentée.[2]
Tu le devois, ah, inconstante, écrire
Du doi au vent: l'arbre ne pourroit dire
Si grand reproche, élevé contre toi.
O Seine, ô Seine, emmeine ta belle onde,
Fui-t'en veincue, au dernier coin du monde:
Ne vois-tu pas où va tumber sa foi?

First published in 1560 (A): [LXXIV]. Variants from A.
2. vn iour
4. Et en l'écorce est ta lettre notée
5. Quand tu verras Seine que l'Amalthée
8. Retire à coup ta belle onde argentée
9. Tu le douois ô inconstante écrire
10. Dessus le vent
11. Si grand reproche à bon droit contre toi
12. O Seine, ô Seine, écarte ta belle onde
13. Fui t'en, fui t'en, au dernier coin du monde
14. Elle à [sic] rompu vilainement sa foi

1. Sonnet probably directly inspired by Catullus, LXX:

NVLLI se dicit mulier mea nubere malle
quam mihi, non si se Iuppiter ipse petat.
dicit: sed mulier cupido quod dicit amanti
in vento et rapida scribere oportet aqua.

Compare in particular, vv. 9-10 of Buttet's sonnet and vv. 3-4 of the Latin model.

2. Variation on the inscription motif. See supra, XXXIX, n. 6. This particular inscription recalls, and is possibly inspired by, Ariosto's descriptions of those which Angelica carved on trees to declare her love for Medor. See Orlando furioso, ed. cit., I, 715, canto XIX, xxxvi, vv. 1-3; ibid., I, 894-895, canto XXIII, cii-ciii.

CLII

Je n'ai que maux, je n'ai autre que peines,
Au lieu du bien, Dame, par voz beautés;
Traits venimeux sont dans mon cueur jettés
De voz regards, & flammes inhumaines.[1]
Voz cheveux d'or me sont pesantes chaines,[2]
Qui ont mes bras, qui ont mes piés dontés;
Vostre front m'est (en deux beaux arcs voutés)
Un ciel iré, sur moi greslant ses haines.
Vostre parler m'est un vent vehement,
Vostre doux chant ne m'est plus que torment,
Et n'ai confort qui mes deux yeux essuie.[3]
Voulant aller, je per & force, & poux,[4]
Et cueur serré, au lieu du sucre doux,
Contreint je masche, & remasche la suie.

First published in 1575 (B).

1. Vv. 3-4: on the wounding eye topos, see supra, III, n. 7.
2. For a similar idea, see among others, Ariosto, Rime: canzoni, ed. cit., p. 63, I, vv. 134-135: the lover's heart is so firmly entwined in his mistress's hair 'che più saldi un tenace/canape mai non strinse né catene'.
3. On the enumeration of the mistress's attributes, see supra, XVI, n. 10.
4. On love's debilitating effects, see supra, II, n. 6.

CLIII

Celle qui fit les superbes murailles
De Babylon, dépouillant sa douceur,
Montra cueur d'homme, au grand besoin veincueur,
Demipeignée enfondrant les batailles.[1]
Et vous, Gaulois, aux vives antiquailles
Tant renommés invincibles de cueur,
Vrai sang d'Hercule,[2] hé, mourra vostre honneur
Avecques vous, cherché dans voz entrailles?
Vostre vertu à nulle autre seconde,
Jadis l'effroi, & de Rome, & du monde,
Vous lairra-elle ainsi accouardis?
Sus, au devant, que ne soiés proie ample
Des Reitres fiers,[3] & vous faites exemple
Que le prudent donte les plus hardis.

First published in 1575 (B).

1. Vv. 1-4: allusion to Semiramis. For the notion that she built Babylon, see among others Diodorus, II, vii; Plutarch, Moralia: on the Fortune of Alexander, 336C; Ovid, Metamorphoses, IV, vv. 57-58. She was renowned for her military prowess and particularly for her success in taking Bactra with just a few followers. For a detailed biographical account, see Diodorus, II, iv-xx.
2. Allusion to the myth of the Hercules Gallicus. See supra, CXXIII, n. 4.
3. The allusion to the 'Reitres' (v. 13) suggests that this sonnet was written at some time after the beginning of November 1562, when François de Coligny had recruited several thousand German mercenaries into the Condé army. Although some Germans fought on the Catholic side, most of the Huguenot forces were German. The sonnet may have been written to commemorate one of the major confrontations with the German forces, for example, the

siege of Paris (25 November-10 December 1562) or the Battle of Moncontour, (3 October 1569). On the role of the German mercenaries, see Lavisse, Histoire de France, VI[I], 70. Ronsard also refers to 'Reistres fiers' (see Discours, ed. cit., XVII, 402, 'Prière à Dieu pour la victoire', v. 20).

CLIV

Bien que fortune, ou quelque astre contraire,[1]
Sans t'offenser, las, de moi t'a distrait,
Je prie Amour n'arracher point le trait,
Qui dans mon cueur t'a sceu si bien attraire.
D'estre ton serf, c'est ma plus grande gloire,
O des vertus admirable pourtrait![2]
Et aime mieux par un si doux attrait
Mourir ainsi, que d'autre avoir victoire.[3]
Las, si ton oeil, si ta main, si ta bouche,
Ne me veut voir, ne me parle, & ne touche,
Si ton oreille est fermée à mes cris,
Et si l'amour, la foi, & la constance,
En fin merite obtenir recompense,
Cruelle, aumoins écoute mes écris.[4]

First published in 1560 (A): [LXXXII]. Variants from A.
3. I'atteste Amour onq'n'arracher le trait
6. O de vertu exemplaire & pourtrait
13. Merite auoir vn brin de recompense

---

1. On the theme of destiny, see *supra*, II, n. 7.
2. See *supra*, II, n. 10.
3. Vv. 7-8: probably inspired by Ronsard, *Nouvelle Continuation des Amours*, ed. cit., VII, 267, 'Sonet', vv. 12-13: 'il vault trop mieux mourir pour si belle victoire/Que de gaigner ailleurs'. For a less direct source, see Ariosto, *Rime: canzoni*, ed. cit. pp. 59-60, I, vv. 18-22 (quoted *supra*, X, n. 5).
4. Vv. 12-14: for the conceit of the ill-rewarded servant, see *supra*, XLVI, n. 1.

CLV[1]

Malheureux Or, quels maux n'oses-tu faire
Aux vains mortels? aussi t'ont-ils cherché
Jusqu'aux enfers, où tu fus arraché,
(Comme je croi), du ventre de Mégere.2

La tour d'erain, & la garde guerriere,
Acrise, avoit ta fille bien caché,
Si l'or ne fut dans son sein épanché:[3]
L'or en amour fait plus que la priere.

Dieu, que le monde estoit bien fortuné
Qui ne t'avoit! un cueur estoit donné
Ferme & constant, sans avare se vendre.

Amour dépuis nous donna cette loi:
QUI VEUT TIRER SA BELLE DAME A SOI,
A FILLES D'OR IL CONVIENT LA SURPRENDRE.

First published in 1560 (A): [LXX]. Variants from A.

1. The lover's invective against gold is an established topos in amatory poetry. Buttet's principal source is probably Paulus Silentiarius, Greek Anthology: The Amatory Epigrams, CCXVII:

Χρύσεος ἀψαύστοιο διέτραγεν ἄμμα Κορείας
Ζεύς, διαδὺς Δανάας χαλκελάτους θαλάμους.
φαμὶ λέγειν τὸν μῦθον ἐγὼ τάδε· "Χάλκεα νικᾷ
τείχεα καὶ δεσμοὺς Χρυσὸς ὁ πανδαμάτωρ."
Χρυσὸς ὅλους ῥυτῆρας, ὅλας κληῖδας ἐλέγχει,
Χρυσὸς ἐπιγαμπτεῖ τὰς σοβαροβλεφάρους·
καὶ Δανάας ἐλύγωσεν ὅδε φρένας. μή τις ἐραστὴς
λισσέσθω Παφίαν, ἀργύριον παρέχων.

Like Silentiarius, Buttet employs the Danae myth; compare in particular vv. 13-14 of Buttet's sonnet with vv. 3-8 of the Greek model, where the moral expressed is similar

in tone and import. For a similar moral, see also Macedonius the Consul, Greek Anthology: The Amatory Epigrams, CCXL:

Τῷ χρυσῷ τὸν ἔρωτα μετέρχομαι· οὐ γὰρ ἀρότρῳ
ἔργα μελισσάων γίνεται ἡ σκαπάνη,
ἀλλ' ἔαρι δροσερῷ· μέλιτός γε μὲν' Αφρογενείης
ὁ χρυσὸς τελέθει ποικίλος ἐργατίνης.

Also, see among others, Anacreon, Odes, XLVI; Antipater of Thessalonica, Greek Anthology: The Amatory Epigrams, XXXI; Ronsard, Meslanges, ed. cit., VI, 163, 'Odelette': 'Celuy qui n'ayme est malheureux', vv. 10-24. On this theme, with particular reference to Ronsard's treatment of it, see Ménager, Ronsard le roi, le poète et les hommes, pp. 97-115.

2. Megaera was one of the Erinnyes. See among others, Virgil, Aeneid, XII, vv. 845-848. On the Erinnyes, see supra, LXI, n. 7.

3. Vv. 5-8: on the Danae myth, see supra, XII, n. 9.

CLVI[1]

En tous ses faits la Nature admirable,
Mit en la femme une grace & beauté
Par qui soudain, l'homme pris & tenté,
S'en vint à elle, & forgea son semblable;
Et pour tenir nostre genre durable,
Si son dur cueur s'obstinoit dépité,
Pour la r'avoir par douce volupté,
Fut de besoin la créer variable.[2]
Tu devois bien, (si je puis hors blaspheme
Le dire ainsi), sans l'aide d'une femme
Multiplier les humains sous les cieux.
Mais tu la fis, alme Nature, naitre,
Affin qu'ainsi le bas homme terrestre,
Loin de malheur, ne fut égal aux Dieux.

First published in 1560 (A): [LXXI]. No variants.

1. Sonnet expressing several of the popular notions held at the time about woman's position in the universe. Since classical times, this had been in great debate, the prevalent theory being that woman was Nature's mistake, and consequently inferior to man. By the 16th century, although anti-feminist prejudices persisted, woman's importance in preserving the human race had been acknowledged, and this led to her being recognised as a creature perfect in her own right. This notion is alluded to in vv. 1-4, by the link which Buttet establishes between woman's beauty (vv. 1-2) and her reproductive function (vv. 3-4): woman is beautiful in order to promote procreation, which suggests that this is her major function in life. Throughout the rest of the sonnet, Buttet continues to define woman only in relation to her reproductive ability. For a detailed study of the anti-feminist attitudes of the period, see I. Maclean,

The Renaissance Notion of Woman: a Study in the Fortunes of Scholasticism and Medical Science in European Intellectual Life (Cambridge, London, New York, New Rochelle, Melbourne, Sydney: Cambridge University Press, 1980); M. Lazard, Images littéraires de la femme à la Renaissance, Littératures Modernes (Paris, Presses Universitaires de France, 1985), pp. 17-28. For a more general study of woman's place in 16th century society, see J. Delumeau, La Civilisation de la Renaissance, Collection des Grandes Civilisations (Paris, Arthaud, 1984), pp. 376-399.

2. Vv. 5-8: for this notion, see among others, Rabelais, Le Tiers Livre, edited by M.A. Screech, Textes Littéraires Français (Genève, Droz/Paris, Minard, 1964), pp. 226-227, and n. 56: Rondibilis states:

> Quand je diz femme, je diz un sexe tant fragil, tant variable, tant muable, tant inconstant et imperfaict que Nature me semble (parlant en tout honneur et reverence) s'estre esgarée de ce bons sens pour lequel elle avoit creé et formée toutes choses, quand elle a basty la femme; et y ayant pensé cent et cinq foys, ne sçay à quoy m'en resouldre, si non que, forgeant la femme, elle a eu esgard à la sociale delectation de l'homme et à la perpetuité de l'espece humaine plus qu'à la perfection de l'individuale muliebrité.

Also, see R. Antonioli, Rabelais et la médecine, Etudes Rabelaisiennes, 12, Travaux d'Humanisme et Renaissance, 143 (Genève, Droz, 1976), pp. 250-256.

CLVII

Non l'air plus sain de la ville de Blois,
Encores moins ta fertile plaisance,
Tours, que l'on dit le beau jardin de France,
Non Orleans, des frians vins le choix,
Non ce grand lieu, où son char & harnois
L'Athenienne[1] a mis en asseurance,
(Aux nations prodigant la science),[2]
Non Saint Denys,[3] le dernier lit des Rois,[4]
Mais seulement un renommé chasteau,
Petit, mais fort, & tout embraçé d'eau,
Dans mon esprit a si bien pris sa place,[5]
Pour le bel oeil qui aimes s'i tenir,
Qu'il ne sçauroit (quoi que je face & face),
A tout jamais laisser mon souvenir.

First published in 1575 (B).

1. Periphrasis for Pallas. See supra, XXI, n. 4.
2. See supra, XVI, n. 9.
3. The Church of Saint Denis, the traditional burial place of the French monarchy.
4. The movement of the quatrains, but not the ideas, is possibly inspired by Ronsard, Amours, ed. cit., IV, 93, XCIV, vv. 1-6:

Non la chaleur de la terre, qui fume
Beant de soif au creux de son profond,
Non l'Avantchien, qui tarit jusqu'au fond
Les tiedes eaux, qu'ardent de soif il hume:
Non ce flambeau qui tout ce monde allume
D'un bluëtter qui lentement se fond.

5. Vv. 9-11: on the biographical importance of this tercet, see supra, p. 206.

CLVIII[1]

Jamais je ne senti nuit plus malencontreuse
Que la veillle des Rois,[2] qui profond m'a fait choir
En un triste songer, à coup me forçant voir
Madame, dans son lit malade, & langoreuse.
En me serrant la main, main non plus rigoreuse,
Elle m'a dit: à Dieu, n'atten plus de m'avoir:
Je te laisse (ah, povret!), je sen ma fin mouvoir,
Et te quitte à ton tour cette vie peneuse.
O vision du ciel, que m'apporte ce songe?
Quel désastre plus fort mes grans ennuis allonge?
Veut la Parque desja ses heureux ans coupper?[3]
Encor'de la revoir me tient quelque asseurance,
Car son lit estoit verd: le verd porte esperance;[4]
O ciel, fai que l'espoir ne me vienne tromper.

First published in 1560 (A): [XCI]. Variants from A.
2. Que la veille des Rois, qui dormant m'a fet choir
4. Madame au lit malade, & palle & langoreuse
5. En me serrant la main, non plus tant rigoreuse
7. Ce monde il faut laisser, ie sen ma fin mouuoir
8. Et quitte de bon cueur cette vie peneuse
9. Dieu du ciel qu'est ceci, que m'apporte ce songe
14. Face Dieu que l'espoir ne me vienne tromper

---

1. Variation on the unhappy songe amoureux, see supra, CIX, n. 1. The dying mistress is a popular Petrarchist topos: Petrarch evokes the death of Laura, Lorenzo de'Medici that of Lucrezia, Bembo that of Morosina, Ronsard that of Marie.
2. The night before Epiphany, hence 5 January. The significance of this date to the poem is not evident.
3. The Latin goddess of fate, the counterpart of the Greek Moira. According to some classical writers, there was more than one, and their number fluctuates between

one, two and three. Indeed, Buttet elsewhere refers to the Parques in the plural (see *infra*, CLXIV, v. 12; CCXXXIV, v. 11). The Parque, often named as Clotho, was personified as a woman who sat spinning out the thread of each man's life; when she cut his thread, he would die. See among others, Plato, *Republic*, 616; Ovid, *Fasti*, VI, v. 757; *idem*, *Amores*, II, vi, v. 46.
4. On colour symbolism in the 16th century, see *supra*, CXXXIII, n. 4.

CLIX[1]

Seul, vagabond, j'erre parmi ces bois,[2]
Tout éperdu de ton oeil qui m'outrage,[3]
Et tu ne veux seulement ton[4] visage
Feindre piteux, à ma faillante voix.
Palle, mourant, tout à plat tu me vois[5]
Sur le sablon de ton prochein rivage,
Où meinte Nymphe[6] à l'envi m'accourage,
Mais mon malheur, ah, trop tard, tu connois.
Cette forest, loin de leur voix hurtée,
Qui crie, & crie: Amalthée, Amalthée,
Las à pitié ne t'émeut nullement,
Tandis mon oeil, qui à la mort sommeille,
A ton doux nom un petit se reveille,
Puis tôt rechet à mon trepassement.

First published in 1560 (A): [XCVIII]. Variants from A.
1. les bois
2. Tout éperdu d'une si douce rage
4. Et tu ne veux seulement ton visage
5. Palle & mourant, tout à plat tu me vois
9. Cette forest de leur voix loin hurtée
11. D'une pitié ne te meut nullement
12. Tandis mon oeil, qui ia par mort sommeille

---

1. Although this sonnet expresses several Petrarchist conceits, it is principally inspired by Ovid, Metamorphoses, III, vv. 330-510. For an analysis of Buttet's imitation, see supra, pp. 255-256.
2. On the motif of the lover seeking comfort and solitude in Nature, see supra, XLI, n. 3.
3. On the wounding eye topos, see supra, III, n. 7.
4. 'Ton': the 1575 text reads 'mon' which does not suit the context. It appears to be a misprint, and I have corrected it in accordance with the 1560 text.

5. Vv. 4-5: on love's debilitating effects, see supra, II, n. 6.
6. On nymphs, see supra, I, n. 12.

CLX[1]

Mon pié fauché de ma fin qui m'embrace,
Helas, me fait de moi-mesme tombeau:[2]
J'enroidi tout, & l'esprit du fardeau
Se débattant, à peine se delace.
Mes pleurs sur moi trouvans nouvelle trace
De leurs deux creux, font fontener une eau,[3]
Qui triste sent dessous mon aspre peau
Pierrer mes os,[4] par mort froids comme glace.
Hé, hé quel Dieu juge qu'ainsi je meure?
Ma forme fuit, & rien ne me demeure
Qu'un cri nonçant mon dur malheur aux bois.
Atten, ô Nymphe,[5] ame de la montagne,
Atten Echo,[6] ores je t'accompagne:
Rien plus en moi n'est vivant que la voix.

First published in 1560 (A): [XCIX]. Variants from A.
13. Atten Echon, ia ia ie t'accompagne

1. On this sonnet, largely inspired by Ovid, Metamorphoses, III, vv. 339-510, see supra, pp. 256-257. On the theme of love's debilitating effects, see supra, II, n. 6.
2. For a similar image, see among others, Sannazaro, Rime disperse, ed. cit., p. 231, XII, vv. 6-8:

Amor mi pose al cor un nuovo tèlo,
e, non trovando 'l cor, converse in gelo
la carne e l'ossa a guisa d'uom sepolto.

Also, see Tyard, Erreurs amoureuses, I, ed. cit., p. 135, XXVII, vv. 12-14:

Il n'est estrange (ô dame) si ce corps
Te va suyvant par tant et tant de mors
Comme sepulcre où repose son ame.

3. On the conceit of the lover's tears as a natural water source, see supra, LVI, n. 2. For this particular image, see among others, Tyard, Erreurs amoureuses, I, ed. cit., p. 137, XXIX, v. 14: 'mes yeux en fontaine'; Du Bellay, Olive, ed. cit., p. 126, LXXIII, v. 12: 'Mes yeulx estoient deux fonteines de pleurs'; Ronsard, Amours, ed. cit., IV, 102, CIII, v. 14: 'Tu fais sortir de mes yeulx deux fontaines'.
4. Although Buttet is here directly inspired by Ovid (see supra, pp. 256-257), the lover's petrification is a popular Petrarchist image, usually employed to describe the effect of the mistress's gaze on him. See among others, Petrarch, Canzoniere, ed. cit., p. 180, CXXIX, vv. 50-51: 'pur li medesmo assido/me freddo, pietra morta in pietra viva'; Ronsard, Amours, ed. cit., IV, 12, VIII, vv. 1-3:

Lors que mon oeil pour t'oeillader s'amuse,
Le tien habile à ses traits decocher,
Estrangement m'empierre en un rocher.

5. On nymphs, see supra, I, n. 12.
6. Echo, the Nymph who pined away for Narcissus. See supra, CXI, n. 3.

CLXI

Mais dites-moi, Eolides soudars,
    Dont le discord, terre, & mer épovente,
    Fites-vous oncq'guerre si violente
    Que mes soupirs, fonçans l'air comme dards?
Temple éternel, qui ceins de toutes pars
    D'un cours tournant la terre permanente,
    Eus-tu encor'flamme si vehemente
    Quand Phaeton cullebutta tout ars?[1]
O mons, ô rocs en terre enracinés,
    Estes-vous tant que mon cueur obstinés,
    Est vostre source autant de larmes pleine?
O en beautés ma douce enchanteresse,
    Helas, pourquoi changes-tu ma jeunesse
    En vent, en feu, en rocher, en fonteine?

First published in 1560 (A): [C]. Variants from A.
6. D'un tour virant la terre permanente

1. Phaeton persuaded his father, Helios, to allow him to drive the sun chariot across the sky; however, he proved too weak to control the horses who consequently dragged the chariot down towards the earth, almost setting it alight. In order to prevent this, Jupiter killed him with a flash of light ning, and he fell down into the river Eridanus or the Po, depending upon the version. See among others, Apollonius Rhodos, Argonautica, IV, vv. 597-599; Lucian, Dialogues of the gods, XXV; Hyginus, Fabulae, CLII; Ovid, Metamorphoses, I, vv. 748-II, 339.

CLXII[1]

Par la mort froide à la fin combatu,
Tout de mon long versé sur cette areine,
Je vai humant avecques l'air ma peine,
Sec comme un arbre en vieillesse abbatu.
Mon oeil voilé, banni de sa vertu,
Ne voit plus rien qu'une nuit qui m'emmeine,[2]
Et mon oreille oit des ombres procheine
L'horrible abboi du portier troi-testu.[3]
L'esprit débat, & las de sejourner,
Voit jà sous soi les clairs astres tourner,
Et droit aux champs des vrais amans s'élance.[4]
Je sen, pourtant, des voix me consoler
Autour de moi, ne povant reveler
Ce que l'esprit hors de sa prison pense.[5]

First published in 1560 (A): [CI]. Variants from A.
2. Du long de moi versé sur cette areine
8. L'horrible abboi du grand chien troi-tétu
12. Ie sen pourtant cent voix me consoler
13. Entour de moi

1. The visit to the Underworld is an established motif in epic poetry, Buttet's probable inspiration. See among others, Homer, Odyssey, XI, vv. 23-635; Virgil, Aeneid, VI, vv. 237-898; Dante, Inferno; Ariosto, Orlando furioso, ed. cit., II, 1330-1344, canto XXXIV, iv-xliv.
2. On this symbol of torment, see supra, II, n. 9.
3. Allusion to Cerberus, the dog who, according to classical mythology, guards the entrance to the Underworld. Different writers attribute different numbers of heads to him. For those who describe him as having three, see among others Euripides, Madness of Hercules, vv. 24, 611; Virgil, Aeneid, VI, v. 417; Ovid, Metamorphoses, IV, vv. 450-451. The atmosphere evoked in

vv. 1-8 recalls and is possibly inspired by Dante, Inferno, ed. cit., p. 89, canto VI, vv. 10-15:

> Grandine grossa, acqua tinta e neve
> per l'aere tenebroso si riversa;
> pute la terra che questo riceve.
> Cerbero, fiera crudele e diversa,
> con tre gole caninamente latra
> sovra la gente che quivi è sommersa.

4. Traditional idea that the Underworld is divided into separate spheres for each particular sin. Buttet's location of the lovers in a field is probably inspired by Virgil, Aeneid, VI, vv. 440-442:

> Nec procul hinc partem fusi monstrantur in omnem
> Lugentes Campi; sic illos nomine dicunt.
> Hic, quos durus amor crudeli tabe peredit.

For a less direct comparison, see the circle which Dante delegates specifically to carnal sinners in Inferno, ed. cit., p. 71, canto V.

5. On this Platonic/neo-Platonic concept of the body, see supra, LIX, n. 4.

CLXIII[1]

J'alloi veincueur sous les ombres borner
Tous mes travaux au fleuve d'oubliance,[2]
Quand le heraut[3] qui là les ames tence,
En me chassant, çà me fit retourner.
Un bon demon me voulut r'amener,
Me r'animant d'un souffle d'esperance,
Mais Dieux, quels maux, quelle angoisse & souffrance,
Et que de gens j'ai veu là enchainer!
J'ai veu meurtrir Daphne,[4] vierge obstinée,
Et marteller le déloial Enée,[5]
Et les amans qui vont faussant leur foi.
J'ai puis là veu du vieil Danas[6] la race,
Et tout aupres ta destinée place,
Si tu ne veux avoir pitié de moi.

First published in 1560 (A): [CII]. No variants.

1. On the visit to the Underworld, see supra, CLXII, n. 1. The parade of lovers in Hell (vv. 9-11) is probably inspired by Dante, Inferno, ed. cit., p. 71 ff, canto V.
2. Allusion to Lethe. See supra, LXXII, n. 2.
3. Allusion to Pluto. See supra, LI, n. 4.
4. On Daphne, who rejected Apollo's affections, see supra, I, n. 7.
5. Aeneas abandoned Dido in order to pursue his mission to found a new Trojan homeland. See Virgil, Aeneid, IV.
6. Allusion to the Greeks; Danaus was the king of Argos, often referred to by classical writers as a metonym for Greece.

CLXIV[1]

O des hauts Dieux demeurance éternelle,
O terre basse, où tout va empirant,
O air par moi or'de pitié pleurant,
O feu, ô flambe, en moi continuelle!
O doux repos de la vie mortelle,
Que plus on perd, plus on va esperant!
O nuit, ô jour ingratement courant,
Me Narcisant[2] sus une ombre infidelle.
O Dieux, ô cieux, à ma fin conjurés!
O traits en moi si doucement tirés!
O forte ardeur! ô trop debile envie!
Hé, quand sera que les Parques,[3] d'accord
En leurs destins, pour commencer ma mort
De si longs maux dévideront ma vie![4]

First published in 1560 (A): [CIII]. No variants.

1. Sonnet combining an imitation of Petrarch, Canzoniere, ed. cit., p. 217, CLXI, and adaptations of this composition, notably by the following: Sannazaro, Sonetti e canzoni, ed. cit., p. 210, XCVIII; Gesualdo, Rime diverse, I, 32, 'O uiva fiamma, o miei sospiri ardenti'; Ronsard, Amours, ed. cit., IV, 139, CXLV. As in these sonnets, Buttet begins with a sustained accumulation of apostrophes introduced by the exclamation 'O'. Similar themes are also treated, notably the futility of human existence and the lover's suffering. Certain elements suggest the specific influence of Sannazaro, Gesualdo and Ronsard respectively, rather than of the original source, Petrarch: compare v. 7 of Buttet's sonnet with v. 10 of Ronsard's sonnet: 'O nuit, ô jour'. Compare the image in v. 10 with v. 4 of Gesualdo: 'O strali nel mio cor fieri e pungenti'; also, see Ronsard's imitation of Gesualdo, v. 1: 'O traiz fichez dans le but de mon ame'. V. 11 is a

simple variation on v. 11 of Ronsard's sonnet: 'O fiere ardeur, o passion trop forte'. The conceit of the death wish expressed in vv. 12-14, is found in Sanazzaro, vv. 8-14.

2. Allusion to how Narcissus fell helplessly in love with his own reflection. See Ovid, Metamorphoses, III, vv. 330-510.

3. On the Parques, see supra, CLVIII, n. 3.

4. Vv. 12-14: on the lover's death wish, see supra, XLI, n. 2.

CLXV[1]

Sous le tyran qui dépité me plonge
Au fond d'angoisse, & m'ote le parler,
Regnant la nuit s'en vint me consoler
Celle inhumaine, helas, mais c'est en songe.
Romp le regret, dit-elle, qui te ronge,
Et me reçoi sans plus te désoler.
Me soulevant du lit pour l'accoller,
Mes bras trompés n'ont pris qu'un doux mensonge.
Comme ma belle en tout elle estoit telle,
Et me faisant croire que c'estoit elle,
Mes yeux je laisse au somme represser.
Mais lors que, pront encores, je me pousse
Au plaisir faux de sa belle main douce,
Que je tenoi, je me senti laisser.

First published in 1575 (B).

1. Variation on the songe amoureux. See supra, XXVII, n. 1.

CLXVI

Je t'eu au cueur trop impatiemment,
Mais cette amour où mon dur sort m'obstine,[1]
D'une pitié, non de mort, estoit dine;
D'une faveur, non d'un élognement.
Je t'ai aimée, ah, trop perfettement,
Et t'aime encor, tant ton oeil mon cueur mine:[2]
Obstiné moi, qui l'amour femenine
Ne pensoi pas sujette au changement.[3]
Et toutefois par ces larmes je jure,
Par ta main dextre, (& si quelque foi dure
Encor'au monde), à jamais t'aimerei.
Seule tu fus ma douce ardeur premiere,
Seule seras, & premiere, & derniere,
Et ombre, & cendre, encor'tien je serei.

First published in 1560 (A): [LXXX]. Variants from A.
1. Ie t'ai aimé trop impatiemment
2. cet amour
5. aimé
14. Et apres mort tien encor'ie serei

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1. On this conceit, see *supra*, II, n. 7.
2. See *supra*, III, n. 7.
3. Vv. 7-8: on the fickleness of women, see *supra*, CLVI, n. 2.

CLXVII[1]

Aux gais bessons, l'oeil du beau monde arrive:[2]
L'air r'animé, loin à gré soupirant,
En toutes pars va subtil peinturant
Les tapis verds, de la terre ore vive.
La mouche à miel de ses chambres se prive,
Sautant au tim son nectar savourant,[3]
Pour s'en charger pres du roc, murmurant
Au ronsignol, qui répond sur la rive.
Tout est gaillard: le ciel qui, tiede haleine,
Va revétant de beauté souvereine
Prés, mons, & bois: tout s'allegre sous lui.
Mais demi-mort,[4] il n'est rien qui m'égaie,
Et ce beau Mai, (tant s'enfonce ma plaie),
En changeant tout, ne change mon ennui.

First published in 1575 (B).

1. Variation on the conceit of the lover who is out of harmony with the rest of the universe. See supra, XLI, n. 1. The evocation of the harmonious interaction of the various elements in the natural world recalls the neo-Platonic theory that Love is a unifying force in the universe. See supra, LIX, n. 3. The sonnet is largely inspired by Petrarch, Canzoniere, ed. cit., p. 11, IX:

Quando 'l pianeta che distingue l'ore
ad albergar col Tauro si ritorna,
cade vertù da l'infiammate corna
che veste il mondo di novel colore;

et non pur quel che s'apre a noi di fore,
le rive e i colli, di fioretti adorna,
ma dentro dove già mai non s'aggiorna
gravido fa di sé il terrestro humore,

onde tal fructo et simile si colga:
cosi costei, ch'è tra le donne un sole,
in me movendo de'begli occhi i rai

cría d'amor penseri, atti et parole;
ma come ch'ella gli governi o volga,
primavera per me pur non è mai.

In v. 1, Buttet uses an astrological reference to indicate that it is Spring, as does Petrarch, in vv. 1-2. In vv. 3-4, Buttet evokes the new vivid colours of the world, as does Petrarch in vv. 3-4. Both compositions describe the fruitfulness of the season in the first three strophes, and particularly emphasise it in the second quatrain. In both, the lover's immunity to these changes is treated in the final tercet.
2. Allusion to the arrival of the sun, 'l'oeil', in the constellation of Gemini, the 'gais bessons'. This occurs on about 20 May.
3. For a similar image and possible source, see Virgil, Eclogues, V, v. 77: 'dumque thymo pascentur apes'. For a less direct comparison, see idem, Georgicon, IV.
4. See supra, II, n. 6.

CLXVIII[1]

Si quelquefois, Madame, par méprise
Ce livre mien on vous vient faire voir,
Joüant aux champs le mattin, où le soir,
Apres souper, qu'on lit, & qu'on devise,
Laissés aumoins que quatre vers il lise:
Mes passions vous feront asçavoir
Qu'à tresgrand tort vous avés fait douloir
L'amant loial, qui sur toutes vous prise.
Pensés adoncq': quand plein d'ennui estrange
Buttet traçoit cette euvre à ma louange,
Le povre gars d'amour estoit lancé.
Lors de mes vers, qui vous font immortelle,[2]
(Bien que tousjours vous me soiés cruelle),
Asses par vous serei recompensé.[3]

First published in 1560 (A): [LXXVI]. Variants from A.
2. Ce liure mien quelqu'un vous faisoit voir
8. sus

1. Variation on the theme of the lover's verses as an intermediary between him and his mistress. See supra, LIV, n. 1. The theme of the mistress reading her admirer's poetry and reflecting on his affection for her, anticipates, and may have inspired, Ronsard, Sonets pour Helene, ed. cit., XVII, 265, XXIV, vv. 1-4 et passim:

Quand vous serez bien vieille, au soir à la [chandelle,]
Assise aupres du feu, devidant & filant,
Direz, chantant mes vers, en vous esmerveillant,
Ronsard me celebroit du temps que j'estois belle.

2. On the theme that poetry immortalises, see supra, LV, n. 3. For the notion that it specifically immortalises

the mistress, see supra, CXII, n. 5.
3. Vv. 12-14: for a similar conceit, see among others, Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 325, 'A son livre', vv. 193-198:

Non, non, je ne veux pas que pour ce livre icy
On me lise au poulpitre, ou dans l'escole aussi
D'un Regent sourcilleux: il suffist si m'amye
Le touche de la main dont elle tient ma vie:
Car je suis satisfait, si elle prend à gré
Ce labeur, que je voue à ses pieds consacré.

CLXIX

Le tens piteux de l'indigne naufrage[1]
Qu'une beauté fait de moi si soudein,
Comme je voi, pour remede certein
De mon amour, a moulé ton visage.
Mais cuides-tu, vieille,[2] que ton langage,
Ton dos recreu, ni que ta seche main,[3]
Pour moi soient fors? Tu me flattes en vain:
Mon cueur navré sent bien une autre image.
Te souvient-il quand le Roi fut à Chartres,
Que tu me vis si belle en or, & martres?
De toi, dis-tu, mon cueur estoit ja point.
J'ai la memoire encores plus lointeine:
Je me souvien d'Andromaque,[4] & d'Heleine;[5]
D'Hecube[6] non, je ne m'en souvien point.

First published in 1575 (B).

1. Established symbol of the lover's grief. See among others, anonymous, Greek Anthology: The Amatory Epigrams, XI: 'Εἰ τοὺς ἐν πελάγει σώζεις, Κύπρι, κἀμὲ τὸν ἐν γᾷ / ναυαγόν, φιλίη, σῶσον ἀπολλύμενον' .Also, see Petrarch, Canzoniere, ed. cit., p. 337, CCLXVIII, vv. 14-16:

> so che del mio mal ti pesa et dole,
> anzi del nostro, perch'ad uno scoglio
> avem rotto la nave.

Also, see Tyard, Erreurs amoureuses, I, ed. cit., p. 121, XIX, vv. 12-14:

> si l'ardeur de ton amour n'essuye
> Ceste abondance (helas) de triste humeur,
> Je suis prochain d'un perilleux naufrage.

Also, see Du Bellay, Olive, ed. cit., p. 150, XCVIII, v. 8: 'tout peril conspire en mon naufrage'; Ronsard, Amours, ed. cit., IV, 101, CII, v. 9: 'Adieu tormente, à dieu naufrage'.

2. Jacob erroneously believes that Amalthée is here being addressed. See OEuvres poétiques, I, vi and n. 1. The old courtesan being addressed is probably Felise. See supra, LX, n. 1. For the theme of the old courtesan in love with the poet, see among others, Du Bellay, L'Anterotique de la vieille & de la jeune amye, ed. cit., I, 125; Ronsard, Quatre premiers livres des odes, II, ed. cit., I, 238, XXII, 'Contre Denise sorciere'; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 399, CXXII, 'Contre une Vieille Maquerelle, qui avoyt médit de son Admirée'. Also, see Bailbé, Le Thème de la vieille femme dans la poésie satirique du XVIe et du début du XVIIe siècles, pp. 109-110.

3. On the physical description of the old woman, see Bailbé, Le Thème de la vieille femme dans la poésie satirique du XVIe et du début du XVIIe siècles, pp. 102-104.

4. Andromache, wife of Hector, then of Helenus, renowned for her noble nature. See among others, Homer, Iliad, VI, vv. 370-502 et passim.

5. Helen of Troy. See supra, LXXXVI, n. 2.

6. Hecuba, the aged wife of Priam, the King of Troy. See among others, Virgil, Aeneid, II, vv. 501, 515. Buttet gallicises the Latin not the Greek form of the name (in Greek, Hecuba is known as Ἑκάβη).

CLXX

Pour ne t'avoir qu'un jour ou deux hantée,
Encor'pour rire, & voir tout sec rider
Ton front plâtré, hideux à regarder,
Vieille charogne[1] à mon gré edentée,
Te faisant croire estre mon Amalthée,
Tu fais la Nymphe,[2] & pour me mignarder,
(Mais de quel trait!), ma foi viens oeillader,
Qui des glaçons plutôt seroit tentée.
Soleil des morts, éclipse de nature,
Oh, laisse-moi! larve, je te conjure,
Ne me sui plus: je vomirei mon cueur!
Un froid hyver ja sur mes membres tombe.
Avec ton lit, tu me donrois la tombe.
Quoi? seulement en te voiant je meur.[3]

First published in 1575 (B).

1. On this theme and the person addressed, see supra, LX, n. 1 and CLXIX, n. 2.
2. On nymphs, see supra, I, n. 12.
3. Vv. 7-14: on the inversion and ironical use of commonplace Petrarchist conceits to describe the courtesan, see supra, CXLVII, n. 1.

CLXXI

La Savoie au dos fort, & invincible France,
Pour Martigue[1] & Seissel,[2] ja mors, se débattoient,
Et de leurs yeux meurtris des grans fleuves [flottoient,]
S'arrachant les cheveux, & pleurant leur defense.
La Savoie avança qu'elle estoit leur naissance,
Et la France répond: pour moi ils combattoient.
L'une dit: je les fi, l'autre: miens ils estoient,
S'obstinant à grans cris en avoir jouïssance.
Le ciel, qui les ouït, entrerompit leur ire,
Mais non pas leur douleur, & haut tonnant va dire:
Paix là, ils sont à moi: deux Dieux je les ai faits.
La Savoie à jamais sera dite leur mere,
La France qui les eut, leur nourrice plus chere.
A l'Immortalité je donne leurs beaux faits.[3]

First published in 1575 (B).

1. Terreaux identifies this as François de Luxembourg, vicomte de Martigues, who died at Duingt, near to Annecy, on 29 June 1553. See Marc-Claude de Buttet: 'L'Amalthée', p. 644. I have found no information about him.
2. Probably Charles de Seyssel, Count of Seyssel, Baron of Aix, Baron of Chatillon-en-Chautagne (?-1570). Foras (Armorial, V², 473) provides a detailed account of his career:

> Il fut chevalier de Saint-Michel, gentilhomme de la Chambre des rois de France; Capitaine des galères du roi de France et eut une jambe emporté d'un coup de canon devant l'île de Guernsey. Il fut lieutenant-général et gouverneur en Bresse, Bugey et Valronney; colonel de dix compagnies de gens de Pied pour le Duc

de Savoie...Il mourut à Paris, assassiné en Avril 1570.

In the course of my research, I have found numerous references to him. Only one concerns his activities in France to which Buttet here refers. In 1555 and during the period 1559-1560, he was one of the King's Gentilshommes de chambre (BNP, MS Fr., 7856, pp. 1109, 1267). He spent a considerable part of the 1560s in the service of Emmanuel Philibert: on 28 December 1561, he received a pension of 250 éscus from the Duke's treasurer (AST, Sez. Ri, Camera dei Conti di Savoia: inv. 16, reg. 221, fol. 130 v°). His name appears in the list of 'officiers de son Altesse' for the period 1561-1562, and on 2 December 1561, he was paid 2055 florins 'des estat et gaiges à luy ordonnés par son Altesse' (AST, Sez. Ri, Camera dei Conti di Savoia: inv. 16, reg. 221, fol. 132 v°). On 25 May 1563, he received 450 éscus 'a conto del suo stipendio et pensione' (AST, Sez. Ri, Camera dei Conti di Piemonte: art. 267, fol. 19 r°). He was involved in numerous lawsuits: between 1548 and 1558, his name appears frequently either as defendant or plaintiff in a variety of cases dealt with by the Parlement de Chambéry (ADS, série B: Archives du Parlement de Chambéry: arrêts civils et criminels rendus sur pièces vues et en audience). Similarly, it appears in the same capacity in many of the lawsuits examined by the Sénat de Savoie between 1560 and 1572 (ADS, série B: Archives propres du Sénat de Savoie: arrêts civils et criminels rendus sur pièces vues et en audience). These are too numerous to record individually here, moreover none of them have any bearing on the activities alluded to in Buttet's sonnet. On 24 May 1563, he paid Emmanuel Philibert's treasurer 3498 livres (AST, Sez. Ri, Camera dei Conti di Piemonte: art. 269, reg. 1563-1564, fol. 9 v°). On 22 August 1566, he brought a case against the inhabitants of Seyssel (ADS, série SA: Archives camerales: inv. 171, fol. 85, SA 4612 n° 2). On the Seissel family, see Foras, Armorial, V², 459-500.

3. On the theme of immortality through poetry, see supra, LV, n. 3.

CLXXII

Un tens estoit qu'à langue déploiée
Aux grans effors de mes soupirs ardans,
J'ouvroi le mal que je sens au dedans,
Pour éventer ma douleur flamboiée.
Mais si à cueur s'est Madame ennuiée
De mes longs pleins, à sa pitié tendans,
Que j'ai ma flamme, & peine de tant d'ans,
Avec ma langue au silence étuiée.
Et s'il avient que d'un bois solitaire
Je soi tiré,[1] je ne pense qu'à taire
Celle cruelle, avecques mes langueurs,
Et ce qu'aux bois la bouche n'ose dire,
Mon dueil contreint ma plume de l'écrire:
Si l'encre faut, je l'écri de mes pleurs.

First published in 1575 (B).

1. Vv. 9-10: for this conceit, see <u>supra</u>, XLI, n. 3.

CLXXIII

Soleil, courrier de ce grand tour celeste,
    Que ne viens-tu le beau monde revoir?
    Haste ton aube, & arriere fai choir,
    Bas dessous nous, la nuit qui me moleste.[1]
Rond en rais d'or, vien, & te manifeste
    De sur le bleu de la mer, ton miroir,
    Pour en plain jour quelque repos avoir,
    Car en la nuit pas un seul ne me reste.
Tournant, virant, en ce travail obscur,
    Plus que le fer je treuve mon lit dur,
    Me désolant pour ma toute excellente,
Ah, trop cruelle! & qui en grief émoi,
    Sans fermer l'oeil (bien lointeine de moi),
    Les nuits m'allonge, & m'est tousjours presente.[2]

First published in 1575 (B)

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1. On the lover's tormented night, see *supra*, VIII, n. 6.
2. Vv. 9-14: combination of motifs and themes, notably the uncomfortable bed, the lover's torment, the *obsession amoureuse*, possibly inspired by Ronsard, *Amours*, ed. cit., IV, 118, CXXI, vv. 5-8:

    Le lit me semble un dur camp de bataille,
        Rien ne me plaist, toute chose me nuit,
        Et ce penser, qui me suit & resuit,
        Presse mon cuoer plus fort qu'une tenaille.

The hard bed (v. 10) is an established motif in amatory poetry. See among others, Ovid, *Amores*, I, ii, vv. 1-2: 'Esse quid hoc dicam, quod tam mihi dura videntur/Strata'; Petrarch, *Canzoniere*, ed. cit., p. 288, CCXXVI, v. 8: 'duro campo de battaglia il letto'. On the *obsession amoureuse*, see *supra*, XXXII, n. 3.

CLXXIV

La beauté seule à mes yeux si souëfve,
D'un peu d'espoir me voulant recreer,
Cesse, me dit, les astres maugreer:
Ce mien baiser soit de tes maux la tresve.
De ce nectar, de cette douceur brefve,
Mon cueur sentit un nouveau feu créer,
Quand le soupir me cuidant agréer,
Souffla dans moi le trepas qui me gréve.[1]
Or'voi-je bien qu'à tort je me courrouce
A tes beaux yeux: Nymphe,[2] tu m'es fort douce;
Plus de mon mal ne te donrei le tort.
Du plus sçavant la seure medecine
Perd sa vertu, quand le ciel, qui domine,
A condamné le malade à la mort.[3]

First published in 1560 (A): [CVII]. Variants from A.
2. D'un peu despoir [sic] voulant me recréer
10. Encontre toi, Nymphe tu m'es fort douce

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1. Vv. 1-8: the theme of the mistress's declaration (vv. 1-4), the evocation of her kiss, and the physical and emotional sensations which it awakens (vv. 4-8), is a combination reminiscent of, and possibly inspired by, Baïf, Amours de Francine, II, ed. cit., I, 206, LV, vv. 5-13:

Je sen ce me dit-elle (ô propos doucereux!)
Quel est ton mal cruel, je cognoy ta detresse:
Je sçay ta ferme foy: ne crein que je te lesse
En mon amour souffrir plus long temps [langoureux.]
Sellant ces mots humains, humaine elle me baise:
Mais pensez amoureux, en quel heur en quel aise,

Dessus l'heure et l'oreille et la bouche
[j'avois:]
Jamais, jamais ma bouche autre goust ne savoure,
Que de son doux baiser.

On the theme of the mistress's kiss, see supra, XXXVIII, n. 1.
2. See supra, I, n. 12.
3. Vv. 12-14: on love as an illness, see supra, II,n. 6. On the theme of destiny, see supra, II, n. 7.

CLXXV

Si plus tu vas pleignant apres ta belle Sainte,
Mon Desautels,[1] (pour qui doux me seroit l'exil
Aux Scythes, aux Indois, aux sept gorges du Nil),[2]
Ecoute comme Amour a ma force contreinte.
Quand je vi Dubellai premier faire sa pleinte,
Puis ton docte Tiard, pris d'un oeil si gentil,[3]
Je me moquei d'Amour, & de son trait subtil,[4]
Et vous estimei tous ne gemir que par feinte.
Amour rouge dévint de si jeune constance:
Son petit arc il bande, & d'un trait de vengeance
Tout coleré m'abbat, trop foible à son effort.[5]
Dépuis, plus que tous vous, je langui miserable,[6]
Car vous avés encor'quelque trait favorable,
Et je n'ai autre bien que le seul déconfort.

First published in 1560 (A): [LXXXIV]. Variants from A.
9. Mais ce Dieu se riant de si jeune constance
10. Bande son petit arc, & d'un trait de vangeance
11. En décochant, me dit fuiras tu mon effort
12. Dépuis plus que tous vous i'ai vécu miserable
13. Car vous avés encor le baiser fauorable

1. Guillaume des Autelz (1529-1581?), one of the Pléiade. For a detailed study, see Young, Guillaume des Autelz: a Study of his Life and Works. On his friendship with Buttet, first attested in 1560, see supra, pp. 109, 111. Sainte is the mistress celebrated by des Autelz in his two collections of love poetry, the Repos de plus grand travail (Lyon, J. de Tournes & G. Gazeau, 1550) and the Amoureux repos (Lyon, J. Temporal, 1553).
2. Vv. 2-3: reminiscent of, and probably inspired by, Horace, Carmina, II, vi, vv. 1-4:

Septimi, Gadis aditure mecum et

Cantabrum indoctum iuga ferre nostra et
barbaras Syrtis, ubi Maura semper
aestuat unda.

3. Allusion to the first edition of Joachim Du Bellay's Olive (Paris, A. l'Angelier, 1549) and to the first edition of Pontus de Tyard's Erreurs amoureuses (Lyon, J. de Tournes, 1549). The adjective 'premier' (v. 5) has a double significance. Firstly, it refers to the fact that Du Bellay's Olive was published before Tyard's Erreurs amoureuses; the respective privilèges of both works clearly indicate that the Olive appeared in about March, whilst the Erreurs amoureuses were published in November. In the past, this has been disputed. See for example, Ronsard, Cinquiesme livre des odes, ed. cit., V, 261, 'Elégie à J[ean] de la Peruse', vv. 33-34. In the 1553 version, Ronsard gives chronological preference to Du Bellay; however, in the 1578 version, he gives this to Tyard. The issue is complicated by the fact that although Du Bellay published before Tyard, there is ambiguity as to which of the two first began preparing their respective recueils. Tyard claims that he was preparing his Erreurs amoureuses as early as 1543. See Erreurs amoureuses, ed. cit., p. 89, 'A un docte et vertueuse damoiselle', vv. 12-13. Du Bellay suggests that he began the Olive in 1546. See Olive, ed. cit., p. 44, 'Au lecteur'. On the subject of which of the two wrote and published their respective recueils first, see Chamard, Joachim du Bellay, pp. 170-172. Secondly, the adjective refers to the fact that Du Bellay was the first French poet to publish a sequence of amatory sonnets dedicated to one woman in the tradition of the Italian canzoniere.
4. Vv. 6-7: on this conceit, see supra, III, n. 7.
5. Vv. 5-11: largely inspired, as Raymond affirms (L'Influence de Ronsard sur la poésie française, I, 243), by Ronsard, Amours...nouvellement augmentées, ed. cit., V, 160, CCXIII, vv. 5-14:

Quand je soulois en ma jeunesse lire
Du Florentin les lamentables vois,
Comme incredule alors je ne pouvois,
En le moquant, me contenir de rire.
Je ne pensoi, tant novice j'étoi,
Qu'home eut senti ce que je ne sentoi,
Et par mon fait les autres je jugeoie.
Mais l'Archerot qui de moi se facha,
Pour me punir, un tel soin me cacha
Dedans le coeur, qu'onque puis je n'eus joïe.

However, vv. 9-11, are directly inspired by Petrarch, Canzoniere, ed. cit., p. 4, II, vv. 1-4:

Per fare una leggiadra sua vendetta,
et punire in un di ben mille offese,

celatamente Amor l'arco riprese,
come huom ch'a nocer luogo et tempo aspetta.

Also, see Peletier du Mans's translation of this sonnet, Oeuvres poetiques, ed. cit., p. 74:

Amour pour faire une ueng'ance appoint,
Et en un iour mille offenses me rendre,
Reprint son arc, comme un qui fait attendre
D'aguet pour nuire, & l'endroit & le point.

For a less direct possible source, see Du Bellay, Olive, ed. cit., p. 117, LXIII, vv. 1-4:

Ma plus grand'force estoit retraicte au coeur,
Et contre Amour faisoit plus de deffence,
Quand ce cruel, pour venger telle offence,
Feut par mes yeulx de ma vertu vainqueur.

6. For this conceit, see supra, LVII, n. 1.

CLXXVI[1]

Puisque je voi que ma belle Esperance
M'aiant laissé, à mon seul mal tendoit,
Perdant le bien, qui tôt perdre me doit,
Fol d'avoir mis ici bas ma fiance,
Qu'atten-je plus? arriere Patience!
Ce n'est pas toi que mon pleur demandoit.
Tant, tant d'ennuis, (las, qu'Amour me gardoit!),
Sont trop puissans, pour ta foible accointance.
Ame, va-t'en, & qu'à la fin ma peine
T'aille montant en liesse certeine,
Fui-t'en d'ici vivre contente aux cieux;
Et pour punir ce vain corps de sa faute,
(Osant si bas une emprise si haute),
O douce Mort, vien moi serrer les yeux.[2]

First published in 1575 (B).

1. Further allegorisation in the Mediaeval tradition.
2. On this conceit, see <u>supra</u>, XLI, n. 2.

CLXXVII

Du mois d'Avril la riche & bonne pluïe
Des laboureurs tant n'allegre les yeux,
Ni le patron ne se voit plus joieux,
Quand l'Aquilon[1] les antennes essuïe,
Que je me vi,[2] soudain aiant ouïe,
Apres long tens, ta venue en ces lieux,
Qui fait le jour m'estre plus gracieux,
Comme, sans toi, s'allongeant, il m'ennuie.
Ton arriver larmes me vint donner;
Ton arriver l'air me vint serener,
Ores sechant, ores versant la buïe.
Estime doncq'que mes grans travaux font,
Sans voir mon ciel, sans voir, Dame, ton front:
Ton front, qui fait mon beau tens & ma pluie.[3]

First published in 1575 (B).

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1. 'Aquilon': North wind.
2. Vv. 1-5: despite the disparity between context and motifs, the movement and comparison here are inspired by Petrarch, Canzoniere, ed. cit., p. 34, XXVI, vv. 1-7:

Più di me lieta non si vede a terra
nave da l'onde combattuta et vinta,
quando la gente di pietà depinta
su per la riva a ringratiar s'atterra;

né lieto più del carcer si diserra
chi'ntorno al collo ebbe la corda avinta,
di me.

3. Commonplace metaphor for tears. See supra, CXVIII, n. 3.

CLXXVIII

Heureux joiau,[1] plus te suis regardant,
Et plus de toi le desir ne me laisse:
Va-t'en, au cou d'une demi-déesse,
O don vraiement à nous bien accordant![2]
En toi éclaire un beau rubis ardent:
C'est de mon cueur le brasier qui ne cesse.
Ton émeraude, en sa verde liesse,
Est sa beauté, gaiement me perdant.
A l'Orient un cramoisi si beau?
Et fit jamais source, rire, preau
Si vif, ni gai, que ta verdeur polie?
O ciel piteux, comme ils sont mariés
En ce lit d'or, & bravement liés,
Un mesme amour heureusement nous lie.[3]

First published in 1575 (B).

1. Expression possibly inspired by Desportes, Amours de Diane, I, ed. cit., I, 99, LI, v. 1: 'Heureux anneau de ma belle inhumaine'.
2. Vv. 3-4: on the theme of the piece of jewellery sent to the mistress, see among others, Ovid, Amores, II, xv; Serafino, Rime: sonetti, ed. cit., p. 71, XXXIII; Tyard, Erreurs amoureuses, I, ed. cit., p. 119, XVII; Ronsard, Elegies, mascarades et bergerie, ed. cit., XIII, 203, 'Elegie pour une Mascarade'.
3. Vv. 5-14: on the comparison of the jewellery's qualities with those of the lover and his mistress, see among others, Tyard, Erreurs amoureuses, I, ed. cit., p. 119, XVII; Ronsard, Elegies, mascarades et bergerie, ed. cit., XIII, 203, 'Elegie pour une Mascarade'; Desportes, Amours de Diane, I, ed. cit., I, 99, LI, vv. 9-11.

CLXXIX

Comme un feu de seurté, (quand la mer sent la rage
Des foudres, & des vens), serein apparoissant
Sur le mast tout rompu, CHARLES,[1] tu fus naissant,
Et vins voir des discords tout le commun dommage.
Ton pere un second Mars[2] des Princes de nostre áge,
Meur d'un sage conseil, est en armes puissant;
Ta mere, digne fleur du clair lis florissant,[3]
Reluit par l'univers de la vertu l'image.[4]
Celui-là que le ciel à ton sacré bátesme
T'a donné pour parrein, orné de diadesme
Et du sceptre François, est un Roi triomphant.[5]
O Prince fortuné! les signes qui ne mentent[6]
Comme un secours venu au monde te presentent,
Pour lui rendre son heur, heureux sur tout enfant.

First published in 1567 (G). Variant from G.
6. Bien instruit en conseil, est en armes puissant

1. Prince Charles-Emmanuel (1562-1630), son and heir of Duke Emmanuel-Philibert and Marguerite de Savoie. This sonnet was written to commemorate his baptism on 9 March 1567. The ceremony was delayed for five years 'pour estre faite avec plus de magnificence & solennité' (Guichenon, Histoire généalogique de la royale Maison de Savoye, p. 709). On the circumstances concerning the composition of this sonnet, see supra, pp. 132-133. On Charles-Emmanuel, see Guichenon, op. cit., pp. 707-874.
2. Mars, god of war. See supra, XVI, n. 7. This is an allusion to the military campaigns in which Emmanuel-Philibert (1528-1580) engaged, prior to his marriage in 1559, and chiefly on the side of his uncle, Charles V. His military prowess is particularly celebrated by the historiographers of the Royal House of Savoy, notably Guichenon, Histoire généalogique de la royale Maison de

Savoye, pp. 704-874, and Paradin, Chronique de Savoye, III, 431-435.
3. Marguerite de France (1523-1574), Buttet's patroness; see supra, pp. 74-84, 133-136 et passim. The fleur de lis was the emblem of the French royal family, to which Marguerite, the daughter of François I, belonged.
4. On this Platonic/neo-Platonic notion, see supra, II, n. 10.
5. Charles IX. See supra, CX, n. 5. Guichenon reveals that Charles was, in fact, absent from the ceremony and sent in his place Honorat de de Savoye, Marquis of Villars, Admiral of France (Histoire généalogique de la royale Maison de Savoye, p. 709). The Prince was named Charles in the King's honour (Guichenon, op. cit., p. 709). Although Buttet does not mention them, Guichenon names the Prince's other godparents : 'le Pape,...les Venitiens & le Grand Maitre de Malte: & les Marraines, Catherine de Medicis Reyne de France, & Elisabeth de France Reyne d'Espagne' (op. cit., p. 709).
6. On the importance of prediction in the 16th century, see supra, LXXVI, n. 1.

CLXXX

Venant le jour, l'Aurore vergogneuse
    Sortoit du lit de son Titon grisard,[1]
    D'un cramoisi ardent en celle part
    Le beau ver-gai de la terre perleuse.
La bienvegnant d'une aubade sogneuse,
    Des oiselets tout le trouppeau langard,[2]
    Faisoit ouïr par réponse à l'écart
    Loin aux buissons sa musique joieuse.
Et je connu que ce rouge à le voir
    Nous amenoit la pluie sur le soir:[3]
    Par lui, Junon,[4] l'air de nues tu armes.
Tout en ce point la joüe, & le vermeil
    De ma trop belle, avec son clair soleil,[5]
    Jamais, jamais, ne m'apporte que larmes.

First published in 1575 (B).

1. Vv. 1-2: recurrent image in classical mythology. See among others, Homer, Odyssey, V, v. 1: 'Ἠὼς δ' ἐκ λεχέων παρ' ἀγαυοῦ Τιθωνοῖο ὄρνυθ'' ;Virgil, Georgicon, I, vv. 446-447: 'surget/Tithoni croceum linquens Aurora cubile'. On Aurora, goddess of the dawn, see supra, VIII, n. . Tithonus was her husband, and at her request, Jupiter made him immortal, but he did not give him eternal youth, hence the allusion to him as 'grisard' (v. 2). Aurora, ashamed of her ageing husband, left his bed. See among others, Homer, Hymn to Venus, vv. 218-238.
2. Vv. 1-6: reminiscent of and possibly inspired by Ovid, Fasti, IV, vv. 165-166: 'Nox ubi transierit, caelumque rubescere primo/coeperit, et tactae rore querentur aves'.
3. Traditional notion that the weather may be predicted by the sky's appearance. See among others, Virgil, Georgicon, I, vv. 252-258, 351-463. On predictions made specifically at dawn, see Virgil, op. cit.,, I, vv. 438-

449, 458-460. The imminent bad weather is evoked here as a metaphor of the lover's continued suffering in the future. This recalls the traditional notion that the weather predicts disasters in the mortal world. See among others, Virgil, op. cit., I, vv. 463-492.
4. On the goddess Juno, see supra, XVI, n. 8. The image evoked here is possibly inspired by the passage in Virgil's Aeneid, I, vv. 12-123, in which Juno persuades Aeolus to use his winds against the Trojan fleet.
5. Variation on the belle matineuse theme. See supra, VIII, n. 1.

CLXXXI[1]

Quand un subtil contemplateur[2] asseura,
(Cherchant le fond par les causes secondes),
Nature ouvrer infinité de mondes,
On dit, pour vrai, qu'Alexandre pleura.
Ce sage adoncq' tousjours plus l'altera,
Car plus alloit terres, & mers profondes
Envaïssant, plus le perdoient les ondes
D'ambition, qui le desespera.
Mais s'il eut veu du monde l'ornement,
La claire lampe,[3] & l'ébaissement,
Et la beauté qui sien tout cueur arreste,
Sans chercher autre il eut content vécu,
Plus glorieux d'estre d'elle veincu
Qu'époventer tout le monde en conqueste.[4]

First published in 1575 (B).

1. The idea that the pursuit of love is more satisfying than that of military ambitions is possibly inspired by Ovid, Amores, I, x, vv. 29-32, 35-38:

Felix, quem Veneris certamina mutua rumpunt!
Di faciant, leti causa sit ista mei!
Induat adversis contraria pectora telis
Miles, et aeternum sanguine nomen emat;...
At mihi contingat Veneris languescere motu,
Cum moriar, medium solvar et inter opus,
Atque aliquis, nostro lacrimans in funere, dicat:
"Conveniens vitae mors fuit ista suae."

For a further possible source, see Ronsard's adaptation of Ovid, Amours...nouvellement augmentées, ed. cit., V, 125, LXXX, and infra, n. 4.
2. Anaxarchus, a philosopher of Abdera, and a pupil of

Democritus. He lived in c. 340 BC onwards. Buttet's possible source of the legend is Plutarch, Moralia: on Tranquillity of Mind, 466 D: 'Αλέξανδρος Ἀναξάρχου περὶ κόσμων ἀπειρίας ἀκούων ἐδάκρυε, καὶ τῶν φίλων ἐρωτώντων ὅ τι πέπονθεν, "οὐκ ἄξιον," ἔφη. "δακρύειν, εἰ κόσμων ὄντων ἀπείρων ἕνὸς οὐδέπω κύριοι γεγόναμεν"'.

3. For the conceit that the mistress is a cosmic source of light, see supra, II, n. 8. The lamp is a popular Petrarchist metaphor for the mistress's eyes. See among others, Petrarch, Canzoniere, ed. cit., p. 455, CCCLXVI, vv. 14-16:

> Vergine saggia, et del ben numero una
> de le beate vergini prudenti,
> anzi la prima, et con più chiara lampa.

Also, see Ronsard, Amours, ed. cit., IV, 58, LVI, vv. 7-8: 'la lampe/De ses beaulx yeulx'.

4. Vv. 12-14: possibly inspired by Ronsard, Amours... nouvellement augmentées, ed. cit., V, 125, LXXX, vv. 12-14:

> ...je me trompe, ou c'est plus de bonheur,
> Mourir ainsi, que d'avoir tout l'honneur,
> Pour vivre peu, d'un guerrier Alexandre.

CLXXXII[1]

Tousjours ne sera d'or ton poil qui s'entrelace,
Ni de perles avec ton blanc ordre de dens,
Ni deux beaux astres clairs tes yeux doux regardans,
Ni de rose, & de lis, le vif teint de ta face.[2]
Beauté comme une fleur, tantôt nait, tantôt passe,
L'une peu d'heure dure, & l'autre bien peu d'ans,[3]
Et ne se renouvelle ainsi que les serpens,
A qui Nature plus, ce semble, a fait de grace.[4]
Donques, si tu m'en crois, hauteine,[5] ne presume
Par elle t'orgueillir, mais change de coustume:
Du grand assaut des ans, qui se peut garantir?
Toute chose se passe, & pour en faire preuve,
Ton cristal aujourd'hui ainsi qu'hier ne te treuve:
La folle erreur nous tire à un vain repentir.

First published in 1560 (A): [LXXII]. No variants.

1. Variation on the carpe diem theme. See among others, Rufinus, Greek Anthology: The Amatory Epigrams, LXXIV; Marullus, Epigrammata ,I, ed. cit., fol. 7 v°, 'Ad Neaeram'; Serafino, Strambotti, ed. cit., p. 258, CCXIII; Ronsard, Continuation des Amours, ed. cit., VII, 152, XXXV. For a detailed study of the classical, neo-Latin, Italian and French sources of this theme, see Laumonier, Ronsard: poète lyrique, pp. 578-591.
2. Vv. 1-4: for the evocation of the mistress as an old woman, see among others, Horace, Carmina, IV, x, vv. 1-5:

O crudelis adhunc et Veneris muneribus potens,
insperata tuae cum veniet pluma superbiae,
et, quae nunc umeris involitant, deciderint comae,
nunc et qui color est puniceae flore prior rosae,
mutatus Ligurinum in faciem verterit hispidam.

Compare in particular v. 4 of Horace's ode with v. 4 of Buttet's sonnet. Also, see Bembo, Rime, ed. cit., p. 579, LXXXVII, vv. 1-9:

> O superba e crudele, o di bellezza
> e d'ogni don del ciel ricca e possente,
> quando le chiome d'or caro e lucente
> saranno argento, che si copre e sprezza,
>
> e de la fronte, a darmi pene avezza,
> l'avorio crespo e le faville spente,
> e del sol de'begli occhi vago ardente
> scemato in voi l'onor e la dolcezza, ...

The images in vv. 1 and 3 of Buttet's sonnet may be inspired by vv. 3-4, 6-7 of Bembo's sonnet. Also, see Ronsard's imitation of Horace, Quatre premiers livres des odes, III, ed. cit., II, 33, XIII, vv. 3-4: 'Quand tu verras ta face estre ridée/Et tes flocons chenus'. Although the similarity with Buttet's sonnet is confined to theme, and does not extend to the images used, in vv. 11-12, Ronsard links the transience of the mistress's beauty with that of flowers, just as Buttet does in vv. 5-6 (see infra, n. 3). Ronsard's ode may have inspired Buttet to combine the evocation of the mistress as an old woman with that of the transience of the beauty of flowers.

3. Vv. 5-6: the comparison of the transience of human beauty to that of a flower is an established literary motif, found in Greek, Latin, neo-Latin, Italian and French works respectively, in both an amatory and non-amatory context. See among others, Rufinus, Greek Anthology: The Amatory Epigrams, LXXIV; Ausonius, 'De rosis nascentibus', vv. 23-50. Marullus, Epigrammata, I, ed. cit., fol. 7 vo, 'Ad Neaeram'; Du Bellay, Olive, ed. cit., p. 73, XVIII, vv. 1-8; Baïf, Amours de Meline, II, ed. cit., I, 79, 'MELINELLE plus douillette,...'; Ronsard, Amours: Odes, ed. cit., V, 196, 'Ode à Cassandre', and Laumonier's note to this poem, p. 197. For a comprehensive study of the flower motif and its association with the theme of transience, see Weber, La Création poétique au XVIe siècle, pp. 333, 340-356; Laumonier, Ronsard: poète lyrique, pp. 582-591.

4. Vv. 7-8: image probably inspired by Tibullus, I, iv, vv. 35-36: 'serpens novus exuit annos:/formae non ullam fata dedere moram'. Buttet is alluding to how snakes regularly shed their skin for a new one.

5. Movement possibly inspired by Ronsard, Amours: Odes, ed. cit., V, 197, v. 13: 'Donc, si vous me croiés, mignonne'.

CLXXXIII[1]

Au pié d'un roc j'ai veu le dieu cornu,
Le gai Evan,[2] (croi-moi suivante race),
Qui enseignoit tout autour sur la place,
Comme un docteur, meint Satyre[3] venu.
Enfans debout, tôt qu'il soit détenu:
Il faut ceans que contens il nous face,
Qu'on le vendange, & ses grappes on casse,
Et qu'en la cuve on le foule à pié nu.
Vous déchargés voz vaisseaux qui rougissent
Du Dieu cueilli: há, ja ses larmes issent![4]
Sus, étregnés-le, & bas faison le soir,
De Marvoisie un lac dégorgeant sorte,
Et que gesné par la coulonne torte
Des bras cruels se pleigne le pressoir.[5]

First published in 1575 (B).

1. Sonnet inspired largely by Belleau's imitation of Anacreon's ode LII; for a detailed discussion of this, see supra, p. 251. On the evocation of the wine harvest, a popular theme since classical times, see among others, Anacreon, Odes, LII; Peletier du Mans, Vers lyriques, ed. cit., p. 92, 'L'Autonne', vv. 7-32; Ronsard, Bocage, ed. cit., VI, 12, 'Epître à Ambroise de la Porte Parisien', vv. 57-66; Belleau, Bergerie, ed. cit., II, 78, 'Vendangeurs', vv. 1-40.
2. 'Evan': gallicised form of Εὐάν or Euhan, one of the names of Bacchus, god of wine. See among others, Ovid, Metamorphoses, IV, v. 15.
3. On the satyres, the followers of Bacchus, see supra, XXXIX, n. 4.
4. Image possibly inspired by Belleau, Bergerie, ed. cit., II, 79, 'Vendangeurs', vv. 30-31: 'autres tournoye[n]t la meule,/Faisant craquer le grain & pleurer

le raisin'.
5. Image reminiscent of Belleau, Bergerie, ed. cit., II, 79, 'Vendangeurs', v. 34: '[autres] faisoyent geindre le bois'.

CLXXXIV

Droit contre moi ton chemin se hatoit,
    Ne me pouvant dérobber de la place,
    Ja de long tens aiant fuï ta trace,
    Et ton flambeau, où mon mal s'augmentoit.[1]
A ton regard, qui sur moi se jettoit,
    (Soit par fortune, ou par ire, ou par grace),
    Amour chassa de sur ma palle face
    Le peu de sang, qui encor'me restoit.[2]
Deux ans passoient que languissoit ma vie
    Privé de toi,[3] quand par flamme sortie
    Mon front t'ouvrit le brazier[4] de mon cueur.
Tu sceus allors, par rougeur si estrange,
    Qu'avec le tens mon amour ne se change,
    Dont t'accusas, peut-estre, de rigueur.

First published in 1560 (A): [XCIII]. Variants from A.
2. detourner
4. Et ce bel oeil ou [sic] mon mal s'augmentoit
7. Dessus
9. Trois ans etoient que languissoit ma vie

---

1. Vv. 1-4: on the lover's flight, see supra, XXXII, n. 1.
2. On the debilitating effects of love, see supra, II, n. 6.
3. On the theme of the mistress's absence, see supra, XCI, n. 1.
4. For this conceit, see supra, LXXXVIII, n. 3.

CLXXXV[1]

O orde, vile, & detestable envie,
    Brulant venin, qui lors que plus tu faux
    D'un crevecueur mon innocence assaux,
    Cuidant forcer le beau fort de ma vie!
Vieille plombine, à médire asservie,
    Des bons l'épie, & la torche des maux,
    Qui de lezards, coleuvres, & crapaux,
    Te vas paissant, non jamais assovie,
Que me veux-tu? je foudroirei ta teste
    D'un vers lancé qui desja te tempeste,
    En tous mes faits t'apparoissant un Dieu.
O des vertus la compagne traitresse,
    Tumbe aux enfers, malheureuse, & me laisse:
    Asses, & trop, je t'ai servi de jeu.

First published in 1575 (B).

1. On the theme of jealousy, see <u>supra</u>, XXX, n. 1.

CLXXXVI

Voudrois-tu bien m'effacer de ta grace?
    Donq'il te plaist me donner mal pour bien?
    Ne sçais tu pas, las, qu'Amour m'a fait tien?
    Et que veux-tu, que veux-tu que je face?
O cruauté sous angelique face![1]
    O rude cueur d'un tigre Hyrcanien!
    O grand'beauté née au desastre mien!
    O foi legere! o faveur qui tot passe!
Servés, veillés, marchés, povres amans,
    En milles ennuis, en mille durs tormens,
    Vivés de dueil, paissés-vous d'esperance,
Soiés constans, forcés vostre povoir,
    Essaiés tout: (o digne recompense!),
    L'injuste Mort trahira vostre espoir.[2]

First published in 1560 (A): [LXV]. Variants from A.
1. Me veux tu donq'effacer de ta grace
2. Donques veux tu me donner mal pour bien
3. Ne scai tu pas helas que ie suis tien
7. O grand beauté trop dure au malheur mien
10. En milles ennuis, & en mille tormens
13. Essaiés tout: pour toute recompense
14. La mort aurés, trahis de votre espoir

---

1. See *supra*, II, n. 5.
2. Vv. 9-14: on the theme of the lover's scepticism, see *supra*, XLVI, n. 2. On the transience of existence, see *supra*, LXXII, n. 4.

CLXXXVII[1]

Fleuves roide-courans d'une éternelle trace,
Arrestés coi voz flots, meintenant ébaïs;
O mons, tertres, ô bois, ô Dieux de mon païs,
Tirés-vous à l'écart, & humbles faites place;
Gais rochers, fendés-vous: il faut qu'en ce lieu passe
Une Deesse grande:[2] ouvre donques tes huis,
O ville à ton bon heur, mesmes soient éjouïs
Tes murs, pour meintenant voir leur princesse en [face.]
Et toi, lac azuré, de ton verdissant bord
Tes plaisirs jusqu'au ciel retentissent bien fort,
Recevant, fortuné, la gloire à toi baillée.
Ores à tout jamais donne au vent le souci,
Et publie par tout que cette terre ici,
De ses plus grans beautés, la France a dépouillée.[3]

First published in c. 1566 (F): [I], fol. [1] r°.Variants from F.
3. O mons, tertres, & bois, ô Dieux de ce pais
4. Ecartés vous vn peu, & humbles faittes place
5. Durs rochers fendés vous, il faut que par vous passe
7. O ville à ton grand heur, & soient mesme éiouïs

1. Sonnet written to commemorate the official entry of Jacques de Savoie and his new wife, Anne d'Este, into Annecy, the capital of their duchy, the Genevois-Nemours apanage. This occurred on 17 July 1566. On this event, see C-A Ducis, 'Entrée de Jacques de Savoie et Anne d'Este à Annecy', RS, 24 (1883), 16-17. On the Genevois-Nemours duchy under Jacques de Savoie and Anne d'Este, see R. Avezou, 'Le Rôle d'Annecy au XVe-XVIe siècles. Les apanages: comté de Genevois et duché de Genevois-Nemours', A, 12 (1965), 9-27 (pp. 24-26). On the apanage

in general, see C-A Ducis, 'Les Comtes et ducs de Genevois de la maison de Savoie', RS, 10 (1877), 89-90. On the ambiguity concerning the publication and existence of the recueil in which this and the three successive poems were published, its rarity and the autographed copy I have found, see supra, pp. 131-132.
2. Allusion to Anne d'Este, (1531-1607). On her, see C-A Ducis, 'Anne d'Este duchesse de Genevois et de Nemours', RS, 32 (1891), 6-33.
3. Allusion to Anne d'Este's French heritage: by her mother, Renée, she was the grand-daughter of King Louis XII of France. Also, between 1549-1563, she was the wife of François de Lorraine, duc de Guise.

CLXXXVIII[1]

Le Prince[2] qui n'a peu son hardi cueur souler
D'emploier pour la France,[3] & les biens, & la vie,
Dontant ses fiers haineux, tous enragés d'envie,
Mutins prenans le fer pour meurtriers la voller,
Le Duc sage, & vaillant, qui puissant fit couler
Comme la cire au feu l'ardente felonnie
Des traitres estandars, & l'armée infinie,
Vint aux plus grans dangers sous sa vertu fouler.
Bref, le DUC DE NEMOURS, qui, par sa resistance,
Fut veu un grand rampart à l'ébranlée France,
Par qui sans nul repos veincueur il a vécu,
Meintenant pour l'Amour reposant sa proüesse,
Pris au sein desiré d'une demi-deesse,[4]
Vit content de se voir heureusement veincu.

First published in c. 1566 (F): [II],fol.[2] r°. Variants from F.
2. De mettre pour la France & les biens, & la vie
3. Dontant ses ennemis, tous enragés d'enuie

1. On the occasion inspiring this sonnet, see supra, CLXXXVII, n. 1.
2. Allusion to Jacques de Savoie, (1531-1585). On him, see M. Bruchet, Etude biographique sur Jacques de Savoie, duc de Genevois-Nemours, suivie de son instruction sur le faict du gouvernement (Annecy, Abry, 1898).
3. Allusion to the support which Jacques de Savoie gave to the Catholics in the fight against the Protestants. Prior to the unrest of the religious wars, he had an active role in the French army: in 1558, he had been appointed commander of the light cavalry. He was also instrumental in the political machinations of the period. For example, in 1550, he acted as ambassadeur extraordinaire to Henri II. See Romier, Les Origines

Politiques des Guerres de Religion, I, 77, 126, 223 et passim.

4. Anne d'Este. See supra, CLXXXVII, n. 2.

CLXXXIX[1]

Comme au ciel le soleil perd tout autre flambeau,
Le feu les élemens plus haut surpasse encore,
Comme le plus fin or ses freres décolore,
Comme le Rosne & Paud, tonne sus un ruisseau,
Et comme l'aigle on voit le roi de tout oiseau,
Et le lion veincueur des bestes qu'il devore,
Ce prince[2] entre ceux-là que nostre siecle honnore,
Apparoit plus vaillant, plus admirable, & beau.
Et sa divine épouse[3] autant les autres passe,
Que la perle ahontit les pierres qu'on enchasse,
Que la rose au printens nous rid sur toute fleur.
O ciel qui or' sur nous prodigues tes largesses!
Meintenant tu fais voir des princes, & princesses,
En un si rare pair joint ensemble l'honneur.

First published in c. 1566 (F): [III], fol. [3] r°.
Variants from F.
3. Comme l'or plus exquis ses freres décolore
11. Que la rose au printens nous plait sur toute fleur

1. On the occasion inspiring this sonnet, see *supra*, CLXXXVII, n. 1.
2. Jacques de Savoie. See *supra*, CLXXXVIII, n. 2.
3. Anne d'Este. See *supra*, CLXXXVII, n. 2.

CXC[1]

Dieu du ciel, qu'ai je fait, (crioit la povre France),
Qu'ainsi tant de malheurs m'ont accablé le dos!
Tant de glaives tranchans sentir jusques aux os,
Trahie par les miens, & meurtrie à outrance.
Mes deux Rois à l'envers,[2] mes eaux en abondance
Au sang de mes enfans ont teint leurs flots dispos,[3]
Ce pendant tu vivois amie du repos,
Fortunée Savoie, avec toute asseurance.
Et meintenant sur moi gagnant tant de faveurs,
De graces, de beautés, d'attraicts, & de douceurs,
D'ANNE[4] qui m'honnoroit, ta main me desherite.
Il te devoit suffire, (helas, sans me donner
Ces nouvelles douleurs), d'avoir peu emmener
A mon plus grand besoin, l'unique MARGUERITE.[5]

First published in c. 1566 (F): [IV], fol. 4 r°. Variants from F.
1. DIEV du ciel qu'ai ie fait (disoit la triste France)
3. Mille glaives tranchans i'ai senti iusqu'aux os
4. Saisie, saccagée, & pillée à outrance
5. Mes deux Rois estans mors
8. Fortunée SAVOIE en ta douce asseurance
9. Et meintenant hélas auec tant de faueurs
10. De graces, de beautés, de biens, & de douceurs

1. On the occasion inspiring this sonnet, see supra, CLXXXVII, n. 1.
2. Allusion to the recent death of Henri II in 1559 and that of François II, his successor, in 1560.
3. Allusion to the Wars of Religion. See supra, CX, n. 5.
4. Anne d'Este. See supra, CLXXXVII, n. 2.
5. Marguerite de France. See supra, CLXXIX, n. 3.

CXCI[1]

O qu'à grand tort l'Ignorance, compagne
Du maudit siecle en tous vices hantés,[2]
Met en avant, Muses,[3] que vous mentés,
Perdant noz jours, sur la double montagne![4]
L'esprit bien né, qui vostre bon oeil gagne,
Reçoit d'enhaut mille presens ventés,
Et dans vostre eau, (qu'à peu vous presentés),
La Vertu vraie occultement se bagne.[5]
Vous pourriés bien, cher sang de Jupiter,[6]
Sur voz haineux ses éclats dépiter:
N'avés-vous pas au ciel vostre partage?
Puis voz honneurs, beaux éternellement,
Forcent les ans:[7] eux inutilement,
Sentans la mort, pleureront leur dommage.

First published in 1575 (B).

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1. On the exaltation of poetry, see supra, LXXII, n. 5. The notion of the poet as misunderstood by and superior to the vulgus is possibly inspired by Horace, Carmina, III, i, vv. 1-4:

> Odi profanum vulgus et arceo;
> favete linguis: carmina non prius
> audita Musarum sacerdos
> verginibus puerisque canto.

2. For a similar complaint, yet in a different context, see supra, XXII, n. 3.
3. On the Muses, see supra, I, n. 4.
4. Periphrasis for Parnassus, the dwelling place of the Muses. See supra, I, n. 3.

5. Vv. 7-8: according to mythology, several springs were sacred to the Muses, and they were believed to confer poetic inspiration upon anyone who drank from them. See supra, I, n. 6, infra, CCL, n. 7, CCCII, n. 8.
6. Popular notion that Jupiter was the father of the Muses. See among others, Hesiod, Theogony, vv. 56-79, 915-917; Homer, Iliad, II, vv. 491-492; idem, Odyssey, I, v. 10; Ronsard, Cinquiesme livre des odes, ed. cit., III, 119, VIII, 'Ode à Michel de l'Hospital, chancelier de Madame Marguerite', vv. 13-24. For dissenting notions, see Pauly-Wissowa, 'Musai' in Realencyclopädie, XVII, 680-757 (pp. 687-688).
7. Vv. 12-13: on the ability of poetry to transcend death, see supra, XLVII, n. 5; LV, n. 3.

CXCII

Ah, Amalthée, ah, trop cruelle, helas,
M'ont tes beaux yeux d'un si douce amorce
Donné à toi,[1] se moquans de ma force,
Pour me tuer ainsi dedans tes laqs?
Est-ce le bien, est-ce le deu soulas,
Au lieu d'aimer d'épier le divorce?
Un tigre fier, que l'aspre rage efforce,
Ne couve un cueur si cruel que tu l'as.
Si tant te plait la douceur, & bonté,
M'as-tu fait serf de ta grande beauté,
Pour me paier d'une mort qui trop tarde?[2]
Voudrois-tu bien, au lieu de secourir
Ton povre amant, le faire ainsi mourir?
Las, & veux-tu qu'en tes beautés je m'arde?[3]

First published in 1560 (A): [XXIX]. Variants from A.
3. Tiré à toi
5. Est ce le bien, & est ce le soulas
8. N'a pas le cueur si cruel que tu l'as

1. Vv. 2-3: for the notion that love is awakened through the eyes, see *supra*, II, n. 4.
2. Vv. 10-11: on this conceit of the ill-rewarded lover, see *supra*, XLVI, n. 1. On the lover's death wish, see *supra*, XLI, n. 2.

CXCIII

Si tu náquis, Déesse, de l'écume,[1]
    Si en la mer ton grand povoir est veu,
    Alme Cypris,[2] pren pitié de ce feu,
    Et que Tethys,[3] en me noyant, le hume.
De ton mari[4] le rabbatu enclume
    Jamais un fer si rouge n'a receu
    Las, que mon cueur! mon cueur qui a conceu
    Un mont d'Etna, qui de gros braziers fume.[5]
En feu si grief Hercule ne brulloit,
    Quand, nerfs rompans, de grand'rage il hurloit,
    Pour la chemise[6] au chef du mont Oëte.[7]
Tu as senti de ton fils le brandon
    Presque pareil, sinon que ton Adon[8]
    N'égaloit point celle que je souhaitte.

First published in 1575 (B).

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1. Allusion to the birth of Venus. See supra, LIII, n. 5.
2. Epithet of Venus. See supra, XVI, n. 3.
3. Tethys, wife of Oceanus, and consequently considered to be the mother of the Oceanides and the various river deities. See among others, Hesiod, Theogony, vv. 337-370; Virgil, Georgicon, I, v. 31.
4. Mars, god of war. See supra, XVI, n. 7.
5. Vv. 7-8: for a similar conceit, see supra, LXXXVIII, vv. 7-9, n. 3, 4.
6. Vv. 9-11: allusion to the garment responsible for Hercules's death; his wife, Deianeira, had soaked it in the blood of Nessus, a centaur whom Hercules had killed with a poisoned arrow. The blood was supposedly capable of renewing fidelity and love. However, when Hercules put the garment on, the poisoned blood penetrated his body

and even when he had removed it, the pain persisted. Buttet's source is possibly Ovid, Metamorphoses, IX, vv. 101-210; compare in particular vv. 10-11 with vv. 164-165 of Ovid's text: 'victa malis postquam est patientia reppulit aras/implevitque suis nemorosum vocibus OEten'.
7. Mountain range between Thessaly and Aetolia.
8. On Venus's love for Adonis, see among others, Theocritus, III, vv. 46-48; Bion, I; Ovid, Metamorphoses, X, vv. 518-739.

CXCIV[1]

O cheveux longs, qui privés l'or de gloire,
O front Nymphal, front sur tous gracieux!
O bouche belle, ô l'oeil delicieux,
Qui recherchés sur mon cueur la victoire!
O vous rubis, perles, marbre, & yvoire,
Du corps égal aux mignonnes des Dieux!
N'aguere, helas, vous nourrissiés mes yeux:
Or, seulement, vous paissés ma memoire.
Ah, chetif moi, qui n'ai sceu retenir
Voz grans beautés qu'en un doux souvenir,
Las, qui, trompeur, tousjours à vous me meine.
Il m'est avis que je vous revoi bien,
Vous recherchant, mais je ne treuve rien
Qu'un mal certein, en esperance vaine.

First published in 1560 (A): [XCIV]. Variants from A.
1. O blons cheueux
3. O souefue bouche
4. Qui repilliés
7. Helas iadis vous nourrissiés mes yeux
11. Qui vainement tousiours à vous me meine
14. Qu'ennui, douleur, regret, tristesse, & peine

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1. Combination of two themes: (i) vv. 1-8: enumeration of the mistresses physical attributes. See supra, XVI, n. 10 (ii) vv. 9-14: obsession amoureuse. See supra, XXXII, n. 3. This combination of themes and their treatment, suggest that this sonnet is largely inspired by Ronsard, Amours, ed. cit., IV, 49, XLVI:

O doulx parler, dont l'appast doulcereux
Nourrit encor la faim de ma memoire,
O front, d'Amour le Trophée & la gloire,
O riz sucrez, o baisers savoureux.

O cheveulx d'or, o coustaulx plantureux
De liz, d'oeilletz, de Porphyre, & d'ivoyre,
O feux jumeaulx dont le ciel me fit boyre
A si longs traitz le venin amoureux.
O vermeillons, o perlettes encloses,
O diamantz, o liz pourprez de roses,
O chant qui peulx les plus durs esmovoyr,
Et dont l'accent dans les ames demeure.
Et dea beaultez, reviendra jamais l'heure
Qu'entre mes bras je vous puisse r'avoyr?

In particular, compare the similarity in expression and imagery between v. 2 of Buttet's sonnet and v. 3 of Ronsard's; also, cf. v. 5 of Buttet's sonnet with vv. 6, 9-10 of Ronsard's. For a less direct comparison, see Ronsard's probable source, Petrarch, Canzoniere, ed. cit., p. 317, CCLIII; G. Mozzarello, Rime diverse, I, 78: 'O desir di quest'occhi, almo mio sole'.

CXCV

Pour le cher don de vostre vif pourtrait,[1]
    Prenés le mien, je vous suppli, Madame:
    Si là bien peinte estoit ma foi, en flame,
    On ne verroit au monde un plus beau trait.
Quand vostre esprit des afferes distrait,
    (Qui seulement de la vertu s'affame),
    En attirant quelque excellente femme
    Dans vostre estude à part sera retrait,
Veuz, & reveuz, les beaux tableaux antiques
    De voz aieux, & sçavans, & belliques,
    Prenant le mien tel qu'Amour m'enflama,
Voici celui qui m'a tant estimée,
    Dirés-vous lors, voire encores aimée,
    (Toutes[2] laissant) trop plus qu'il ne s'aima.

First published in 1575 (B).

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1. Variation on the portrait motif. See <u>supra</u>, XXXV, n. 1.
2. 'Toutes': refers to other women the poet may have admired.

CXCVI[1]

Hyver, grison à la barbe florie,
Tremblant, transi,[2] enridé, front pelé,[3]
(De tes amours toutefois accolé,
La neige blanche en sa beauté cherie),
L'aspre Aquilon[4] arrive à grand'furie,
Et paresseux est ton tallon gelé,
Que le printens des amans appellé
En te chassant ver-vétu ne nous rie.
Aiant fait choir le bel honneur des branches,
Toutes pars sont, (fors les rivieres),[5] blanches:
Tout as en froid de soulas dépourveu.
Et si t'amie au trac n'ouvroit le gite
Des cerfs cornus, des lievres qui vont vite,
Que ferions-nous que cagnarder au feu?

First published in 1575 (B).

1. For the evocation of winter, a popular theme since classical times, see among others, Horace, Carmina, I, ix, vv. 1-12; Virgil, Georgicon, III, vv. 349-370; Peletier du Mans, Vers lyriques, ed. cit., p. 94, 'L'Hyver'; Ronsard, Trois livres des nouvelles poesies, I, ed. cit., XII, 68, 'Hymne de l'hyver à Monsieur Bourdin'; Belleau, Bergerie, ed. cit., II, 272, 'L'Hyver. Au Seigneur Estienne Jodelle'.
2. For this alliteration in the Rhétoriqueur style, see in particular, Marot, Epitres, ed. cit., I, 101, II, vv. 81-82: 'Ces motz finiz, demeure mon semblant/Triste, transi, tout terny, tout semblant'.
3. Vv. 1-2: movement and images probably inspired by Peletier, Vers lyriques, ed. cit., p. 96, 'L'Hyver', vv. 71-72: 'Hyver venteux, sombre et nu,/Transi, frilleux et chenu'. For a less direct source and comparison, see Ronsard, Trois livres des nouvelles poesies, I, ed. cit.,

XII, 40, 'Hymne de l'esté. A Fleurimont Robertet Seigneur de Fresne', vv. 119-120: 'L'Hyver fut masle aussi, monstrueux & hydeux,/Negeux, tourbillonneux, pluvieux & venteux'. Also, see Belleau, Bergerie, ed. cit., II, 272, 'L'Hyver. Au Seigneur Estienne Jodelle', v. 1: 'L'Hyver palle de froid, au poil aspre & rebours'.
4. North wind.
5. For a similar image, see Belleau, Bergerie, ed. cit., II, 273, 'L'Hyver. Au Seigneur Estienne Jodelle', vv. 7-9:

On ne voyoit sinon les riues descouuertes
Des marests paresseux, & les bordures vertes
Des fontaines d'eau uiue, & des coulans ruisseaux.

CXCVII

Je veu là-haut, où les clairs feux ont place,
Par meint beau vers étincellant mander
L'astre nouveau,[1] l'oeil qui peut commander
Aux plus cruels, mesme à toute la Thrace.[2]
Jadis Conon[3] se donna bien l'audace
Les cheveux blonds en estoile i darder
De Berenice, & les fit regarder,
Pour acquerir de son mari la grace.
Mais il flatta, & se treuve menteur:
Moi, je serei un veritable autheur,
Montrant cet oeil ma planette meurtriere,
Car si en terre il est veu le premier,
Je ne croi pas, (à luire cotumier),
Qu'il n'ait au ciel une plus grand'lumiere.

First published in 1575 (B).

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1. For this conceit, see supra, XVI, n. 5.
2. Thrace, one of the principal seats of worship of Mars. See supra, XVI, n. 7.
3. Conon of Samos, astronomer and mathematician living in c. B.C. 283-222. Berenice cut off her hair, dedicating it to the safe return of her husband King Ptolemy, from his attack on Asia. When it was found to be missing from the temple of Venus Arsinoe Zephyritis, Conon, in order to win the distressed King's favour, said that he had seen the lock among the constellations. The original source of this legend is an ode by Callimachus, of which only a fragment remains, however, see among others, Catullus, LXVI; also, see Hyginus, Poetica Astronomica, II, xxiv who gives paricular emphasis, like Buttet (v. 9) to the idea that Conon was merely flattering.

CXCVIII

Ores me tient mon beau champ de Treiserve,[1]
    Et mon brigand, de ses traits doux tranchans,
    Plus fort m'assaut en ces lieux allechans,
    Puis de mon cueur fait sa dépouille serve.
Vien me donq'voir: ce grand lac[2] te reserve
    Cent mille ébats, t'appellant sous mes chants;
    Vien, les hauts Dieux n'ont dedegné les champs,
    Ni mesme encor'la civile Minerve.[3]
Prés émaillés, ô qu'heureux je vous vente!
    Où mon amour de sa marbrine plante,
    Se pourmenant ses pas viendra fermer.
Un aspre hyver vous gardoit de renaitre,
    Mais ce printens, (ainsi qu'à vostre maitre),
    En la voiant, vous apprendra aimer.[4]

First published in 1560 (A): [XLIII]. Variants from A.
2. Mais las Amour de ses traits dou-tranchans
4. Et de mon cueur fet sa depoüille serue
11. Se promenant

1. Tresserve, village on the banks of Lake Bourget, where Buttet's father had a substantial property and where the poet appears to have resided more or less permanently throughout the 1570s. See supra, p. 152.
2. Lake Bourget. See supra, n.1, XL, n.2, LXVII, n.2.
3. On Minerva, see supra, XXXVI, n. 4. On the possibility that this is a reference to Marguerite de France and to peace, see supra, pp. 212-213.
4. Vv. 12-14: commonplace evocation of Spring as the season in which people traditionally fall in love. For a possible source, see Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 294, Ode: 'Dieu vous gard, messagers fidelles', in particular vv. 26-30:

Ayant ce beau printemps pour guide,
Je veux ma dame aller trouver,
Pour voir en ces beaux moys si elle
Envers moy sera moins cruelle
Qu'elle ne m'a esté l'yver.

For a less direct comparison, see among others, Lorris and Meun, Le Roman de la Rose, ed. cit., I, 2, vv. 45-48:

Avis m'iere qu'il estoit mais,
il a ja bien. V. anz ou mais,
qu'en may estoie, ce sonjoie,
el tens enmoreus, plein de joie.

CXCIX[1]

Cher perroquet, present verd, beau, & rare,
Du Gange Indois,[2] bien loin de nous luisant,
Oiseau mignon, de tous le mieux disant,[3]
Ores il faut qu'à toi je m'accompare.
Du bord gemmeux, que la belle aube pare,
Tu viens servir la Nymphe[4] à l'oeil puissant,
Et d'un païs en tous biens florissant,[5]
Pour l'honnorer, en France je m'égare;
Tes mots plaisans te font d'elle cheri,
Et les neuf seurs[6] m'ont fait son favouri;
Tu es captif, ma prise est inhumaine.
O plus heureux! car ton oeil éveillé
Voit son beau sein nu, & désabillé,
Mais nuit, & jour, le mien ne voit que peine.[7]

First published in 1575 (B).

1. For a similar theme, see supra, LXXXIV, n. 1. This sonnet is probably inspired by two classical sources: (i) evocation of the mistress's parrot by Ovid, Amores, II, vi (ii) apostrophe to the mistress's sparrow by Catullus, II. See infra, notes 2, 3, 6.
2. Vv. 1-2: See Ovid, Amores, II, v. 1: 'Psittacus, Eois imitatrix ales ab Indis'.
3. See Ovid, Amores, II, vv. 23-24: 'Non fuit in terris vocum simulantior ales:/Reddebas blaeso tam bene verba sono'.
4. See supra, I, n. 12.
5. Allusion to Savoy.
6. Reference to the Muses. See supra, I, n. 4.
7. Vv. 12-14: see Catullus, II, vv. 9-10, where the poet also confides in the sparrow about his torment: 'tecum ludere sicut ipsa possem/et tristis animi levare curas!' On the tormented day and night, see supra, VIII, n. 6.

CC[1]

Ton oeil aigu, tant qu'il te plaira, perce,
Perce ce cueur,[2] ce cueur qui est né tien.[3]
Fai-moi repas de l'oiseau Jovien,
Et au vautour mon estomac ranverse.[4]
Détranche-moi, foulle-moi, & me herse,
Et ventre, & dos: perd tout ce qui est mien,
Et d'un courroux plus que Junonien[5]
Mort, de sur mort, ta tyrannie exerce.
Que la douleur à petit feu me mange
Ronde, & sans fin, mais n'atten que je change
En un seul point sur ma foi arresté.
Contre tous maux ma volunté fatale
Demeure ferme, & jamais ne dévalle
Avec les ans, ainsi que ta beauté.

First published in 1575 (B).

1. On the theme of the lover's constancy, and the enumeration of extreme circumstances which his love will endure, see supra, CXXXIV, n. 1.
2. On this aspect of the eye topos, see supra, III, n. 7.
3. See supra, II, n. 7.
4. Vv. 3-4: allusion to the punishment sustained by Prometheus. See supra, XV, n. 3.
5. Allusion to the goddess Juno, frequently depicted in mythology as angered by the infidelity of her husband, Jupiter. See among others, Ovid, Metamorphoses, I, vv. 601-624 ff; ibid., II, vv. 466-495 ff. Juno is particularly renowned for her resentment of Paris and Aeneas. See among others, Virgil, Aeneid, I, vv. 1-75 ff.

CCI[1]

Je n'arme point les Atrides[2] guerriers,
Achille,[3] Ajax,[4] Tydide,[5] ni Ulysse,[6]
Troie,[7] la grand',sans moi se démolisse,
Au feu cruel des Gregeois chevaliers.
Ronsard,[8] heureux des Attiques lauriers,
Et des Romains,[9] sa grand'couronne ourdisse,
Et tonnant Mars[10] les François éclercisse,
Faisant rougir tous les siecles premiers.
Vous que les Rois chargent de riches dons,
D'armes la terre, & l'air chargés de tons,
Et de vaisseaux les plaines de Neptune;[11]
Moi qu'aux honneurs les princes n'ont monté,
Je te loürei, Amour, qui m'as donté,
Et ce bel oeil, qui heureux m'importune.

First published in 1575 (B).

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1. Elaborate exploitation of the Trojan war legend, probably inspired by Ronsard, Amours, ed. cit., IV, 8, IV:

Je ne suis point, ma guerriere Cassandre,
Ne Myrmidon, ne Dolope souldart,
Ne cest Archer, dont l'homocide dart
Occit ton frere, & mit ta ville en cendre.
En ma faveur pour esclave te rendre
Un camp armé d'Aulide ne depart,
Et tu ne voys au pied de ton rempart
Pour t'emmener mille barques descendre.
Mais bien je suis ce Chorébe insensé,
Qui pour t'amour ay le cuoeur offensé,
Non de la main du Gregeois Penelée:
Mais de cent traitz qu'un Archerot vainqueur,
Par une voye en mes yeulx recelée,

Sans y penser me ficha dans le cuoeur.

Compare in particular, the similarity between the conceits of vv. 12-14 of Buttet's sonnet and those in vv. 9-14 of Ronsard's poem. Both compare the lover to the Greek heroes referred to in the preceding sections of the sonnet; both refer to Love's victory over the poet, and to the role of the eye in the process of falling in love.
2. Periphrasis in the classical style for Menelaus and Agamemnon, sons of Atreus, King of Mycenae. See among others, Homer, Iliad, I, v. 17, 'Ατρεΐδαι' ; Virgil, Aeneid, I, v. 458, 'Atridas'. Both are central figures in the Iliad and appear to a less frequent extent in the Odyssey and in the Aeneid. Menelaus was the husband of Helen, whose elopement with Paris initiated the conflict between the Greeks and the Trojans. See among others, Iliad, II, vv. 581-590; ibid., III, vv. 21-120, 203-224 et passim. Agamemnon was the commander-in-chief of the Greeks. See among others, Iliad, I, vv. 1-412; ibid., II, vv. 1-143, 221-243 et passim.
3. See supra, IX, n. 1.
4. Ajax, name of two Greek heroes who fought in the Trojan war. One was the son of Telamon. See among others, Iliad, II, vv. 557-558, 768-769; ibid., III, vv. 225-229 et passim. The other was the son of Oileus. See among others, Iliad, II, vv. 527-535; ibid., IV, vv. 273-292; ibid., XII, vv. 265-277 et passim.
5. Periphrasis in the classical style for Diomedes. See supra, XXXI, n. 3.
6. The Greek hero and principal protagonist of Homer's Odyssey.
7. The city where Helen was kept by Paris, and which was besieged by the Greeks.
8. Pierre de Ronsard. See supra, XLVII, n. 1.
9. Vv. 5-6: an allusion to the two principal classical influences on Ronsard's poetry, namely Greek and Latin poetry, and particularly the works of Pindar and Horace, respectively. On these influences on Ronsard, see Laumonier, Ronsard,: poète lyrique, passim. On the laurel as a symbol of poetic excellence, see supra, I, n. 7.
10. On Mars, see supra, XVI, n. 7. This is possibly an allusion to Ronsard's Franciade (Paris, G. Buon, 1572).
11. On Neptune, see supra, LI, n. 4.

CCII

La longue nuit, jusqu'au fond des moëlles,
    Dure m'ardoit dans le lit tormenté,
    Quand par mon mal aux fenestres jetté,
    Je vi le ciel tout embrazé d'estoiles.
Adonq'je di, ô sept lumieres belles
    De Calliston,[1] si de ce feu donté
    Le haut tonnant[2] au ciel vous a monté,
    (Où sans coucher vous luisés eternelles),
Donnés que là en astre il m'éclercisse
    Apres mes jours brullé de sa nourrice,
    Qui Nymphe en Crete aux forests le garda.[3]
Priant ainsi, tôt une estoile grande
    Fendit le ciel, & ma juste demande
    Par ce beau signe, en pitié, m'accorda.

First published in 1575 (B).

1. Calliston was a huntress and companion of the goddess Diana. Jupiter was in love with her, and when she was transformed into a bear by Juno, Diana or by Jupiter himself, depending upon the mythographer, the god then placed her in the sky as a constellation in that form (hence, Callisto is also known as Ursa major). The allusion in v. 8 to the inability of the constellation to set, makes it likely that Buttet's source is the version that Juno was responsible for Callisto's transformation: according to this version, Juno, jealous that Callisto had become a star, persuaded Tethys not to allow the constellation to descend into the Ocean, hence it is always on the horizon. See among others, Ovid, Metamorphoses, II, 409-530; Hyginus, Poetica Astronomica, II, i; idem., Fabulae, CLXXVII.
2. Periphrasis for Jupiter. See supra, XII, n. 1.
3. Vv. 10-11: allusion to the Amaltheia myth. See supra,

pp. 224-225.

CCIII[1]

O l'art divin en ce tableau, Madame,
Que Raphael[2] pour memoire a laissé!
Ou d'un corps pront, à la mort élancé,
Le desespoir la Roine Elise[3] enflame.
Voiés en tout quelle heroique femme,
Et quel visage en son dueil effacé,
Et ce beau pié pour monter avancé
De sur le bois, où elle rendra l'ame.
Las, la voiant échevelée, & blesme,
Oions un peu en sa compleinte extresme
Ce qu'elle dit: est-ce un corps vrai ou feint?
Elle sanglotte, & bas roulent ses larmes;
Comfortés-la, car je ne puis, mes carmes,
Tant est mon cueur de son malheur étreint.

First published in 1575 (B).

1. It has been suggested that Buttet is describing either a now lost work by Raphael Sanzi, depicting the death of Dido, or a copy of a work he knew to be by Raphael, probably an engraving by Marcantonio, entitled the Death of Dido, and based on Raphael's supposedly lost sketch of the same subject, or on his Death of Lucretia. Buttet's sonnet has been used to counter the argument that Raphael never depicted the death of Dido. For these arguments, see D. H. Thomas, 'A Note on Marcantonio's Death of Dido', JWCI, 32 (1969), 394-396; idem, 'A Further Note on Marcantonio's Death of Dido' (unpublished). The original source of the scene described is Virgil, Aeneid, IV, vv. 586-705.
2. See supra, LV, n. 4.
3. Elise, derived from the Latin Elissa, an alternative name for Dido. See Virgil, Aeneid, IV, v. 335. Dido was

abandoned by Aeneas. See <u>supra</u>, CLXIII, n. 5.

CCIV[1]

Eplorée Didon, par Amour qui s'obstine,
    Forsenné dans ton cueur, háte-toi de trouver
    Un secours à ta rage, ô Roine, & te sauver
    De l'angoisseuse mort, or'preste à ta ruine.
Laisse, laisse courir l'aventure marine
    A ce traitre cruel:[2] ah, te veux-tu priver
    Du beau jour à jamais, & toimesme grever
    D'un fort glaive enfonçant ton indigne poitrine?
S'il te laisse, pourtant, il n'échappera pas
    La vengeance des Dieux, qui talonne ses pas.
    Hé, voi avec ta seur[3] ta tumbante Carthage.
Ne croi, helas, ne croi, cet Amour déreglé,
    (Ah qui t'ote le sens!),[4] car il est aveuglé,[5]
    Et ne trompe ton mal, par un plus grand dommage.

First published in 1575 (B).

1. Sonnet inspired by Virgil, Aeneid, IV, vv. 586-705. Attention has been drawn to the similarity between the central section of the poem and Marcantonio's Death of Dido, and the central panel of his engraving of Raphael's Quos ego. See Thomas, A Note on Marcantonio's Death of Dido, pp. 395-396. On Aeneas's abandonment of Dido, see supra, CLXIII, n. 5.
2. Aeneas. See supra, CLXIII, n. 5.
3. Anna. See Virgil, Aeneid, IV, 634 ff.
4. On this conceit, see supra, IV, n. 6.
5. See supra, XIII, n. 4.

CCV[1]

Si pour flamber d'extreme cruauté
    Le ciel vengeur fit ravager à l'onde
    Le genre humain, comblant d'eau tout le monde,
    Pour ne voir plus monter l'impieté,
O que ce siecle (où toute malheurté
    Regne impunie), ores il ne parfonde!
    Carnage, feu, & tout exces abonde,
    Las, & le tort va tuant l'equité.
Ah, povre France! ah, François fait Tartare![2]
    Te démentant en vie si barbare,
    Ton clair honneur s'en iroit abbatu,
Sans cette-ci[3] qu'au secours le ciel donne,
    Qui tient encor' (comme ferme coulonne),
    Le beau palais de la grise vertu.[4]

First published in 1575 (B).

1. Probably inspired by the civil strife of the Wars of Religion. See supra, CX, n. 1.
2. Allusion to Tartarus, son of Aether and Ge, and father of the giants Typhoeus and Echidna. See Hesiod, Theogony, vv. 820-822; Hyginus, Fabulae, CLII. Tartarus is also the classical name for the infernal regions. See among others, Hesiod, Theogony, v. 807; Homer, Iliad, VIII, vv. 13-16.
3. Amalthée.
4. Allegory in the mediaeval manner.

CCVI[1]

Ton parler grave en sa grand'douceur passe
Le miel d'Hymette,[2] & tes douces façons,
En leurs attraits, sont mes gaies rançons,
Tousjours montrant quelque nouvelle grace.
Ce front serein, qui tous ennuis efface,
N'a point de frere: yeux, non, mais ameçons,
Vous prenés tout en flammes & glaçons,[3]
Et ce beau ret toute franchise enlace.[4]
Que direi plus? il n'i a qui seconde
La nompareille, elle qu'en ce grand monde
L'on doit nommer le phenix de beauté.[5]
Et comme Olympe[6] en sa hauteur voit basse
Toute montagne, ainsi moi je surpasse
Tous les amans, en ferme loiauté.[7]

First published in 1575 (B).

1. On the enumeration of the mistress's attributes, see *supra*, XVI, n. 10.
2. Mount Hymettus, near Athens, famous for its honey. See among others, Pliny, *Natural History*, XII.
3. For a similar antithesis, see *supra*, LXXXVIII, n. 1.
4. For this conceit, see *supra*, III, n. 8.
5. Allusion to the ability of the mythological bird, the Phoenix, to die and rise again, rejuvinated. This was believed to happen cyclically, the time span varying according to the different versions of the myth. The bird was therefore immortal. See among others, Lucian, *The Passing of Peregrinus*, xxvii; Herodotus, *Histories*, II, lxxiii; Pliny, *Natural History*, X, ii; Ovid, *Metamorphoses*, XV, vv. 392-407. On this rare application of the phoenix image to the mistress, see Mathieu-Castellani, *Les Thèmes amoureux dans la poésie française 1570-1600*, pp. 267-269 *et passim*.

6. Mount Olympus, situated on the borders of Thessaly and Macedonia, renowned for its height and believed to be the abode of the gods. See among others, Ovid, Metamorphoses, II, v. 60: 'vasti...Olympi'.
7. Vv. 13-14: for this commonplace theme, see among others, Du Bellay, Olive, ed. cit., p. 104, L, vv. 11-12: 'ma fidele et serve loyaulté,/Qui d'aussi loing devant les autres passe'; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 374, CIII, vv. 9-11:

> entre mille et mille et mille et mille,
> Tu n'en pourras trouver un [serviteur] moins fragile,
> Ne qui t'admire aussi fidellement.

CCVII

Vive tousjours, magnanime Artemise,[1]
    Ton clair renom de la grand'nuit sauvé,
    Par le sepulchre à ton mari levé,
    Que pour miracle encor'le monde prise.
En vraie amour brava ton entreprise
    Contre les ans, cherchant qu'il fut trouvé,
    Mais sa merveille en fin a éprouvé
    L'effort du tens, qui tout à neant brise.[2]
Si n'a-il peu engloutir la memoire
    De toi, & lui, en plus durable gloire,
    Aux beaux écrits, des ans non poursuivis,
Où ton amour, par mort non violée,
    (Mieux que n'eut fait ce pendant Mausolée[3]),
    Maugré le tens vous rend encores vifs.[4]

First published in 1575 (B).

1. Artemisia, wife of Mausolus, king or dynast of Caria. To commemorate his death in circa B.C. 353, she had a monument, the Mausoleum, built at Halicarnassus, and it was regarded as one of the seven wonders of the world. See among others, Strabo, Geography, XIV, ii, 16; Pliny, Natural History, XXXVI, iv, 30-31, v. 47; Gellius, Attic Nights, X, xviii.
2. On this theme, see supra, LXXII, n. 3.
3. On Mausolus, see supra, n. 1.
4. Vv. 9-14: on the theme of immortality through writing, see supra, LV, n. 3.

CCVIII

Comme l'effort de la grand'mer émue
La rive bat de longs flots argentés,
De grans desirs mes soucis agités
Battent mon cueur, qui point ne se rémue.
Comme la terre en son verd revétue
Va s'égaiant belle en mille beautés,
Je m'embelli de mille bravetés,
Quand mon soleil[1] encontre moi se rue.
Comme le ciel pluvieux se fait voir,
Mon chef troublé ne cesse de pleuvoir,
A l'univers ma forme se termine,
Et croi que tôt ma native chaleur
Ranversera, (ne trouvant plus d'humeur),
Le bastiment de ma lasse machine.[2]

First published in 1575 (B).

1. On this metaphor to indicate the mistress, see supra, II, n. 8.
2. 'Machine': term usually employed to indicate the world (see supra, CXXXIII, n. 2). Its use here to indicate the lover's body, reflects the Renaissance concept that each individual is a microcosm.

CCIX

Un Prince qui ne fait connoitre ses conquestes
Que par le sang versé, troublant tout de terreur,
Vraiement n'est point Prince, en tant que la fureur
N'est propre au cueur humain, mais aux cruelles
[bestes]
Et celui qui pouvant donter par armes prestes
Le rebelle obstiné, n'use que de douceur,
Se perd trop lâchement: un heroique cueur
Tousjours doit faire front aux invincibles testes.[1]
Par la force & douceur, tout est perpetuel.
Ores tu l'as montré divin EMANUEL,[2]
Qui pour voir en repos ta paternelle terre,
Et tes belles cités, & tes forts envaïs,
Diversement veincueur as conquis tes païs
Des petis par douceur, & des plus grands par guerre.

First published in 1575 (B).

1. Vv. 1-8: for a detailed study of the treatment in 16th century literature and the visual arts of the theme of the perfect prince, see M.M. McGowan, Ideal Forms in the Age of Ronsard, Una's Lectures 5 (Berkeley/Los Angeles/London: University of California Press, 1985), ch. 1, with particular reference to pp. 9-22. McGowan (p. 13) identifies it as an established theme since classical times, and indicates two works on the subject which were particularly influential in the 16th century: Guillaume Budé's De l'instruction du prince (1547) and Erasmus's The Education of a Christian Prince . Also, with particular reference to Ronsard's notion of the perfect prince, see Ménager, Ronsard le roi, le poète et les hommes, pp. 146-166.
2. Emmanuel-Philibert, Duke of Savoy. See supra, CLXXIX,

n. 2. Buttet is alluding here to the Duke's recovery of the territories taken from his father, Duke Charles III; in 1536, François I occupied Bresse, Bugey, Valromey, Gex, Savoy and a large area of Piedmont. The Valesians took possession of most of Chablais. Through the Treaty of Cateau-Cambrésis, Emmanuel-Philibert recovered most of the lands taken by François I. Turin, Chieri, Chivasso and Villeneuve d'Asti were returned in 1562, and Pignerol and Savigliano in 1574. On the treaty, see Romier, Les Origines politiques des guerres de religion, II, 191-293, 297-390. On Buttet's celebration of the treaty, see supra, p. 85. By the 1564 Treaty of Lausanne, Gex and a part of Chablais were also returned. The 1569 Treaty of Thonon resulted in the recovery of other parts of Chablais.

CCX

Dans le jardin où les neuf seurs[1] m'ont mis,
Sus un dur marbre entre les fleurs d'élite,
Ce vers j'engrave à une MARGUERITE,[2]
A qui les Dieux ont mon estre soumis.
Fleur[3] nompareille, heur au monde tramis,
Clair ornement de ma Muse petite,
Aux plus lointeins j'envoirei ton merite,
En tant d'honneurs divinement unis.
De tes vertus tout l'univers s'honnore,
Le ciel te rid, le soleil te redore,
Tout te cherit, ô excellente fleur!
De toi son nom aux rives de l'Aurore[4]
La perle prend,[5] l'esté chaud ne devore
Ton pur vermeil, ni l'hyver ta verdeur.

First published in 1575 (B).

1. Allusion to the Muses. See supra, I, n. 4.
2. Marguerite de France. See supra, CLXXIX, n. 3. The reference to 'un dur marbre' (v. 4), evocative of a tomb, suggests that Buttet may have composed this sonnet following her death on 14 September 1574. On Buttet's official commemoration of her death, see supra, pp. 159-161.
3. On this popular convention of the time, the play upon the synonymity of a person's name, see supra, p. 223. For this particular exploitation of Marguerite's name, see among others, Buttet, Chant de liesse sur la convalescence de tresillustre Prince Emanuel Philibert duc de Savoie, fol. [2] v°, v. 49: 'ô FLEUR DES MARGUERITES'; Du Bellay, Oeuvres de l'invention de l'auteur, ed. cit., IV, 156, VII, 'Les deux Marguerites', vv. 4, 33, 135 et passim.
4. The Orient. On the goddess Aurora, see supra, VIII,

n. 2.
5. Further exploitation of synonymity (see supra, n. 3), in this instance between Marguerite's name and the Latin term for pearl, margarita. For a variation on this, see among others, Ronsard, Tombeau de Marguerite de Valois royne de Navarre, ed. cit., III, 83, 'Aux cendres de Marguerite de Valois royne de Navarre ode pastorale', vv. 85-90:

Dittes, que les mains avares
N'ont pillé des lieux barbares
Telle Marguerite encor,
Qui fut par son excellence
L'Orient de nostre France
La richesse & le thresor.

Also, see Du Bellay, Oeuvres de l'invention de l'auteur, ed. cit., IV, 159, VII, 'Les deux Marguerites', vv. 55-60:

Ne me vantez le sejour
Qui voit revivre le jour,
Ou du marinier sont quises
Les Marguerites exquises:
De la France le bonheur
Surmonte l'Indique honneur.

On Mugnier's hypothesis that Buttet's allusion to his beloved as a 'perle' in sonnet XCIX, v. 14 is an earlier instance of this synonymity, see supra, p. 222.

CCXI[1]

Beauté sans pair, en qui Nature mere,
D'un oeil aigu tout à toi dédié,
N'a rien qui soit de parfait oublié,
En te formant, pour ta grandeur parfaire,
Tu es de corps une vraie Cythere,[2]
Minerve d'oeil,[3] Aube[4] au teint délié,
De front Diane,[5] une Tethys[6] du pié,
Une Junon[7] en majesté severe.
Qui voit ton poil, voit les rais du soleil;
Qui voit ta bouche, un beau mattin vermeil;
Qui voit ton cou, rien plus blanc ne doit croire.
En tes beautés tousjours tu aggrandis,
Et brief, le ciel en toi verse sa gloire,
Pour faire en terre un second paradis.[8]

First published in 1575 (B).

1. On the enumeration of the mistress's attributes, see supra, XVI, n. 10.
2. Cythere, one of Venus's epithets, derived from the name of the town Cythera, in Crete, or from the island Cythera, where the goddess was believed to have first landed when she emerged out of the sea. See among others, Hesiod, Theogony, vv. 192-198; Homer, Odyssey, VIII, v. 288; Horace, Carmina, I, iv, v. 5. On Venus, see supra, XVI, n. 3.
3. On this conceit, see supra, XXXVI, n. 4.
4. Allusion to the goddess Aurora. See supra, VIII, n. 2.
5. On Diana, see supra, XVI, n. 6.
6. On Tethys, see supra, CXCIII, n. 3. Buttet is alluding to Tethys's grand-daughter, Thetis, who was renowned for her delicate feet. See among others, Homer, Iliad, I, v. 538, 'ἀργυρόπεζα θέτις', Rufinus, Greek Anthology: The Amatory Epigrams, XLVIII, v. 4: 'καὶ πόδες ἀργυρέης λευκότεροι Θέτιδος'.

7. On Juno, see *supra*, XVI, n. 8. On her severity, see *supra*, CC, n. 4.
8. Conceit probably inspired by Petrarch, *Canzoniere*, ed. cit., p. 366, CCXCII, vv. 5-7:

> le crespe chiome d'or puro lucente
> e 'l lampeggiar de l'angelico riso,
> che solean fare in terra un paradiso.

CCXII

Me deut encor'désecher jusqu'aux os
Le dur travail, dedans ma nef[1] guidée
Aux flots de Phase,[2] & n'i fut point Médée,
J'iroi pour toi faire voile en Colchos.[3]
Vienne d'Alcide[4] à donter sans repos
Monstres divers,[5] l'emprise malaisée,
Ou comme fit Pyrithoe, & Thésée,
Soit mon chemin aux bas manes enclos.[6]
Ah, qu'ai je dit! ma trop ferme constance
Sept ans[7] m'obstine en pareille souffrance,
Mon dur destin[8] en toi m'a rendu tel.
Si donq'le ciel est loier de leur peine,
Quittant à gré cette dépouïlle vaine,
Amour ren moi ainsi qu'eux immortel.

First published in 1575 (B).

1. On this symbol of the lover's destiny, see supra, VI, n. 5.
2. Phasis, a river of Colchis, which flows into the Euxine sea.
3. Medea was the daughter of Aeetes, King of Colchos. Jason brought Medea back with him from Colchos and married her. See among others, Pindar, Pythian Odes, IV.
4. Periphrasis in the classical manner for Hercules, grandson of Alcaeus. See among others, Virgil, Aeneid, V, v. 414.
5. Allusion probably inspired by a reading of the later mythographers, who tend to portray Hercules primarily as the victor of monsters, whereas the older ones depict him rather as the conqueror of men and cities. The twelve labours which Hercules had to successfully fulfill before he might become immortal, required him to subdue several monsters, including the Nemean lion (see among others,

Hesiod, Theogony, vv. 327-332; Virgil, Aeneid, VIII, v. 295), the Lernean Hydra (see among others, Hesiod, op. cit., vv. 313-318; Ovid, Metamorphoses, IX, vv. 66-74; Virgil, op. cit., VIII, vv. 299-300), the Stymphalian birds (see among others, Apollodorus, The Library, II, v. 6; Hyginus, Fabulae, XXX), the man-eating horses of Diomedes (see among others, Euripides, Madness of Hercules, vv. 380-385; Hyginus, op. cit., XXX), Geryones, the triple-bodied monster (see among others, Hesiod, op. cit., vv. 287-294; Virgil, op. cit., VIII, vv. 201-203), Cerberus (see among others, Homer, Odyssey, XI, vv. 623-626; Virgil, op. cit., VIII, vv. 296-297). For further accounts of other monsters overcome by Hercules, see Hyginus, op. cit., XXX, XXXI.

6. Vv. 7-8: allusion to the descent into the Underworld of Peirithous and Theseus, in order to carry off Persephone or, according to other versions, Core; Peirithous was killed and Theseus was kept in torment in the Underworld until Hercules rescued him. See among others, Apollodorus, Epitome, I, 23-24; Virgil, Aeneid, VI, vv. 393-397. The reference to Theseus is a unifying link in the sonnet: it links with v. 3 because Medea is a protagonist in the Theseus myth (she tried to poison him; see among others, Apollodorus, The Library, I, ix, 28; Ovid, Metamorphoses, VII, vv. 404-424). It links with vv. 5-6, because Hercules rescued Theseus from the Underworld.

7. See supra, XXXVIII, vv. 12-13, n. 6.

8. See supra, II, n. 7.

CCXIII

Or'qu'Orion,[1] d'un gros amas humide,
A grans randons çà-bas verse ses eaux
De sur la terre, & de sur les basteaux,
Le fier Eole[2] aux vens laschant la bride,
Du beau palais où la belle reside,
Je suis couvert à ces pluïeux assaux,
Aiant gagné au besoin les portaux,
Où cotumier l'enfant archer me guide.[3]
Mais je ne puis jamais m'aller sauvant
Des feux mignars, qu'en mon cueur vont pleuvant
Deux astres beaux,[4] me navrans sans remede:
Feux tels que l'or qu'en son giron receut
L'Acrisienne,[5] allors qu'elle conceut
Le delivreur de la belle Andromede.[6]

First published in 1575 (B).

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1. Orion, a winter constellation.
2. On Aeolus, see supra, LXXIV, n. 1.
3. Vv. 7-8: see supra, XLIII, n. 2.
4. On this commonplace metaphor for the mistress's eyes, see supra, XVI, n. 5. On the role of the eyes in the process of falling in love, see supra, III, n. 7.
5. Periphrasis in the classical manner for Danae, daughter of Acrisius, visited by Jupiter as a shower of gold, causing her to conceive Persius. See supra, XII, n. 9.
6. Persius saved Andromeda from being sacrificed to the sea monster which threatened her country. See among others, Ovid, Metamorphoses, IV, vv. 665-739; Hyginus, Fabulae, LXIV.

CCXIV

L'or ondoiant du combat crepelet
De ses cheveux, vent Favon[1] que tu guides,
Semble au long trait des campagnes liquides,
Qui vont trottant au printens nouvelet.[2]
Et le fraisé yvoire jumelet
De ce dur sein, souhait de mes mains vuides,
Passe en odeur, ô Nymphes Hesperides,[3]
Vostre jardin, & en blancheur le lait.
Celui vraiment ne vit onq'beauté grande
A qui ses yeux, par liberale offrande,
N'ont fait tant d'heur que de se laisser voir.
Et nul ne sçait comment guerit & blece
L'enfant Amour, si serf de ma Déesse,
De ses beaux yeux,[4] il ne sent le povoir.

First published in 1560 (A): [XLI]. Variants from A.
2. De ces cheueux
9. Vraiement cellui
13. Le Dieu d'Amours, s'il n'a veu ma maitresse
14. Qui les rochers pourroit bien émouuoir

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1. 'Favon': west wind. See <u>infra</u>, appendix 2, ll. 150-152.
2. Vv. 1-4: on the description of the movement of the mistress's hair, see <u>supra</u>, XIV, n. 2.
3. On the Hesperides, see <u>supra</u>, CXVII, n. 7.
4. On this aspect of the eye topos, see <u>supra</u>, II, n. 4, III, n. 7.

CCXV[1]

Verd papegai, n'agueres ma liesse,
    Et meintenant des tenebres noirci,
    Mon déconfort, mon remordant souci,
    Non de moi seul, ainçois de ma Déesse.
Aura jamais curieuse princesse
    Loin d'outre-mer oiseau qui soit ainsi?
    O ciel cruel! ô destin endurci!
    O fausse Parque![2] ô mort fiere & traitresse!
Il fit un cri angoisseux de mourir:
    Tôt, disoit-il, venés moi secourir!
    Le chat me prend! las, à dieu ma maitresse!
J'en fais autant lors que se vient ruer
    Amour sur moi, pour tyran me tuer,
    Criant secours, mais sourde elle me laisse.

First published in 1575 (B)

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1. Sonnet whose central theme, the death of the mistress's parrot, is inspired by Ovid, Amores, II, vi; Ovid also evokes the mistress's dead parrot, and incorporates a complaint against the injustice of death, in vv. 25, 39-40, as does Buttet in vv. 7-8:

    Raptus est invidia!...
    Optima prima fere manibus rapiuntur avaris;
        Inplentur numeris deteriora suis.

For a less direct source, treating the same theme, see Catullus, III.
2. On the Parque, see supra, CLVIII, n. 3.

CCXVI

Se peut-il faire, (ô dieux de l'amitié,
Juges certeins), bons dieux, se peut-il faire,
Que lieu, ni tens, puisse jamais distraire
Un cueur divin, uni à sa moitié?[1]
Si rien qui soit, par dure mauvaitié,
Un neud si beau s'efforçoit de defaire,
Dieux, je croirei, (ne vous vueille déplaire),
Qu'en vous ne luit nul raion de pitié.
Cieux, ferés vous que celle que ma vie
A tant & tant uniquement suivie,
D'un né tout sien or'estrange ses pas?
Faites-le donq', (ah, puisqu'ainsi le porte
Mon dur destin[2]), que jamais elle sorte
Hors de mon cueur, vous ne le povés pas.

First published in 1575 (B).

1. 'Moitié': on the Platonic/neo-Platonic significance of this word, see *supra*, XL, n. 3.
2. See *supra*, II, n. 7.

CCXVII

O le puissant miracle de noz jours,
    Fleur sus les fleurs des douceurs desirable,
    Belle, rebelle, entre tout si aimable,
    Née au milieu des beautés & Amours!
Fai, aumoins fai, en abbregeant mon cours,
    Que mon archer, ton oeil incomparable,[1]
    Bien tôt m'apporte une mort agreable,
    Puisqu'autrement ne puis avoir secours.[2]
Par traits si doux j'ai de finir envie
    Qui m'ont foulé! mais ô ma douce vie,
    Mort abbatu ne me reveille plus.
Il vaut mieux jeune en ma force descendre
    Aux champs heureux,[3] (où je te vai attendre),
    Que vieil passer les Stygiens pallus.[4]

First published in 1575 (B).

1. On this conceit, see *supra*, III, n. 7.
2. Vv. 7-8: see *supra*, XLI, n. 2.
3. Allusion to the Elysian fields. See *supra*, VI, n. 6.
4. 'Stygiens pallus': the marshes of the River Styx. See *supra*, LXIX, n. 5.

CCXVIII[1]

Au bon mois que Bacchus[2] décharge sa vendange
Dans la cuve qui boust, un jeune gars criant
A mon huis, apporta des bouquets, me priant
Ses fleurs pour des raisins vouloir prendre en
[échange:]
Ma mere m'a mandé: je meur si je n'en mange,
Me dit-il, lors chez moi j'emmeine ce friand:
Il avoit le poil blond, le front beau, l'oeil riant,
Deux ailes sur son dos, semblant un petit ange.[3]
Mais c'estoit Cupidon sous innocente mine,
Ah, qui, traitre,visant à ma vuide poitrine,[4]
Bien qu'il fut plus petit, se montra le plus fort.
Il a meurtri son hoste: ô amans, ô pucelles,
Fuiés-moi ce finet Amour qui a des ailes:
En lui donnant la vie, il va donnant la mort.

First published in 1575 (B).

1. Sonnet inspired by Anacreon, Odes,III. For a comparative analysis of the respective treatment of this source by Buttet and Ronsard, see supra, pp. 257-260.
2. On Bacchus, see supra, CLXXXIII, n. 2.
3. Vv. 7-8: on the traditional portrayal of Cupid, see supra, XIII.
4. That is, with his arrows. See supra, I, n. 8.

CCXIX[1]

Le printens verdoiant tout flori & joieux,
L'esté jaune doré, si ardent qu'il en tonne,
D'azur bien coulouré le bon vineux autonne,
L'hyver blanc & chenu en ses membres frilleux,
Un chacun à son tour de cueillir curieux,
Moissonner, vandanger, glacer, nous abandonne
Aux prés, champs, & cotaux, au ruisseau qui [bouillonne,]
Fleurs, épis, & raisins, & glaçons odieux.
Le printens va montrant la belle adolescence,
L'esté l'âge plus fort, l'autonne décadence,
Et l'hyver est l'estat de la vieillesse lasse.
Belle, si au printens, esté, autonne aussi,
Des fleurs, moissons, & fruits, ne vous tient le [souci,]
Quand l'hyver vous prendra, vous n'aurés que la [glace.]

First published in 1575 (B).

1. Variation on the carpe diem theme. See supra, CLXXXII, n. 1. The evocations of the seasons as a metaphor of the various stages of the human existence is an established literary convention, yet Buttet's description of the full rotation of the seasons is almost certainly inspired by Horace's treatment of the same theme. See Carmina, IV, vii, in particular vv. 1-4, 9-12:

Diffugere niues, redeunt iam gramina campis
Arboribusque comae;
Mutat terra uices et descescentia ripas

Flumina praetereunt...
Frigora mitescunt Zephyris, uer proterit aestas,
Interitura, simul
Pomifer autumnus fruges effuderit, et mox
Bruma recurrit iners.

CCXX

Souvent lassé de dueil & de plaisir,
Sur son giron couché d'un doux malaise,
Je lui requier,las, qu'un peu elle appaise
Le mal qui vient par elle me saisir.
De la serrer me prend un pront desir,
Peu, peu s'en faut qu'étroit je ne la baise,
Mais en creignant que je ne lui déplaise,
Ah, je ne puis un si grand bien choisir.
Ainsi l'arrest de ma peine fatale
Estre me fait un malheureux Tantale,
Qui sa bouche ouvre & tend le bras en vain;[1]
Et ma creinte est une rude Furie,[2]
Qui, au milieu de si douce ambrosie,[3]
Me fait languir & relanguir de faim.[4]

First published in 1575 (B).

1. Vv. 10-11: on Tantalus's punishment, see supra, XV, n. 5.
2. On the Furies, also known as the Erinnyes and Eumenides, see supra, LXI, n. 7. Buttet appears to have confused the Furies with the Harpies, bird-like women who were sent by the gods to torment Phineus, King of Salmydessus, as a punishment either for the cruelty which he had shown towards his sons or for having disclosed divine secrets, depending upon the mythographer. Each time that food was set before him, the Harpies would appear and would either carry it off, eat it themselves or make it unfit for consumption. See among others, Apollonius, Arganautica, II, vv. 178-33; Virgil, Aeneid, III, vv. 209-218; Hyginus, Fabulae, XIX.
3. On ambrosia, see supra, p. 267.
4. On the conceit of unsatiated hunger, see supra, XXXIV, n. 2.

CCXXI

Quand le beau corps de ma tant souhaitée
    Du mien venu estre accosté tu vois,
    Et que de main, de contenance, & voix,
    Divine à moi elle s'est presentée,
De nostre amour adonq'toute enchantée,
    Soudainement faire ainsi tu voudrois,
    Et bras levés, écarquillant tes dois,
    Tu cours à moi riant, vieille édentée.[1]
Asne d'Esope,[2] (ô si quelques adresses
    Tu as encor'), porte ailleurs tes caresses,
    Et laisse moi: tout beau, tu tumberas.
Tes ans coulés fai remonter arriere
    A ton printens,[3] lors voiant ta maniere,
    Je t'écrirei si tu retourneras.

First published in 1575 (B).

1. The person addressed is almost certainly Felise. See supra, LX, n. 1.
2. Aesopus, Greek writer of gnomic fables, who lived circa B.C. 570, although very little is known about his life and none of his works are extant except in the form in which they were transcribed by others. The donkey appears in no less than nineteen fables, and always to allegorize foolish attitudes, particularly vanity and self-illusion.
3. On this metaphor, see supra, CCXIX, n. 1.

CCXXII[1]

Les vers-luisans par les buissons la nuit,
    Soient les flambeaux deuz à ta sepulture,
    Et des corbeaux chantres de malaugure,
    Ton corps soit veu au rivage conduit.
Les chahuans, les ondes qui font bruit
    Aux saules creux loüangent ta figure,
    Et un rocher massonné par nature,
    Soit à tous vens ton tombeau mal construit.
Au dessous grimpe une ronce accroupie,
    Et nuit & jour i caquette une pie;
    Moi, j'i mettrei encor'tels écriteaux:
ICI TROP TARD FUT TRAINEE LA PESTE
    DES VRAIS AMANS, UNE VIEILLE MOLESTE:[2]
    SON OMBRE PLEINT AUX INFERNALES EAUX.[3]

First published in 1575 (B).

1. Sonnet probably addressed to Felise. See supra, LX, n. 1.
2. Vv. 12-13: the original punctuation is restricted to a comma after 'amans' (v. 13), so this does not resolve the ambiguity as to how the inscription should be read. Possibly, it could read: 'Une vieille moleste/Son ombre pleint aux infernales eaux'.
3. The mythological rivers of the Underworld, the Acheron, Cocytus, Phlegethon, Styx and Lethe. See supra, LXIX, n. 5.

CCXXIII

Si la vertu divinement connue
De l'esprit seul, à l'oeil se faisoit voir,
(Comme tu as grand Platon fait sçavoir),[1]
De quelle amour seroit nostre ame émue?
Or en ce tens elle est au jour venue,
Et je l'ai peu moi-mesme appercevoir:
Sous les beautés, qui forcent mon povoir,
Emerveillable elle m'est apparue.
En regardant ma Déesse l'exemple
D'un corps parfait, la vertu je contemple,
La vertu seule adorée de moi.[2]
N'admirés donq'si tant j'aime la belle,
L'alme vertu à moi se monstre en elle,[3]
Plus la voiant, plus m'attirant à soi.[4]

First published in 1560 (A): [CXX]. Variants from A.
4. De quel amour
13. Le ciel ma [sic] fet voir la vertu en elle

1. On the Renaissance treatment of the Ideal perceived by the senses, see Merrill and Clements, Platonism in French Renaissance Poetry, pp. 41ff and n. 32. Also, see infra, n. 3.
2. Reminiscent of, and almost certainly inspired by, the Platonic/neo-Platonic notion that the lover should appreciate the soul's beauty above corporeal beauty. See in particular, Diotima's speech in Plato's Symposium, 210-211; Ficino, De amore, ed. cit., pp. 66-72, V, iii-vi, VI, xvii-xix. It is a recurrent theme among Buttet's contemporaries. See among others, Ariosto, Rime: sonetti, ed. cit., p. 86, XV; Du Bellay, Olive, ed. cit., p. 73, XVIII; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 382, CXI. On the treatment of the theme, see Merrill and Clements, Platonism in French Renaissance Poetry, ch.

3.
3. Vv. 9-13: on the notion that the mistress is an inferior reflection of the Ideal, see supra, II, n. 10.
4. On the notion that the mistress initiates the admirer's spiritual ascent, see supra, XI, n. 5, 6.

CCXXIV

Ici, mon cher Lambert,[1] ton cher Buttet te dresse
Cette tombe, éperdu d'éternelle détresse,
Et pour un dernier don, te paie en grief ennui,
L'honneur qu'il desiroit que tu fisses pour lui.[2]
O ciel cruel! celui qui n'eut de vivre envie
Que par toi, toi mourant, rester encor'en vie!
Comme on grave ces vers en reverence deue,
Cette voix de chacun fut au temple entendue:
Ne me romp mon repos par un regret si fort.
Retourne en ton païs, & ne me croi plus mort.
D'estre tel que je suis te doit prendre l'envie.
Ne va donq'comme aux mors sur ma tombe écrivant,
Car par vertu en terre encor'je suis vivant,
Et au ciel avec Dieu, d'une meilleure vie.[3]

First published in 1575 (B).

1. Probably Jean-Gaspard de Lambert. See *supra*, XL, n. 1.
2. See *supra*, CXII: in the 1560 version, addressed to Lambert, Buttet asks his friend to build him a tomb.
3. Vv. 9-14: reminiscent of, and possibly inspired by, Horace, *Carmina*, II, xx, vv. 21-24:

Absint inani funere neniae
Luctusque turpes et querimoniae;
Compesce clamorem ac sepulchri
Mitte superuacuos honores.

CCXXV

Ores que l'ardent Turc de galeres guerrieres
    Fonce toute la mer, remettant Malte en peur,[1]
    Et que les conjurés[2] d'opposer n'ont horreur,
    Contre leurs fleurs de lis, les traitresses banieres,
Que tout est ébranlé, qu'en épesses fumieres
    Foudroient les canons des temples la hauteur,
    Qu'on écorche le prestre, & que la mere en pleur
    Tasche en vain son enfant tirer des mains
                [meurtrieres,]
Savoie à l'estranger, (ainsi qu'une isle ferme
    Entre flots si cruels), un doux repos afferme,
    Mais rude mere à moi est un triste sejour,
Pource que le soleil,[3] d'où tout mon heur abonde,
    Comme il soloit en France, (ô France, pleurs du
                [monde!),]
    A mes soucis obscurs ne vient point faire jour.

First published in 1575 (B).

1. Following the fall of Constantinople in 1453, and the consequent general expansion of the Ottoman Empire, Malta was besieged on several occasions: in 1488, 1546, 1547, 1548 and 1565. The decisive and final siege, instigated by Soliman II, lasted from 18 May-12 September 1565, and was won by the Christians, so halting the Turkish expansion into western Europe. This sonnet must therefore have been written at some time prior to the outcome of this siege. On the Turkish invasions of Malta, see I. Hay, The Unconquered Isle: the Story of Malta (London, Hodder & Stoughton, 1943), pp. 20-37; I.C. Lochhead and T.F.R. Barling, The Siege of Malta 1565 (London, Literary Services and Production Ltd., 1970); A. Hoppen, The

Fortification of Malta by the Order of St. John, 1530-1798 (Edinburgh, Scottish Academic Press, 1979), pp. 21-30.

2. Allusion to the Protestant faction of the Religious wars. The king, probably Charles IX (see supra, CX, n. 5), symbolised in v. 4 by the reference to the fleur-de-lis, the French monarchy's emblem, supported the Catholic faction. On the Wars of Religion, see supra, CX, n. 1.

3. On this metaphor for the mistress, see supra, II, n. 8.

CCXXVI[1]

Enfant cruel, si Venus est ta mere,
    Si à ton gré le ciel est ta maison,
    Si le nectar est ta douce boisson,
    Si l'ambroise[2] au manger t'est plus chere,
Pourquoi ta main de ma vie est meurtriere,
    Pourquoi as-tu mon cueur pour ta prison,
    Pourquoi bois-tu mes larmes à foison,
    Pourquoi ne t'est ma maigre cher amere?
O vrai issu de la felonne race
    Des tigres fiers, meurtrier plein de fallace,
    O digne d'estre au dur Orque[3] reclus!
Je ne me sen meintenant estre au nombre
    Des hommes nés, mais une legere ombre,[4]
    Enfant cruel, & que me veux-tu plus?

First published in 1575 (B).

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1. Sonnet closely imitating Marullus, Epigrammata, III, ed. cit., fol. 38 r°, 'Ad Amorem':

    Si coelum patria est puer beatum,
    Si vero peperit Venus benigna,
    Si nectar tibi Massicum ministrat,
    Si sancta ambrosia est cibus petitus,
    Quid noctes habitas diésque mecum?
    Quid victum face supplicémque aduris?
    Quid longam lacrymis sitim repellis?
    Quid nostrae dape pasceris medullae?
    O vere rabidum genus ferarum!
    O domo Styge, patriaeque digne!
     Iam leuis sumus vmbra, quid lacessis?

For a considerably freer imitation of the same epigram, see Baïf, Amours de Melline, I, ed. cit., I, 37; idem,

Amours de Francine, II, ed. cit., I, 202, LII.
2. On ambrosia, see supra, p. 267.
3. 'Orque' : in this context, the Underworld.
4. On love's debilitating effects, see supra, II, n. 6.

CCXXVII[1]

O vrais serfs de voz cueurs, qui du monstrueux vice,
(D'apparence fardés), tousjours faites vertu,
Qui pour le chemin droit avés pris le tortu,
Et marchés au devoir, ainsi que l'écrevisse,[2]
Vostre tyran, Orgueil, tout crochu d'avarice,[3]
Aiant en voz raisons le haut ciel combattu,
Par mes vers, voz bourreaux, se verra abbattu,
Et ferei apparoistre aux ans vostre malice.
O fiers, ô inhumains! mes implacables vers
Divins, vous contreindront trebucher aux enfers,
Où serés r'assaillis des Furies[4] recluses.
Là, mesme les dannés prendront de vous horreur,
Et meurtris de grans coups, (ô traitres de [l'honneur!),]
Sentirés à jamais quel povoir ont mes Muses.[5]

First published in 1575 (B).

1. Probably an invective against the Church. On such satirical poetry, see supra, CXXX, n. 1.
2. That is, backwards. On the use of crayfish imagery in Renaissance poetry, see Nais, Les animaux dans la poésie française de la Renaissance, pp. 188, 383 (for movement especially).
3. Personification in the Mediaeval tradition.
4. On the Furies, see supra, LXI, n. 7.
5. On the Muses, see supra, I, n. 4.

CCXXVIII[1]

Telle que toi, dedans son Idalie,
    Aux yeux mortels n'est la mere d'Amour;[2]
    Tels cheveux n'a la courriere du jour,
    Quand se levant son or elle délie.[3]
Eut si beau front, la gorge si polie,
    L'amie au cyne,[4] Hebé si propre atour,
    Le plein hanap presentant tout au tour
    Aux Dieux assis,[5] bien repuz d'ambrosie?[6]
En gais attraits les Naïades[7] tu passes,
    Et tes façons nous font voir les trois Graces.[8]
    Tout te sied bien: s'on voit en ces bas lieux
Rien de parfait, tu es parfaite toute.
    Au bel Amour tu dérobbas ses yeux,
    Voila pourquoi cet enfant ne voit goutte.[9]

First published in 1575 (B).

1. On the enumeration of the mistress's qualities, see supra, XVI, n. 10.
2. Vv. 1-2: allusion to Venus, to whom the town and grove of Idalia, or Idalium, were sacred. See supra, I, n. 9.
3. Vv. 3-4: allusion to Aurora. See supra, VIII, n. 2. . In contrast, see Virgil, Culex, v. 44: 'crinibus et roseis tenebras Aurora fugarat'. Classical authors tend to associate her with the colour pink (see supra, VIII, n. 2), although she was believed to have a golden throne. See among others, Homer, Odyssey, XII, v. 142: 'αὐτίκα δὲ Χρυσόθρονος ἦλυθεν Ἠώς'.
4. Allusion to Leda, seduced by Jupiter disguised as a swan. See supra, XII, n. 3.
5. Vv. 6-8: Hebe was the daughter of Zeus and Hera, and attendant to the gods, responsible for filling their cups with nectar. See in particular Homer, Iliad, IV, vv. 1-3:

Οι δὲ θεοὶ παρ Ζηνὶ καθήμενοι ηγορώντο
χρυσέω ἐν δαπέδω, μετὰ δέ σφισι πότνια Ἥβη
νέκταρ ἐωνοχόει·

6. On ambrosia, see supra, p. 267.
7. On Naïiades, see supra, CXIX, n. 5.
8. On the three Graces, see supra, III, n. 2.
9. On Love's blindness, see supra, XIII, n. 4.

CCXXIX[1]

Il estoit nuit, & dormant, pensois estre
Dans un grand bois, qu'à cours j'alloi brossant
Deçà, delà, un fier sanglier chassant
Avec Diane,[2] & sa bande champestre.
Il me sembla que là vint m'apparoistre
Mon Amalthée, un bel arc enfonçant,[3]
Et j'estoi Nymphe au long poil jaunissant,
Fors de ce point qui fait l'homme connoitre.
Puis dans un roc feutré de verte mousse,
Elle faisant un chevet de sa trousse
Me dit: ma seur, prenon ici sejour.
J'épioi lors un plus grand bien encore
Qui m'attendoit, mais l'envieuse Aurore[4]
Chassa mon songe, & fit venir le jour.

First published in 1560 (A): [CX]. No variants.

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1. Variation on the songe amoureux. See supra, XXVII, n. 1. The sonnet is inspired by the Callisto myth: Jupiter, in order to seduce Callisto, a hunting companion of Diana, assumed the form of the goddess; Callisto, deceived by his appearance, allowed him to approach her, and to show her affection. The source is probably Ovid, Metamorphoses, II, vv. 417-433:

> ulterius medio spatium sol altus habebat,
> cum subit illa nemus, quod nulla ceciderat aetas;
> exuit hic umero pharetram lentosque retendit
> arcus, inque solo, quod texerat herba, iacebat
> et pictam posita pharetram cervice premebat.
> Iuppiter ut vidit fessam et custode vacantem,
> 'hoc certe furtum coniunx mea nesciet' inquit,
> 'aut si rescierit, sunt o sunt iurgia tanti!'
> protinus induitur faciem cultumque Dianae

atque ait: 'O comitum, virgo, pars una mearum,
in quibus es venata iugis?' de caespite virgo
se levat et 'salve numen, me iudice' dixit,
'audiat ipse licet, maius Iove.' ridet at audit,
et sibi praeferri se gaudet et oscula iungit
nec moderata satis nec sic a virgine danda.
qua venata foret silva, narrare parantem
inpedit amplexu nec se sine crimine prodit.

Note the similarity between the setting evoked by Ovid and Buttet: in both, the day is quite advanced (see Ovid, v. 417; Buttet, v. 1); the events take place in a wood (see Ovid, v. 418; Buttet, v. 2); the mistress uses her hunting equipment to make a head-rest (see Ovid, v. 421; Buttet, v. 10).

2. On Diana, see supra, XVI, n. 6.

3. On the portrayal of the mistress as a huntress, see supra, XXXIX, n. 1.

4. On Aurora, see supra, VIII, n. 2.

CCXXX[1]

Triste souci qui tousjours m'accompagnes
    Où que je soi,[2] & qui, las, à grand tort,
    Avec Amour me désoles si fort
    Que je me per par bois, vaux, & montagnes,[3]
Dedans mon sang, ô cruel, tu te bagnes,
    Me pallissant au lent mal qui me mord.[4]
    Aumoins en fin guide moi à la mort,[5]
    Puisque d'un coup m'assommer tu ne deignes.
Tout me déplait, tout me pince, & me nuit,
    Je ne puis voir, ni le jour, ni la nuit:
    Est-il un mal plus que l'amour extreme?
O Dieux d'enhaut, oeilladans l'amitié,
    En autre corps changés-moi par pitié,[6]
    Car je désire estre tout que moimesme.

First published in 1560 (A): [CXII]. Variant from A.
6. Me palissant au regret qui me mord

1. Variation on the obsession amoureuse. See supra, XXXII, n. 3.
2. Vv. 1-2: movement probably inspired by Petrarch, Canzoniere, ed. cit., p. 66, XLIX, vv. 9-10: 'Lagrime triste, et voi tutte le notti/m'accompagnate'.
3. On this commonplace conceit, see supra, XLI, n. 3.
4. See supra, II, n. 6.
5. See supra, XLI, n. 2.
6. On the theme of metamorphoses, see supra, XII, n. 3, 5, 9.

CCXXXI[1]

Laisse flotter ces grans pompes mondaines,
    Qui tôt ne sont qu'un jouët à noz yeux,
    O cueur enflé! ô sot ambitieux!
    Et ne cour plus apres ces ombres vaines!
Avoir tant d'or & de maisons hauteines,
    Estre aux éclairs des vases glorieux,
    N'est estre riche, ou marcher curieux
    En soie exquise, & gemmes Indiennes.[2]
Je n'ai trouvé riche que le content:
    Pourquoi le marbre encisaillons nous tant?
    Nostre maison, c'est de Caron[3] la barque.
Mieux vaut en tout l'honneste suffisance
    D'un petit bien, menagé par prudence,
    Qu'un regne injuste à quelque grand monarque.[4]

First published in 1575 (B).

1. The criticism of materialism and a recommendation to lead a simple life is frequently found in classical Latin poetry, Buttet's probable source. Although there is no evidence of direct imitation, see in particular, Virgil, Georgicon, II, vv. 490-542; Horace, Carmina, II, xvi; ibid., II, xviii; ibid., III, i; ibid., III, xvi; ibid., III, xxiv; Tibullus, III, iii.
2. Image possibly inspired by Horace, who uses a similar image yet in a different context. See Carmina, IV, xiii, vv. 13-14: 'nec Coae referunt iam tibi purpurae/nec cari lapides tempora'.
3. Charon, ferryman of the Styx, who rowed the souls of the buried across the rivers of the Underworld. See among others, Virgil, Aeneid, VI, vv. 295-330.
4. Vv. 12-14: for a similar sentiment and possible source, see Horace, Carmina, II, xvi, vv. 13-19:

vivitur parvo bene, cui paternum
splendet in mensa tenui salinum
nec levis somnos timor aut cupido
sordidus aufert.

quid brevi fortes iaculamur aevo
multa? quid terras alio calentis
sole mutamus?

CCXXXII

Estre ne peut que tousjours je n'adore
    Sous l'accueil doux de si grande beauté,
    Le cueur constant, la sainte chasteté,
    Et la vertu dont le ciel te décore.[1]
Tout reflatté des jeunes ans encore,
    L'archer[2] cruel par toi m'avoit donté,
    Mais ton esprit, digne de roiauté,
    De ce tyran mon grand triomphe honnore.
O mille fois bien astrée influence
    Sur la nuit belle, où j'eu ta connoissance![3]
    Nuit que plutôt mon jour je doi nommer,[4]
Favorisé d'une si grand'maitresse,
    Qui, relevant ma tumbante jeunesse,
    Va m'apprenant comme l'on doit aimer.

First published in 1560 (A): [CXVIII]. Variants from A.
5. Etant flatté
6. Amour cruel
10. Sur la nuit douce
12. Me bienheurant d'une telle maitresse
14. Me fet savoir comme lon [sic] doit aimer

1. On the divine provenance of the mistress's qualities, see supra, XVI, n. 10.
2. On this conceit, see supra, I, n. 8.
3. Vv. 5-10: on the innamoramento, see supra, II, n. 1. On the notion of destiny, see supra, II, n. 7. On the importance given to astrology in the 16th century, see supra, LXXVI, n. 1.
4. On the day-night topos, see supra, II, n. 9.

CCXXXIII[1]

Fresnes feuillus, qui sous l'épes ombrage
De voz rameaux si gaiement meslés,
Au cueur du jour les pasteurs appellés,
Quand l'aspre chaud brullant les décourage,
En ce mois d'Aoust, je ne fui point la rage
Du chien du ciel,[2] à qui vous vous celés,
Mais bien les feux dans mon cueur dévallés,
D'un astre beau qui me tient en servage.
A vostre pié, les sonnantes fonteines
Et le doux vent des plus fresches haleines,
Aux las passans à gré donnent secours,[3]
Mais non à moi: le feu qui mon cueur lie
Vous n'éteindriés, non Tempe[4] en Thessalie,
Mesme en hyver du Danube le cours.[5]

First published in 1575 (B)

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1. Sonnet probably inspired by Baïf, Amours de Francine, II, ed. cit., I, 159, XIV:

Or'que l'ardant soleil fend de mainte crevasse
La campagne grillée, un autre feu plus chaud,
Ma poitrine embrazant, jamais ne me defaut:
Et ne peut s'atiedir pour rien que je luy face.
Campagne, pour le moins si l'aspre Canicule
Te desseche le jour, la nuit fraiche te vient:
Mais le feu qui sans fin mes entrailles détient
Et la nuit et le jour également me brusle.
Non, ce n'est pas un feu qui se tient allumé
Dedans mon estomach: car desja depuis l'heure
Que dans moy je le sen, il m'auroit consumé.
C'est plustost un venin qu'Amour jette en mon coeur,
Qui me tiendra tousjours jusque à tant que je [meure,]

Sans croistre n'amoindrir, en pareille langueur.

Compare in particular, Buttet, vv. 1-8 and Baïf, vv. 1-6: both establish a contrast between the effect of the sun on the countryside and the effect of Love's metaphorical fire on the poet. Also, compare Buttet vv. 9-14 and Baïf, vv. 6-14: both contrast the idea of respite from the sun's rays with that of the inextinguishable flame of Love with which the lover burns. Also, compare Buttet, v. 1 and Baïf, v. 5 for the similar use of the apostrophe. Finally, compare Buttet, vv. 5-6 and Baïf vv. 5-6 for the similar evocation of the sun's heat by reference to the dog star.
2. Sirius, commonly known as the dog star, is visible on 2 August.
3. Vv. 1-6, 9-11: description reminiscent of, and possibly inspired by, several classical and contemporary bucolic compositions. See among others, Tibullus, I, i, vv. 27-28: 'Canis aestivos ortus vitare sub umbra/arboris ad rivos praetereuntis aquae'; Peletier du Mans, Vers lyriques, ed. cit., p. 92, 'L'Esté', vv. 121-129:

...en si fort encombre,
Qui rend les corps vains et failliz,
On recouvre vigueur en l'ombre
Au milieu des bois et tailliz.
En ce plaisant sejour
Le Soleil si peu luit,
Qu'au plus hault point du jour
Il y semble estre nuit.
On oit bruire les eaux clairettes.

Also, see Belleau, La Bergerie, ed. cit., II, 67, 'La Chasteté', vv. 1-4:

Il estoit iour, & la chaleur ardante
Brusloit le sein de la terre beante,
Et les Bergers à l'ombre des ormeaux
Auoyent ensemble amassé leurs troupeaux.

4. Indirect allusion to the river Peneus, which ran through Tempe, a valley in Thessaly.
5. Vv. 12-14: variation on the water-fire topos. See supra, LXXXVIII, n. 1.

CCXXXIV[1]

S'arme sur moi haineuse Felonnie,
    Qui se repait du crin Medusien;[2]
    S'arme sur moi le faucheur ancien,
    Et moissonneur[3] des doux ans de la vie;
S'arme le Dueil, s'arme la Jalousie
    De l'envieux, qui creve de mon bien,
    Dame tousjours, tousjours je serei tien,
    Et ne seras onq'de mon cueur bannie.
L'une des trois qui mon jour vital tire,
    Tirant mes maux rien ne m'i sçauroit nuire:
    Les Dieux m'ont fait sur les Parques[4] veincueur.
Le traitre tens qui de loin tout menace,[5]
    Ni moins l'oubli qui au Léthes[6] se brasse,
    N'ont le povoir t'arracher de mon cueur.

First published in 1560 (A): [XCVI]. Variants from A.
4. moissonnier
12. Le traitre tens qui tout de loin menace
13. en Léthe

1. On the enumeration of possible obstacles to the poet's love, see supra, CXXXIV, n. 1.
2. Allusion to the serpent-like hair of Medusa, who turned to stone anyone who looked at her. She was one of the three mythological Gorgones. See among others, Apollodorus, The Library, II, vii, 3; Ovid, Metamorphoses, IV, vv. 778-803.
3. Traditional personification of death. See supra, CXII, n. 3.
4. Vv. 9-11: on the Parques, see supra, CLVIII, n. 3.
5. See supra, LXXII, n. 4.
6. On Lethe, see supra, LXXXIII, n. 3.

CCXXXV[1]

A tant de maux & de ruines prestes,
N'arrachant point voz défauts du milieu,
Et embrazant l'ardente ire de Dieu,
Plus orgueilleux vous élevés voz crestes,
Mais redoublant ses plus dures tempestes,
Il tonnera, & le glaive & le feu
Vous dépouillant de ce qu'avés receu,
A l'impourveu cherront de sur voz testes.
Deçà, delà, le fleau s'en ira,
Tant qu'à la fin le long flot rougira
Du clos fondé par la race jumelle.[2]
Le siecle d'or[3] apres verra marcher,
Comme d'avant, la Roine[4] faite belle:
Heureux qui d'elle aura peu approcher.

First published in 1575 (B).

1. Further sonnet inspired by the Wars of Religion, although no allusion is made to a specific incident. See supra, CX, n. 1.
2. 'Race jumelle': allusion to the constellation of Castor and Pollux, believed to portend the end of a storm. See Horace, Carmina, XII, vv. 27-32; Ronsard, Hymnes, ed. cit., VIII, 131, 'Les Daimons', vv. 292-296.
3. On the myth of the Golden Age in the 16th century, with particular reference to Ronsard, see E. Armstrong, Ronsard and the Age of Gold (Cambridge, Cambridge University Press, 1968).
4. Catherine de' Medici. Buttet is indirectly alluding to the fact that the Golden Age was a predominant theme in the celebration of her accesion in 1548. On this, see Armstrong, Ronsard and the Age of Gold, pp. 7-9.

CCXXXVI

Quel oeil pourroit membre en mon corps choisir,
    En qui ne soit l'hystoire de mes peines?[1]
    Plus ne suis moi: mes deux coulonnes vaines
    D'estre sur pié ne me donnent loisir.
Le desespoir est mon plus grand plaisir,[2]
    Mon cueur est sec, mes yeux sont deux fonteines,[3]
    Et retirant tous les poux de mes veines,
    Mes os glacés grand'fremeur vient saisir.[4]
De plus revoir ce dur monde il me fâche.
    O que la terre englouti ne me cache
    Dans son grand sein, où tout en fin revient![5]
Répondés-moi, ombres des corps déceintes,
    Ombres, pour Dieu, répondés à mes pleintes,
    Si apres mort d'aimer on se souvient.

First published in 1575 (B)

1. Vv. 1-2: reminiscent of and possibly inspired by, Petrarch, Canzoniere, ed. cit., p. 254, CXCVIII, vv. 5-6: 'Non o medolla in osso, o sangue in fibra,/ch'i'non senta tremar'.
2. On this antithesis, see supra, II, n. 12.
3. On this motif, see supra, CLX, n. 3.
4. Vv. 1-8: on the debilitating effects of love, see supra, II, n. 6.
5. Vv. 9-11: on the lover's desire for death as respite from his torment, see supra, XLI, n. 2.

CCXXXVII

Si je suis pris, celui qui tout abbaisse
    Est mon veincueur:[1] je suis captif du Dieu
    Qui donte tout, à qui tout donne lieu,
    En l'univers gravant sa loi expresse.
Sans lui le ciel obliroit sa vitesse;
    Ce grand flambeau sans lui ne seroit veu,
    Ni rien qui soit: l'eau, l'air, la terre, & feu,
    Ne se meslans de créer prendroient cesse.
Tout tient d'Amour sa forme & son essence:
    En doux accords par lui tout prend naissance,
    Tout né le sent, en tout il est semé.[2]
Mesme le seul qui passion n'endure,
    S'il n'aimoit point, d'un bel ordre en nature
    Il n'eut jamais ce grand estre formé.[3]

First published in 1575 (B)

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1. On this conceit, see supra, XIII, n. 3.
2. Vv. 5-11: on the Platonic/neo-Platonic notion that love is the primum mobile and the unifying force in the universe, see supra, LIX, n. 3.
3. Vv. 12-14: idea reminiscent of, and possibly inspired by, Plato, Timaeus, 29D-30A.

CCXXXVIII

Quand je vivroi de moissons retournées,
    Autant que doit tout ce grand rond[1] durer,
    Et me fallut plus grieves endurer
    Ans, dessus ans, mes peines r'amenées,
Je merciroi les justes destinées
    D'ainsi en maux ma vie bienheurer,
    Et les priroi leurs ciseaux n'acerer,
    Ni ne coupper mes trames fortunées,[2]
Car bien que j'ai roulé si grand fardeau
    Un si long tens,[3] j'ai entendu le beau,
    L'heur, & le bien que l'ignorant ne pense.
Ainsi tousjours, apres mille travaux
    Et mille ennuis,[4] de ses presens plus hauts
    Ses poursuivans la Vertu recompense.

First published in 1575 (B).

1. For a similar metaphor for the earth, see supra, CXXXIII, n. 2.
2. Vv. 5-8: allusion to the Parques. See supra, CLVIII, n. 3.
3. Vv. 9-10: indirect allusion to the Sysiphus myth. See supra, VI, n. 4.
4. 'Mille': on this repetition, see supra, VIII, n. 4.

CCXXXIX

En ce printens que triste je chemine,
    Au bord plaisant d'un beau lac azuré,
    Gentil Baïf,[1] d'Apollon[2] honnoré,
    De sur le mont de l'onde Pégasine,[3]
Vivant heureux, sans qu'un soin te chagrine,
    Peut estre encor'ton cueur est attiré
    Sur ton miroir, mais oeil tant admiré,
    Au cher giron de ta douce Melline.[4]
Et je regrette en sa Minerve[5] forte
    Ce grand Paris, qui vif au cueur je porte,
    Tant le desir de la France me point,
Puisque je voi mes Muses,[6] non connues
    De leurs beaux chants, hurter jusques aux nues
    Ces durs rochers, qui ne respondent point.[7]

First published in 1575 (B).

1. Jean-Antoine de Baïf, (1532-1589), one of the Pléiade. He is particularly renowned for his compositions in metrical verse, and is frequently erroneously considered to be the first to compose them in French (see infra, appendix 2, p. 873, n. 2). His experiments in this genre, and notably his attempts to set metrical verse to music, met with acclaim: in 1570, King Charles IX offered his patronage to Baïf, and to Joachim Thibault de Courville, for the establishment of an académie to promote the development of metrical verse set to music, as well as humanist studies in general. For a detailed study on Baïf, see M. Augé-Chiquet, La Vie, les idées et l'oeuvre de Jean Antoine de Baïf (Paris, Hachette/Toulouse, Privat, 1909; Genève, Slatkine Reprints, 1969), and with particular reference to his metrical verse and his involvement with the Académie, see ch. 8-9. Also, see F. A. Yates, The French Academies of the Sixteenth

Centuries, Studies of the Warburg Institute, 15 (Norwich, Jarrold and Sons Ltd., Empire Press, 1947), pp. 19-76; R. J. Sealy, The Palace Academy of Henry III, Travaux d'Humanisme et Renaissance, 184 (Genève, Droz, 1981), pp. 7, 8, 10 et passim; R. Hyatte, 'Meter and Rhythm in Jean-Antoine de Baïf's "Etrenes de poézie fransoeze" and the "vers mesurés à l'antique" of other poets in the late sixteenth century', BHR, 43 (1981), 487-508; P. Bonnifet, 'La Poésie vocale de Jean-Antoine de Baïf', in La Notion du genre à la Renaissance, pp. 263-277. Given Buttet's own experiments in metrical verse (see supra, pp. 60, 109, infra, appendices 2, ll. 89-127 and 3), there was a particular affinity between the two poets. However, to date, this sonnet is the only information concerning their relations with each other.
2. See supra, I, n. 5.
3. Allusion to Mount Helicon, where the Hippocrene, produced by a blow from Pegasus's hoof, was situated. See supra, I, n. 6. On the inspirational power of this fountain, see supra, I, n. 6.
4. Melline, the mistress celebrated by Baïf in his Amours (Paris, la veufve M. de la Porte, 1552). For the probable source of the expression 'douce Melline', see Baïf Amours, I, ed. cit., I, 12, v. 2: 'douce Melline'.
5. 'Minerve': in this context, the goddess's name is synonymous with intelligence. See supra, XVI, n. 9.
6. On the Muses, see supra, I, n. 4.
7. Vv. 12-14: Buttet is possibly alluding to the reception in 1560 of his Premier Livre des vers (see supra, pp. 94-98). He may also be alluding to the reception of his own metrical verse, which, unlike Baïf's, does not appear to have made a great impact on the public (see supra, pp. 60, 109, infra, appendices 2, ll. 89-127 and 3).

CCXL[1]

O ma tant belle & tant belle maitresse,
    Tout repensé, que doi-je plus penser,
    Fors qu'à jamais vous taschés me laisser,
    Et qu'il vous plait me tuer de tristesse?
J'atten de vous une ambassade expresse,
    Je laisse Mars, je laisse Avril passer,
    Et Mai encor', & ne voi m'adresser
    Un mot de vous, me faillant à promesse.
Vostre main belle & que tant je desire,
    Ecrive aumoins qu'elle ne peut écrire,
    Sans tant & tant en peine me tenir.
Et ce pendant, si je n'ai autre chose,
    Chantés les vers qu'absent je vous compose.
    Ah, si soudein pert-on le souvenir!

First published in 1575 (B).

1. Variation on the theme of the mistress's absence. See *supra*, XCI, n. 1.

CCXLI

Mais que ne veut le ciel que je manie,
A mon besoin, le vertueux aneau
Dont usoit Gyge,[1] ou ton cheval treuve-eau,
Bellerophon,[2] vollant en Aonie?[3]
Ou de serpens celle verge garnie
Du dieu facond,[4] ses ailes & chappeau,[5]
Traversant l'air je descendroi tout beau
Au bord de Seine, où je verroi m'amie.
Là, sans soupçon de quelqu'un survenu,
Tôt je seroi pour Mercure tenu,
Ou pour un ange expres parlant à elle.
Mais mieux vaudroit qu'Hymen[6] vint me loger
Dans son lit chaste: heureux & sans danger,
Je coucheroi aux doux bras de la belle.

First published in 1575 (B).

1. Gyges, a shepherd in the service of the King of Lydia, discovered a bronze horse inside which was a dead giant wearing a gold ring. Gyges took the ring, and used the power of invisibility which it bestowed upon him to become King. See among others, Plato, Republic, II, 359-360; Cicero, De officiis, III, ix, 38.
2. Bellerophon tamed Pegasus, and while in possession of the horse, had several adventures, notably the one in which he killed the Chimaera, and the one in which he attempted to rise to Heaven. See among others, Pindar, Isthmian odes, VII, vv. 44-47; Apollodorus, The Library, II, iii, 2; Hyginus, Fabulae, LVII; idem, Poetica astronomica, II, 18. On Pegasus, see supra, I, n. 4.
3. Aonia, region of Boeotia where Mount Helicon and the Hippocrene are situated.
4. Vv. 5-6: allusion to Mercury's wand. The staff

embellished with serpents is a feature of later classical art and literature. See among others, Hyginus, Poetica astronomica, II, 7. Also, see supra, XXXIII, n. 2. On Mercury, the Roman counterpart of Hermes, see supra, XI, n. 3.
5. On these attributes, see supra, XI, n. 3.
6. Hymen or Hymenaues, god of marriage.

CCXLII[1]

Songe trompeur, qui tant as de povoir
    Qu'en profond somme, avec la nuit obscure,
    Celle qui loin n'a de moi soin ni cure,
    Douce de pres me fais toucher & voir;[2]
Sur mon giron tu la me viens assoir,
    Et de tels mots piteuse elle m'assure:
    Bien, mon loial, si fortune t'est dure,
    Atten un peu, pren confort & espoir.
Que vaut attendre en espoir dommageable
    Un bien tardif, qui n'est point favorable?
    Songes d'amans sont décevans & faux.
Soient faux ou non, Dieu te gard, chere image!
    Ainsi tousjours ta faveur m'accourage:
    Tousjours sois-tu le confort de mes maux.

First published in 1560 (A): [LXXV]. Variants from A.
1. Songe diuin
2. Qu'en me trompant auec la nuit obscure
9. Et qu'attendra mon espoir dommageable
10. Le bien qui tard lui seroit fauorable
12. sainte image

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1. Variation on the songe amoureux. See supra, XXVII, n. 1.
2. Vv. 1-4: probably inspired by N. Amanio, Rime diverse, I, 39, vv. 1-2: 'Vana vision fallace, sogno et ombra,/Che Madonna dormendo m'appresenti'. For a further possible source, see Baïf, Amours de Francine, I, ed. cit., I, 73, LXI, v. 1: 'Songe heureux et divin, trompeur de ma tristesse'.

CCXLIII

Comme en autonne, (anonçant que l'année
D'un aspre hyver doit la terre outrager),
En pointe on voit les grues se ranger,
Chacune mise en sa charge donnée,
Puis en bataille, en aigu ordonnée,
D'ailes & cris, battant l'air, déloger
Droit vers midi, & bien loin s'étranger,
Hersant le ciel d'une longue trainée.[1]
Tout en ce point mes pensers, prevoians
Tes froids dédains, avec soupirs bruians,
En me laissant, meinte contrée passent,
Et ja sentans l'hyver de ton refus
De tes faveurs, (où mieux ils soient receuz),
Cherchant l'abri, en bel ordre ils déplacent.

First published in 1575 (B).

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1. Vv. 1-8: description inspired by Homer, Iliad, II, vv. 459-465:

τῶν δ', ὡς τ' ὀρνίβων πετεηνῶν ἔθνεα πολλά,
Χηνῶν ἡ γεράνων ἡ κύκνων δουλιχοδείρων,
Ἀσίω ἐν λειμῶνι, Καϋστρίου ἀμφὶ ῥέεθρα,
Ευθα καὶ ἔνθα ποτῶνται ἀγαλλόμενα πτερύγεσσι,
Κλαγγηδὸν προκαθιζόντων, ομαραγε δέ τε λειμών,
ὡς τῶν ἔθνεα πολλα νεῶν ἄπο καὶ Κλισιάων
ἐς πεδὶον προχέοντο Σκαμάνδριον·

Also, see Dante, Inferno, ed. cit., p. 74, canto V, vv. 46-47: 'E come i gru van cantando lor lai,/faccendo in aere di se lunga riga'; also, see Lorenzo de'Medici, Ambra, ed. cit., I, ix, vv. 1-4:

Stridendo in cielo i gru veggonsi a lunge

l'aere stampar di varie e belle forme,
e l'ultimo, col collo steso, aggiunge
ov'è quella dinanzi alle vane orme.

CCXLIV

S'il est donq'vrai que l'Amour pour Omphale
    Lasche, & sans cueur, fit Hercule filler,[1]
    Si les enfers haut on ouît urler,
    Pleignans leur roi pour une beauté palle,[2]
Si, Dieu tonnant,[3] ta majesté roiale
    Abbestissant[4] il força dévaller,
    Si ce que peut ce grand tout reveler
    Comme il lui plait puissant il brulle, & halle,
Que vont tardant les outils de sa trousse,[5]
    Qu'il n'a ja fait cette arrogante douce?
    Elle le donte & défie tout jour.
Vollage Dieu,[6] voilà morte ta gloire:
    Ces traits, dit-on, ont bien sur tout victoire,[7]
    Mais cette-ci va triomphant d'Amour.

First published in 1575 (B).

1. Vv. 1-2: allusion to one of the several effeminate activities of Hercules during his service to Omphale, Queen of Lydia. Contrary to what Buttet affirms, he was not in love wi th her, but had been sold to her in accordance with the Delphic Oracle's stipulations, concerning a remedy for his illness. See among others, Apollodorus, The Library, II, vi, 2-3. For the particular image of Hercules spinning, see among others, Seneca, Hercules Oetaeus, vv. 371-373; Ovid, Heroides, IX, vv. 73-82.
2. Vv. 3-4: allusion to Pluto's love for Persephone. See supra, LI, n. 4.
3. On this periphrasis for Jupiter, see supra, XII, n. 1.
4. 'Abbestissant': the verb's etymological derivation from bestia, and subsequently from bête, recalls Jupiter's frequent metamorphoses into animal form to facilitate his various seductions. See supra, XII, n.3,

5, 9.
5. On this conceit, see *supra*, I, n. 8.
6. On the traditional portrayal of Love, see *supra*, XIII.
7. See *supra*, XIII, n. 3.

CCXLV

Ceux qui du ciel ont leur ame saisie,
Par la vertu, cherchans l'éternité,
En fin receuz de l'immortalité,
Mignons des Dieux, succeront l'ambrosie.[1]
Une beauté qu'Homere eut bien choisie,
(Et mieux sa trompe elle auroit merité),
M'aiant souvent au Parnasse[2] invité,
Met en honneurs moi & ma poësie.
Muse Clion,[3] ouvre-nous ton saint temple:
Là, je la veu élever pour exemple,
Et en beaux vers que ja tu me semons,
Fai rechanter aux grans forestz ombreuses,
Aux mons, aux plains, aux ondes écumeuses,
Et aux cités, la Nymphe d'Entremons.[4]

First published in 1575 (B).

1. Vv. 1-4: on the Platonic/neo-Platonic significance of this quatrain, see supra, p. 267.
2. On Parnassus, see supra, I, n. 3.
3. Cleio, Muse of history. On the Muses, see supra, I, n. 4.
4. Probably Jacqueline de Montbel d'Entremont (1540-41?-1600), daughter of Béatrix de Pacieco, and Sébastien Count of Entremont. However, Mugnier, without justifying his argument, suggests that it is more probably her mother, Béatrix, who is being addressed. See Marc-Claude de Buttet, p. 19. Between 1561 and 1567, she was married to Claude de Basternay, Count of Bouchage and Baron of Anton, son of René de Basternay and Isabelle of Savoy; following his death in 1567 at the Battle of Saint-Denis, she is believed to have resided in Bugey, at the château Saint-André de Briord, between 1567-1571. In 1571, she married the amiral Gaspard de Coligny. On the

unsubstantiated view that she is Amalthée, see supra, pp. 204-210. Vv. 5-8 suggest that she acted as Buttet's patron for some time, although there is no other evidence to corroborate this. Her mother, Béatrix, Countess of Entremont and lady-in-waiting to Queen Eléonore, wife of François I, appears to have shown a similar interest in c. 1560: in Le Premier Livre des vers, I, fol. 22 v°, V, vv. 88-89, Buttet reminds her: 'Mesme ains que me voir eus en grace/Mes vers'. On Jacqueline d'Entremont, see Guichenon, Histoire de Bresse et de Bugey: contenant ce qui s'y est passé de memorable sous les Romains, Roys de Bourgogne & d'Arles, Empereurs, Sires de Baugé, Comtes & Ducs de Savoye, & Roys tres chretiens, jusques à l'eschange du Marquisat de Saluces. Avec les fondations des abbayes, prieurés, chartreuses & églises collegiales, origines des villes, chasteaux, seigneuries, & principaux fiefs & genealogies de toutes les familles nobles, justifiée par chartresn, titres, chroniques, manuscripts, autheurs anciens, & modernes & autres bonnes preuves,divisé en quatre parties (Lyon, J.A.Huguetan & M.A. Ravaud, 1650), III, 171; V. de Saint-Genis, Etudes historiques sur la Savoie: les femmes d'autrefois (Paris, Didier, 1869), pp. 25-29; Delaborde, Gaspard de Coligny, III, 289ff .

CCXLVI[1]

Non pour vous voir d'un riche & puissant Conte
La fille unique, & l'excellent honneur,
Non pour avoir en tant de graces l'heur
D'une beauté, qui les beautés surmonte,
Non pour montrer par une langue pronte
En mots exquis, si naïve douceur,
Un port si sage & un meintien si seur,
Mes vers par tout de vous font si grand conte.
Au pas des ans celà est perissable,
Mais voz vertus vous font plus admirable,
D'un neud divin conjointes au sçavoir
Et faut par tout que l'envie confesse,
Qu'en vous le ciel, pour orner vostre sexe,
A nostre tens un miracle fait voir.

First published in 1575 (B).

1. Ritter is probably correct in assuming that this sonnet, like the previous one, is addressed to Jacqueline de Montbel d'Entremont: like the 'Nymphe d'Entremons' (see supra, CCXLV, v. 14), the woman addressed here is the daughter of a count. See Ritter, Recherches sur le poète Claude de Buttet, pp. 148, 153. On Jacqueline, see supra, CCXLV, n. 4.

CCXLVII

L'oiseau cresté, sur l'aube matiniere,
    Nonceur du jour, qui ores vient à nous,
    Hautein battant ses flans deux ou trois coups,
    Pousse son chant, saluant la lumiere.
Il m'est à vis voir blanchir la verriere,
    Yeux mi-ouvers; mes yeux, reveillés-vous:
    Les moissonneurs aux champs ja suent tous.
    Moi, comme un sot, ronflant sur la litiere,
Je pren trop d'aise, & tandis prend vigueur
    De plus en plus, ma plaie dans mon cueur,
    I nourrissant mille douleurs encloses.
O lit mignard, tu m'as trop abbatu!
    Le vice dort de sur les molles roses,
    Mais aux buissons se couche la vertu.

First published in 1575 (B).

CCXLVIII[1]

Or broutera, arera, dontera,
Feuilles, arpans, & belliqueuse serre,
Aux bois, champs, chocs, cil qui tousjours sera
Pasteur, bouvier, & brave homme de guerre.
Mais je ne veu pour paitre, arer, conquerre,
Brebis, terroirs, & gendarmes irés,
Holette, soc, ni bastons acerés,
En acquerant plaisir, proufit, & gloire
Pource qu'un jour seule vous me serés
Mon gras trouppeau, ma moisson, ma victoire.[2]

First published in 1575 (B).

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1. This is the only dizain in the recueil. It adheres to the rhyme pattern which Sebillet regarded as fixed, ie. ABABBCCDCD. See Sebillet, Art poétique françois, pp. 110-111. It is the rhyme pattern used most frequently by Marot in his épigrammes, and by Scève in his Délie. On the great popularity which this rhyme schema enjoyed at the beginning of the 16th century, see H. Chatelain, Recherches sur le vers français au XVe siècle: rimes, mètres et strophes (Paris, 1907; Genève, Slatkine Reprints, 1974). It is also in vers rapportés. See supra, LXXV, n. 1.
2. For the theme of the lover's preference of his mistress to the prospect of all other types of gain, see in particular, Tibullus, I, i; idem, III, iii.

CCXLIX[1]

Aiant tant honnoré vostre trouppe inconnue
    Aux autres nations, & le premier fait voir
    Au jour, par mes beaux vers, plus haut vostre
                [sçavoir,]
    A voz faits oblieux rompant l'épesse nue,
Pour mon Prince[2] & païs[3] en force meintenue,
    Suant avecques vous, mais d'un plus grand povoir,
    Car vostre gloire ici long tens ne peut avoir,
    (La mienne est immortelle estant du ciel venue),[4]
Ingrats, pensiés-vous bien mon nom deshonnorer,
    Et à moi ne sçai quel (mais en vain) preferer
    Inutile, & qui a la mort peinte en la face?
Muse,[5] qui de l'honneur aux bons donnes la clef,
    A force d'avirons repousse ailleurs ta nef:
    Entre les aveuglés la lumiere n'a place.[6]

First published in 1575 (B).

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1. Terreaux suggests that this and the following sonnet 'font allusion à une cabale montée contre le poète, probablement en Savoie et s'en prend à un vieillard dont "la mort est peinte en la face" et qui serait l'initiateur des menées' (Marc-Claude de Buttet: 'L'Amalthée', p. 643). Although this seems likely, I have found no evidence to corroborate it.
2. Emmanuel-Philibert. See supra, CLXXIX, n. 2.
3. Savoy.
4. On the poet's immortalisation through his poetry, see supra, XLVII, n. 5.
5. On the Muses, see supra, I, n. 4.
6. On the poet's disdain for the vulgus, see supra, XXII, n. 3.

CCL[1]

Ainsi que Myde,[2] embeguine d'oreilles,
    Dieu jouvenceau, chevelu Smyntien,[3]
    Ce temeraire, ô si à l'honneur mien
    Tu me dépars de tes saintes merveilles!
Vieillard Baccant,[4] peigne du verd des treilles
    Son thyrse[5] & front, urlant au Bromien,[6]
    Mais s'attaquant au choeur Castalien,[7]
    Fai-lui sentir ses forces mal pareilles.
Ton arc d'argent[8] d'un trait si vif le perce,
    Qu'à coup brunchant au sable à la ranverse,
    De l'outrageux l'enfer soit recherché.
Ou si des tiens ta faveur se soucie,
    Son sang témoin, (fait un autre Marsye),[9]
    Coure à ses piés, justement écorché.[10]

First published in 1575 (B).

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1. On the possible circumstances concerning the composition of this sonnet, see supra, CCXLIX, n. 1. The allusions to Apollo, and to myths concerning poetic rivalry, sugggest that Buttet's attack is directed against a fellow poet.
2. Allusion to how Apollo transformed King Midas's ears into those of an ass, in order to punish him for disputing his superiority in a singing competition. See among others, Ovid, Metamorphoses, XI, vv. 146-193, in particular vv. 174-179; Hyginus, Fabulae, CXCI. In some versions of the myth, the competition is between Apollo and Pan, whilst in others the god competes against Marsyas, a fact which implicitly links v. 1 with v. 13, as well as intensifying the more obvious link, the sustained theme of poetic rivalry, exemplified by each of the mythological allusions.
3. 'Chevelu Smyntien': expression possibly inspired by

Ovid, Metamorphoses, XII, v. 585: 'intonsum... Sminthea'. Smintheus is a surname of Apollo, which is derived from σμίνθος (mouse), a symbol of the god's prophetic power, or from the town of Sminthe in Troas, where there was a temple to Apollo.
4. 'Baccant': follower of Bacchus. See supra, CLXXXIII, n. 2, 3. The adjective 'vieillard' suggests that Buttet is alluding to Silenus. See supra, CII, n. 4.
5. The thrysus, a staff entwined with ivy and vine-shoots, which was carried by Bacchus and his followers. See among others, Ovid, Fasti, III, v. 764; idem, Ars Amatoria, III, v. 710. Ovid also refers to it as a symbol of poetic inspiration. See Amores, III, i, vv. 23-24; ibid., III, xv, vv. 17-18. This significance intensifies Buttet's attack on the poetry of the person who is here being ridiculed.
6. Bromius, surname of Bacchus, derived from βρόμος, signifying (i) any loud noise (ii) the roar of thunder. It was applied to him either because of the noise of the Bacchantic processions or because of the belief that he was born in a thunder storm. See among others, Diodorus, IV, v; Ovid, Metamorphoses, IV, v. 11.
7. Periphrastic allusion to Apollo and the Muses, to whom the Castalia, a fountain on Mount Parnassus, was sacred. See among others, Virgil, Culex, vv. 11-19.
8. According to classical mythology, Apollo would use a silver bow and arrow to kill the wicked and proud. See among others, Homer, Iliad, I, v. 37, where he is described as 'ἀργυρότοξος'; ibid., I, vv. 43-49; Hyginus, Fabulae, CVII.
9. On finding Athena's discarded flute, Marsyas, a shepherd, challenged Apollo to a music competition; he lost, and Apollo, in order to punish Marsyas for his presumption, bound him to a tree and flayed him alive. His blood formed the source of the river Marsyas. See among others, Diodorus, III, lviii-lix; Pausanias, Description of Greece, VII, ix; Hyginus, Fabulae, CLXV; Ovid, Metamorphoses, VI, vv. 382-400.
10. Vv. 9-14: reminiscent of and possibly inspired by, Homer, Iliad, I, vv. 37-42. Like Buttet, Chryses entreats Apollo to effect a similar revenge upon Agamemnon, and he reminds the god of his faithful service which merits reward:

> Κλῦθί μευ, Ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
> Κιλλάν τε ζαθέην Τενέδοιό τε ἰφι ἀνάσσεις,
> Σμινθεῦ, εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
> ἢ εἰ δή ποτέ τοι κατὰ πίονα μηρί' ἔκηα
> ταύρων ἠδ' αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·
> τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν.

CCLI

Or allant voir ta Geneve fameuse,
    O Rosne heureux, meintenant je te voi.
    Que Dieu te gard! en la mer sans effroi,
    Puisse poster ta belle onde écumeuse.
Si quelquefois la Saone, dédeigneuse
    De tes amours,[1] te mit en tel émoi,
    Là, où tu sçais, je te pri, porte-moi
    Ces longs soupirs, cette pleinte angoisseuse.
Et en passant par celle heureuse terre
    Où la Dame est, qui tant m'a fait la guerre,
    Force tes ponts, va ses beaux champs lavant.[2]
S'elle s'enquiert d'où viennent tes allarmes,
    Fai-lui sçavoir que ce ne sont que larmes,
    Et qu'es enflé des pleurs[3] de son servant.

First published in 1560 (A): [XC]. Variants from A.
11. Débride toi, va ses beaux champs lauant
12. S'elle s'enquiert d'ou [sic] viennent tels allarmes

1. Popular personification of the two rivers, the Rhône and the Saone, as two lovers. See among others, Scève, Délie, ed. cit., p. 335, CCCXCV; Ronsard, Septiesme livre des poëmes, ed. cit., XV, 236, 'Hylas au seigneur Passerat', vv. 34-35.
2. Vv. 9-11: on Ritter's hypothesis that these lines refer to the castle Saint-André de Briord 'où Mademoiselle d'Entremont pouvait être en 1560' (Recherches sur le poète Claude de Buttet, pp. 150-151), see supra, pp. 205-206. On Jacqueline d'Entremont, see supra, CCXLV, n. 4.
3. On this conceit, see supra, XCI, n. 2.

CCLII

Beaux yeux veincueurs, d'où Amour caché tire
    Un champ de traits sur mon flanc herissé,[1]
    Quand m'aurés-vous asses outrepercé
    L'ame, & le cueur, serf d'un si doux martyre?[2]
Crespes cheveux, gai jouët de Zephyre,[3]
    Serei-je plus en vostre or enlacé?[4]
    Et toi, beau bras de mon cou déplacé,
    Quand seras-tu mon jou en son empire?
Plutôt bel oeil, qu'estre banni de toi,
    Retire encor';[5] cheveux, r'enlacés-moi;
    Bras, s'il te plait, tue-moi & m'accolle,
Affin qu'ainsi doucement affoulé,
    Je meure heureux, lacé & accollé,
    D'un oeil, d'un crin & d'un bras qui m'affolle.

First published in 1560 (A): [XCII]. Variants from A.
5. Crespes cheueux passetans de Zephyre

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1. Vv. 1-2: movement and image possibly inspired by Bembo, Rime, ed. cit., p. 516, XIII, vv. 1-2: 'Occhi leggiadri, onde sovente Amore/move lo strale, che la mia vita impiaga'. On this aspect of the eye topos, see supra, III, n. 7. For the conceit of Cupid lodged in the mistress's eyes, see supra, XXXII, n. 2.
2. On this paradox, see supra, I, n. 14.
3. On Zephyrus, see supra, XXIV, n. 2. On the description of the movement of the mistress's hair, see supra, XIV, n. 2, 3.
4. Vv. 1-6: on this double conceit, see supra, III, n. 8.
5. Vv. 9-10: on this conceit, see supra, III, n. 7.

CCLIII

Ce grand soleil, mari de la Nature,
    Vient le belier[1] dorer de toutes pars:
    Sortés donq'hors, violettes de mars,
    Et à noz bords montrés vostre peinture.
Venés oiseaux avecques la verdure,
    Puis à l'envi poussés voz chants mignards,
    Qu'on vous entende; & vous, ruisseaux fuiards,
    En gais tapis moussés la pierre dure.
Vous ne sçauriés voz soulas démener,
    Tels que ma belle a voulu me donner,
    Ores m'ouvrant le printens de sa face.
Et ne voudroi des champs Elisiens[2]
    Estre mignon, au prix des plaisirs miens,
    Si quelque jour son giron me délasse.[3]

First published in 1575 (B)

1. The sun enters the constellation Aries, commonly known as the ram, around 21 March.
2. On the Elysian fields, see <u>supra</u>, VI, n. 6.
3. See <u>supra</u>, CXLII, n. 9.

CCLIV[1]

Quand détournas des rivages promis
La nef mentarde & les rames lointeines,
Les champs, les bois, les rocs, & les fonteines,
Avecques moi à pleindre se sont mis.[2]
L'air estoit coi, les grans flots endormis,
Au lac trembloient les estoiles sereines,
Mais tout troublas par tempestes soudeines,
Lui défendant d'encrer aux ports amis.
O haut palais du grand Olympien,[3]
Pourquoi es-tu contraire à mon seul bien,
Qui vient à moi si chastement se rendre?
Ta porte ainsi horrible ne tonna,
Quand le pasteur Phrygien[4] emmena,
Avec ses naufs, son paternel esclandre.[5]

First published in 1560 (A): [LI]. No variants.

1. According to Ritter, this sonnet is an autobiographical account of 'une visite de voisinage que Mademoiselle d'Entremont (en supposant qu'avant son mariage elle fût venue en Savoie avec ses parents), aurait été sur le point de faire au propriétaire de la maison de Tresserve' (Recherches sur le poète Claude de Buttet, p. 150). See supra, p. 205. However, I have found no evidence to suggest that the ship image is employed here except as a metaphor of the lover's suit. See supra, VI, n. 5.
2. Vv. 3-4: on this conceit, see supra, XXV, n. 5.
3. Allusion to Jupiter, who lived on Mount Olympus.
4. 'Pasteur Phrygien': epithet for Paris, possibly inspired by Virgil, Aeneid, VII, v. 363-364: 'an non sic Phrgius penetrat Lacedaemona pastor/Ledaeamque Helenam Troianus vexit ad urbes,' (my italics). Paris was brought up as a shepherd on Mount Ida, in Phrgia. See among

others, Apollodorus, The Library, III, xii, 5.
5. Vv. 12-14: allusion to the successful abduction of Helen by Paris, in his ship. See among others, Homer, Iliad, III, vv. 443-444; Ovid, Heroides, XVI, vv. 325-330.

CCLV

Non comme au bord d'Alphée (où, accourant, la Grece
Celebroit ses tournois à la course poudreux),
On honnoroit en prix seulement pour des jeux,
D'une couronne au chef la vaillante jeunesse,[1]
Mais pour avoir montré aux dangers sa prouësse,
PROSPERE DE GENEVE[2] en a receu, heureux,
Le riche carcan d'or, loier des vertueux,
Qui ores doucement les épaules lui presse.[3]
O durs enfans de Mars,[4] courage je vous prie:
N'apparessés en vous cette trompeuse vie,
Mais voiés par labeur quel renom est acquis.
Sués à la vertu, qui jamais ne se lasse,
Car de l'homme vaillant, portant l'honneur en face,
A la fin par le fer ce bel or est conquis.[5]

First published in 1575 (B).

1. Vv. 1-4: the Olympic Games, instituted by Hercules and held in the region of Elis, in Peloponnesus, on the banks of the river Alpheus, were the most revered games of Ancient Greece. One of the most famous events was the foot race, the Standion, 606 3/4 feet long. Since he himself had never received a monetary reward for his services, Hercules decreed that the winner of the games should only receive a crown of leaves. See among others, Diodorus, IV, xiv, 1-2; Pindar, Olympian Odes, III, vv. 9-23; Hyginus, Fabulae, CCLXXIII.
2. Prosper de Geneve (?-?), Seigneur de Lullin, Cursinge, Saint-Rambert, Saint-Germain, Ambérieu, Cervens, Entrembières, Monestier, Grangettes, Brissoigne etc. As Mugnier suggests, it is undoubtedly his election in March 1569 to the Ordre des Chevaliers de l'Annonciade which Buttet is here celebrating (Marc-Claude de Buttet, p. 60). On the Order, see infra, n. 3. Foras (Armorial,

III, 80) provides the major source of details concerning his career, informing us that he was

> conseiller d'état, chambellan, capitaine des archers de la garde avant 1562, colonel le 30 septembre 1584, puis général des gardes avant 1594...chevalier de l'Annonciade en 1569, ambassadeur en France, 1584, en Espagne où il accompagna, en 1585, le Duc Charles-Emmanuel lorsqu'il alla s'y marier,...un des plus vaillant compagnons d'armes d'Emmanuel-Philibert, à côté duquel il combattit à Saint-Quentin (1557). Il sauva ce prince d'un grand danger en 1560 lorsque le Duc, se trouvant à Villefranche près Nice et voulant chasser le corsaire Ochiali qui avait débarqué au camp des Soupirs près Villefranche, aurait été fait prisonnier si Prosper ne l'avait forcé de se retirer. Il rencontra Jean Baptiste Cambiano de Ruffia, maître d'hôtel du Duc, abandonné par son estafier qui avait fui avec les chevaux et qui, souffrant de la goutte, pouvait difficilement se mouvoir. Prosper mit pied à terre, fit enfourcher son cheval à Cambiano et, se voyant serré de près par l'ennemi, se jeta à la mer et gagna le port à la nage.

I have found a considerable number of hitherto unrecorded documents which refer to his military service to the House of Savoy. Several of these record payment to him by the Ducal Treasury during the period 1559-1572, and he is generally described as 'Seigneur de Lullin', gentleman of the Duke's Chamber, and Captain of the Archers. See AST, Sez. Ri., Camera dei Conti di Piemonte: art. 86, reg. 1559-1561, entry no. 814; art., 261, reg. 1561-1563, fols 30 r°, 31 r°, 32 r°; art. 268, par. 4, fol. 14 r°; art. 282, reg. 1562-1570, fol. 1 r°; art. 373, par. 1, reg. 1572, fol. 101 v°. In certain legal documents, he is described as 'Chevalier de l'ordre', undoubtedly an allusion to the honour celebrated in the above sonnet. See ADS, série B: Archives propres du Sénat de Savoie: arrests par escrit: B113: [8 Jan. 1569-3 Dec. 1569], fol. 314 r°; ADS, série SA: SA 1004, fol. 122 r°. Many of the documents which I have found show that Prosper de Geneve was involved in several lawsuits between 1566 and 1568, although they are too numerous to record individually here. See ADS, série B: Archives propres du Sénat de Savoie: arrêts civils et criminels rendus sur pièces vues et en audience. Others concern his various properties. See AST, Sez. Ri., Camera dei Conti di Savoia: inv. 5, reg. 4 [1565-1566], fol. 211 r°; inv. 6, reg. 1 [1559-1561], fols. 174 r°, 176 r°, 332 r°; inv. 6, reg. 5 [1564-1565], fol. 260 r°; inv. 6, reg. 9 [1572], fol. 83 r°; ADS, série SA: SA 1004 [1581-1582], fols 122 r°, 162 r°. For the other sonnet which Buttet dedicated to him, see LBDC, Pyochet: livres de raison: inventaire de mes titres, fol. 8 r°:

AU MAGNANIME
Seigneur,
Prosper de Genefve, Sieur de Lullin,
Chevallier de l'Ordre de Savoye,
auquel le Sieur de Sallin a
dedié ses troys histoires
DE BANDEL
MARC-CLAUDE DE BUTTET
SONET

Maintz tours accords, en maint divert affaire,
Sur leurs maris des fammes intentez,
Pourtant au vif or nous sont presentez,
O de vertu, comme de nom PROSPERE.
L'italien BANDEL les voleut faire
Et mon PYOCHET les a presque inventez,
Pyochet cogneu entre les plus vantez
Qu'Apollon ayme et que Pallas revere.
Et vous, monsieur, qui vivez si heureux,
Libre du joug aux bons maris facheux,
Contemplerez, s'il vous plait, leur naufrage,
Comme celluy qui en la haulte mer
Loing voyt du bord les aultres abismer,
N'aiant comm'eux esloigné le rivage.

On the circumstances concerning its composition, see supra, p. 154.
3. Vv. 5-8: on the Ordre de l'Annonciade, founded in 1392 by Amé VI, see Guichenon, Histoire généalogique de la royale Maison de Savoye, p. 111:

> On le nomma du commencement l'Ordre du Collier, parce que le Collier, estoit fait comme celuy d'un Leurier, en quoy Fauin s'est estrangement mépris, qui dit qu'il s'appelloit en son origine l'Ordre Militaire du lacs d'Amour, presuposant que la cause d'une si noble institution eüt esté quelque amourette, ainsi qu'on la creu des Ordres de la Toyson d'or & de la Iartiere.

4. See supra, XVI, n. 7.
5. On the commonplace invective against gold, see supra, CLV, n. 1.

CCLVI

Au grand palais des Dieux, par un étroit sentier
Forçant mille travaux, la Vertu achemine
Un guerrier genereux, accort par la doctrine
De la Tritonienne,[1] à l'horrible bouclier.
Par elle glorieux, le prudent chevalier,
Madruce Conte d'Avie,[2] heroique origine,
Pour merque de ses faits reçoit sur sa poitrine,
Comme un éclair tumbé, le triomphant collier.[3]
Rien ne peut estre veu à la vertu pareil.
Sus donq',toi qui defens de l'oblieux sommeil
Ceux qui cherchent le ciel, Muse[4] des bons aimée:
Publie que Madruce emporte à grand honneur
Le guerdon des veincueurs, favori du bonheur,
Laissant en gloire aux siens sa belle renommée.

First published in 1575 (B)

1. 'Tritonienne': surname of Athena, popularly thought to be derived from the belief that the goddess was born in a lake or river of that name. See among others, Lucan, Pharsalia, IX, v. 350; Virgil, Aeneid, II, v. 171. On Athena, see supra, XVI, n. 9.
2. Jean-Frédéric Madruce, Count of Avy (15?-15?). Mugnier is undoubtedly correct that Buttet is here celebrating his election to the Ordre des Chevaliers de l'Annonciade (Marc-Claude de Buttet, p. 60). I have found no details about him.
3. On the Ordre de l'Annonciade, see supra, CCL, n. 3.
4. Probably one of the poetic Muses. See supra, I, n. 4. On the notion that poetry immortalises, see supra, LV, n. 3.

CCLVII

Connus du ciel, que creignés-vous mes carmes?
    L'heur vous attend: vous, mes inventions,
    Trop avés pleint les belles passions,
    Que j'ai tant d'ans trempées dans mes larmes.[1]
Haut Dieu d'amour, si j'ai bien dit tes armes,
    Tes grans assaux & mes rebellions,
    Au ton qu'il faut, loin par les nations,
    Mars,[2] je ferai entendre tes allarmes.
Je veu orner mon païs & ma vie:
    Sous mon laurier[3] je veu donter l'envie,
    Chantant Berol[4] à son EMANUEL,[5]
Puisque l'on voit sa divine compagne
    Faire ces lieux des Muses la montagne,[6]
    Pour i sacrer son los perpetuel.[7]

First published in 1575 (B)

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1. Vv. 1-4: idea reminiscent of and probably inspired by Ovid, Amores, III, i, vv. 15-30, in particular vv. 23-28: the Tragic Muse tells the poet:

    Tempus erat thyrso pulsum graviore moveri;
        Cessatum satis est: incipe majus opus.
    Materia premis ingenium; cane facta virorum:
        "Haec animo" dices, "aerea digna meo est."
    Quod tenerae cantent, lusit tua Musa, puellae,
        Primaque per numeros acta juventa suos.

2. On Mars, see supra, XVI, n. 7.
3. See supra, I, n. 7.
4. Berol, Bertold or Berold, (?-1027?), legendary founder of the House of Savoy. According to legend, in the year 1000, Rodolphe, King of Bourgogne and Provence, gave Savoy and Maurienne to Berold for services rendered as

lieutenant general in his army. See Guichenon, Histoire généalogique de la royale Maison de Savoye, pp. 181-187. Terreaux may be correct in saying that this reference indicates that Buttet intended to celebrate Berol in a literary composition, perhaps in the epic manner of Ronsard's Franciade. See Marc-Claude de Buttet: 'L''Amalthée', p. 644, n. 10. However, no such work by Buttet has yet been found.

5. Emmanuel-Philibert, Duke of Savoy. See supra, CLXXIX, n. 2.

6. Vv. 12-13: : allusion to Marguerite de France, and the generosity which she displayed as a patron. See supra, CLXXIX, n. 3. According to classical belief, several mountains were sacred to the Muses, notably Mount Helicon, Mount Olympus and Mount Parnassus. On the Muses, see supra, I, n. 4.

6. On immortality through poetry, see supra, LV, n. 3.

CCLVIII[1]

Au doux Amour les armes sont bien jointes:
    Le guerrier brave est voluntiers heureux,
    Qui, en rompant scadrons chevaleureux,
    Sent sous le fer d'Amour les douces pointes.
Si un oeil maitre, ou si des Dames cointes,
    Quelque faveur entre en cueur genereux,
    Tôt il parfait des faits aventureux,
    Quand de bien pres, Dieu d'amour, tu l'accointes.
Amour se mire aux éclairans harnois
    Du flambant Mars:[2] Amour aime tournois,
    Joustes, combas, l'assaut, & l'embuscade.
Amour jadis fit l'ost Mycenien[3]
    Brave veincueur de l'honneur Phrygien,[4]
    Et brief, c'est lui qui causa l'Iliade.[5]

First published in 1575 (B)

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1. Sonnet largely inspired by Ovid, Amores, I, ix, although there is no evidence of direct imitation. Ovid, like Buttet, compares the lover to a soldier (vv. 1-28), and Love to Mars (vv. 29-30). Also, in vv. 33-38, Ovid refers to Love's involvement in the Trojan wars.
2. On Mars, see supra, XVI, n. 7.
3. Periphrasis for the armies of Agamemnon, King of Mycenae.
4. Metonymical allusion in the classical manner to the Trojan armies (Troy was situated in Phrygia). See among others, Virgil, Aeneid, I, v. 182: 'Phrygiasque biremis'.
5. Allusion to how Paris's love for Helen caused the Trojan war, the subject of Homer's Iliad.

CCLIX

N'aie regret, outragée Semele,
D'avoir senti tant d'éclats inhumains
De ton ami, pour les plaisirs certeins
Que meritoit ta beauté si fidelle.[1]
Du Styx juré la justice fut telle,[2]
Et toutefois tes honneurs n'en sont vains,
Puisque ton ventre engendra aux humains,
De siecle en siecle une joie immortelle.[3]
Les nations comme un Dieu triomphant
Vont reclamant tout par tout ton enfant:
Grans & petis, font bruire ses loüanges.
O deux fois né,[4] secours par l'univers
Des cueurs marris, favorise à mes vers,
Gai me courbant en ces grasses vendanges.

First published in 1575 (B)

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1. Vv. 1-4: allusion to Semele's death as a consequence of Juno's jealousy that she enjoyed Jupiter's affections. Juno appeared to Semele disguised as her nurse, and persuaded her to ask Jupiter to appear to her in the same form that he assumed for Juno. Since he had promised to fulfill her every wish, Jupiter agreed and appeared to her as the god of thunder and lightning. Semele was destroyed by the lightning, yet Dionysis, her unborn child, was snatched from her body and inserted into Jupiter's thigh until the correct time arrived for him to be born. See among others, Apollodorus, The Library, III, iv, 3; Diodorus, III, lxiv, 3-5; Euripides, Bacchanals, vv. 278-297; Ovid, Metamorphoses, III, vv. 256-315.
2. Allusion to the irreversible promise made by Jupiter to Semele to fulfill her every desire. See Ovid, Metamorphoses, III, vv. 288-291:

rogat illa Iovem sine nomine munus;
cui deus: 'Elige,' ait 'nullam patiere repulsam.
Quoque magis credas, Stygii quoque conscia sunto
Numina torrentis, timor et deus ille deorum.'

Only the most solemn oaths were sworn by Styx. See among others, Homer, Odyssey, V, v. 185; Virgil, Aeneid, VI, vv. 323-324; Ovid, Metamorphoses, III, vv. 290-291. On Styx, see supra, LXIX, n. 5.
3. Vv. 7-8: allusion to the fact that Dionysus was the god of wine. See supra, n. 1 and CLXXXIII, n. 2.
4. Allusion to the belief that Dionysus was born first of Semele's womb and secondly of Jupiter's thigh. See supra, n. 1.

CCLX

Pource qu'au mont qui a jumelle creste,[1]
    Heureusement tu m'as fait sejourner,
    Pource qu'en Lesbe[2] as voulu me mener,
    Pource qu'à toi ma plume d'or est preste,
Pource qu'as fait, par loüable conqueste,
    L'arbre à Phoebus[3] couronne me donner,
    En me faisant sur les cordes sonner,
    En écrivant comme Venus[4] m'arreste
Au saint crystal de la docte fonteine,[5]
    Au plaisant clos qui serre Mitylene,[6]
    Au papier blanc de mes livres ouvers,
Phoebus, Sapphon,[7] & ma douce Thalie,[8]
    Te met au front, t'accorde, te dédie,
    Mon saint laurier,[9] ma guiterre, mes vers.

First published in 1560 (A): [CXIV]. Variants from A.
4. Pource que d'or vne plume m'as fette
8. En écriuant comme Venus me traitte
11. Aux blans papiers de mes liures ouuers

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1. Allusion to Mount Parnassus. See supra, I, n. 3.
2. Lesbos, reputed birthplace of the lyric poets Sappho, Alcaeus and Terpander. Buttet is alluding to his odes.
3. Epithet for Apollo. See supra, XVI, n. 1. On the laurel, see supra, I, n. 7.
4. On Venus, see supra, XVI, n. 3. Buttet is alluding to his love poems, notably the Amalthée.
5. The reference to Mount Parnassus in v. 1 suggests that this is an allusion to Castalia, the fountain situated on that mountain. See supra, CCL, n. 7.
6. Mitylene, capital of Lesbos, and the birthplace of Sappho and Alcaeus.
7. On Sappho, see supra, LXVIII, n. 2. Buttet is probably alluding to his experiments in metrical verse, notably

with the Sapphis metre. See supra, pp. 60, 109, infra, appendix 2, ll. 89-127.
8. Thalia, Muse of comedy or lyric poetry, although Demerson points out that she is often considered to be the inspirer of poetry in general. See La Mythologie classique dans l'oeuvre lyrique de la Pléiade, p. 185, n. 61.
9. See supra, I, n. 7.

CCLXI[1]

Des Perses au couchant, vollante Renommée,
    Ton franc clairon d'argent bruie non atterré,[2]
    Et dans le clos si ample, (où j'ai si bien erré),
    Tant que la Seine ira, la belle soit nommée.
Le ciel humant, en fin, sa pure ame, enflammée
    En astre clair & grand,[3] (quittant le moins serré
    A l'honnoré tombeau), sur son marbre ferré
    Mande une rare fleur,[4] de ses beautés germée.
Et comme on voit Amour çà-bas estre éternel,
    Aiant divinement, par un voeu solemnel,[5]
    Gardé ses saintes loix, çà-bas faite éternelle,
Ainsi que l'honnorant, par ses vertus veincu,
    Pour vrai exemple à tous, tousjours un j'ai vécu:
    Avec son clair renom le mien vive par elle.[6]

First published in 1575 (B).

1. On the possibility that this sonnet commemorates the death in September 1574 of Marguerite de France, see supra, pp. 210-211.
2. Vv. 1-2: traditional portrayal, classically inspired, of the goddess Renown. On the development of this personification in the literary and the visual arts, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 601-605. Joukovsky (op. cit., pp. 603-604) points out that the trumpet was a relatively late attribute. On the noise made by Renown's trumpet, see Joukovsky, op. cit., p. 340. On the association between noise and glory in general, see Joukovsky, op. cit., pp. 339-347.
3. Vv. 5-6: classically inspired theme of astral metamorphosis after death, as a means of perpetuating one's renown. This theme was cultivated particularly by the neo-Latin poets of the 15th and 16th centuries and by

the Pléiade, and notably to commemorate the deaths of patrons. For a detailed study of this theme, see Joukovsky, La Gloire dans la poésie française et néolatine du XVIe siècle, pp. 542-547. Buttet's use of the motif recalls the Platonic notion that man's soul, once perfected, becomes a star. On this and metempsychosis in general, see Merrill and Clements, Platonism in French Renaissance Poetry, pp. 145-152.

4. 'Fleur': possibly an allusion to Marguerite de France. On the play on the synonymity of her name, see supra, CCX, n. 3.

5. Probably an allusion to the marriage of Marguerite de France to Emmanuel-Philibert, in 1559. See supra, pp. 86-88.

6. Vv. 12-14: allusion to the verse which Buttet wrote in Marguerite's honour, and to the notion that the poet is immortalised through his poetry. On this latter theme, see supra, XLVII, n. 5.

CCLXII[1]

Quand, de là-haut, tant de flammes sont mornes
    En tens nueux, & que Phoebe[2] differe
    Se couronner des longs rais de son frere,[3]
    Ne r'allumant ses argentines cornes,
Adonq'la mer en tes pensers tu bornes,
    Creintif nocher, mais las, que peux-tu faire,
    Fors qu'à Tethys[4] tu mandes ta priere,
    Et de tes voeux les puissans dieux tu ornes?
L'oeil de la nuit, la trouppe des estoiles
    Te rend joieux, éclairant à tes voiles,
    Mais la clarté plus que l'obscur me nuit,
Car par les flots d'une mer violente,
    Plus ma lune est belle, claire, & luisante,
    Plus je me sen en une aveugle nuit.[5]

First published in 1560 (A): [XLII]. Variants from A.
1. Quand des hauts cieux les chandelles sont mornes
2. En tens obscur, & le croissant differe
3. Se couronner des raions de son frere
4. En r'allumant
5. Par l'ample mer lamentant tu seiournes
7. Fors qu'enuoier aux bons Dieux ta priere
8. Qu'au choc des vens loin tu ne te detornes

---

1. Variation on the sea topos. See supra, VI, n. 5, VII, n. 2.
2. Phoebe, surname of Diana in her capacity as goddess of the moon. For the epithet and the horn image (v. 4), see among others, Ovid, Metamorphoses, I, v. 11: 'Nec nova crescendo reparabat cornua Phoebe'. On Diana, see supra, XVI, n. 6.
3. Allusion to Phoebus. See supra, XVI, n. 1.
4. On Tethys, see supra, CXCIII, n. 3.
5. Vv. 13-14: on this paradox, see supra, II, n. 9.

CCLXIII[1]

Puisque ce roc de diamans[2] défie
    Mes griefs travaux, de jamais i trouver
    Que cloux pognans, las, de tout éprouver,
    Hé & que rien, rien ne m'i fortifie,
Tout éploré, sainte Philosophie,[3]
    Je cour à toi, s'il te plaist me sauver
    D'une grand'soif brullant de t'ésclaver
    En tous mes faits, le surplus de ma vie.
Des cueurs dolans, n'es-tu pas le confort?
    Toi, qui ne creins les durs bras de la Mort,[4]
    Pronte au secours, à qui humble t'appelle
Sauve-moi donq', ô Déesse à ce jour,
    (Ah, ou c'est fait!) de tant de coups d'Amour,
    Qui, me riant, en ce point me bourrelle.

First published in 1575 (B).

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1. Theme possibly inspired by Ronsard, Continuation des Amours, ed. cit., VII, 119, IV, in particular vv. 9-11:

> Aide-moi, Peletier, si par philosophie,
> Ou par le cours des cieus tu as jamais apris
> Un remede d'amour, di-le moi, je te prie.

2. Popular Petrarchist metaphor for the beloved's heart. See among others, Petrarch, Canzoniere, ed. cit., p. 227, CLXXI, vv. 9-10: 'Nullo posso levar io per mi'ngegno/del bel diamante, ond'ell'à il cor si duro'; Magny, Amours, ed. cit., p. 73, XLVII, v. 12: 'Et ce cueur d'où? d'un riche diamant'; Baïf, Amours de Francine, I, ed. cit., I, 99, LXXXIV, v. 9: 'ce dur Diamant, qui tout son coeur emmure'.
3. On the personification of philosophy, and its significance with particular reference to the Pléiade,

see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 421, 429, 431 n. 127.
4. On the personification of death, see supra, CXII, n. 3.

CCLXIV[1]

Oblier tout, mesme soi, & son estre,
    Impatient, n'attendre le repos,
    Faillir muet au commencé propos,
    Perdre le tens, qui ne nous peut renaitre,
Tousjours mener un vain espoir pour maitre,
    L'erreur pour guide, & i fonder son los,
    De pluie & vens s'emmanteler le dos,
    Pincer un luc devant une fenestre,[2]
Cuider par pleurs la rigueur amollir,
    Rougir de honte, & de creinte pallir,
    D'un aspre hyver en chaleur faire épreuve,[3]
Perdre ses pas,[4] perdant aussi son bien,
    Et vuide en fin, pour tout n'embracer rien,
    Est la moisson qu'au champ d'Amour on treuve.

First published in 1560 (A): [CXIX]. Variants from A.
1. Oblier tout, voire soi, & son estre
2. Impatient n'auoir point de repos
3. Estre muet au milieu d'un propos
4. Perdre le tens, sans le sauoir connoitre
5. Tousiours auoir
7. La pluie, & vent porter dessus le dos
8. Sonner vn luth
11. De chaud, de froid, & de tout faire épreuue
12. Perdre ses pas, son esprit, & son bien
13. Et à la fin pour tout n'emporter rien
14. Est le proufit qui en amour se treuue

---

1. Recurrent Petrarchist theme, the enumeration of the symptoms of being in love. See among others, Petrarch, Canzoniere, ed. cit., p. 286, CCXXIV; Serafino, Strambotti, ed. cit., p. 282, CCXCIII; P. Barignano, Rime diverse, I, p. 23, 'Brieue riposo haver di lunghi affanni'; Sannazaro, Rime disperse, ed. cit., p. 240, XX;

Lorris and Meun, Le Roman de la rose, ed. cit., I, 70-78, vv. 2253-2542; Ronsard, Amours, ed. cit., IV, 75, LXXIV; Magny, Amours, ed. cit., p. 57, XXXI. For the movement of the poem, see among others, the above-cited examples of Barignano, Ronsard and Du Bellay, Regrets, ed. cit., II, p. 117, LXXXV; ibid., p. 118, LXXXVI.
2. For a similar conceit, see Du Bellay, Divers jeux rustiques, ed. cit., V, 150, XXXVI, vv. 43-44: 'Deslors j'apprins à chanter & baller,/Toucher le luth...'; idem, Regrets, ed. cit., II, 124, XCII, v. 9: 'Baller, chanter, sonner, folastrer dans la couche...'.
3. Vv. 10-11: reminiscent of, and possibly inspired by, Lorris and Meun, Le Roman de la rose, ed. cit., I, 70, vv. 2266-2267: 'Une eure chaut, autre eure froiz,/Vermaus une eure, et autre pales'. The antithesis in v. 11 is possibly inspired by Petrarch, Canzoniere, ed. cit., p. 184, CXXXII, v. 14: 'tremo a mezza state'; ibid., p. 238, CLXXXII, v. 5: 'Trem al più caldo'.
4. Expression possibly inspired by Serafino, Strambotti, ed. cit., p. 282, CCXCIII, v. 1: 'O passi persi'.

CCLXV[1]

Mon beau soleil,[2] (par qui Seine, ores brave,
    Reluit d'orgueil), ja lointein de mes yeux,
    N'illustre plus ce chasteau ennuieux,
    Que de mes pleurs trop vainement je lave.
Plus le tens coule, & plus Amour engrave
    Dedans mon cueur ses beaux rais gratieux,[3]
    Dont mon penser ne peut estre oblieux,[4]
    Si bien le ciel m'arresta son esclave.
O de quels mots souvent en cette place
    Ai-je vécu, quand l'angelique face,[5]
    Comme un printens, serenoit mon émoi!
Mais las, estant hors de mes yeux coulée,
    Tout mon espoir loin a pris la vollée,
    Et n'est confort qui ait plus force en moi.

First published in 1575 (B).

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1. On the theme of the mistress's absence, see supra, XCI, n. 1.
2. On this metaphor, see supra, II, n. 8.
3. Vv. 5-6: for a related Platonic/neo-Platonic conceit, see supra, III, n. 5.
4. Vv. 5-7: on the obsession amoureuse, see supra, XXXII, n. 3.
5. On this portrayal of the mistress, see supra, II, n. 5.

CCLXVI[1]

Jamais ne vint par la voute estoilée
    Avec tant d'yeux le ciel nous regarder,[2]
    Ni tant de fois ne lui força darder
    Un pront éclair sa colere celée,
Ni d'un beau verd la terre emmantelée
    De tant de fleurs se plait à se farder,[3]
    Ni tant on voit onder & reonder,
    En hauts mons d'eau la grand'plaine salée,[4]
Tant n'ont encor'ses rives de sablons,[5]
    Tant l'esté chaud n'a d'épis meurs & blonds,[6]
    Tant de raisins ne presente l'autonne,[7]
Que j'ai par vous de détresses & maux,
    Que j'ai d'ennuis, (ô ma douce felonne!),
    Et n'ai secours soutenant tant d'assauts.

First published in 1575 (B).

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1. For a similar treatment of the theme of the lover's innumerable torments, see supra, XLII, n.1.
2. Vv. 1-2: the source is probably Petrarch, Canzoniere, ed. cit., p. 299, CCXXXVII, vv. 2-3: 'né lassù sopra 'l cerchio de la luna/vide mai tante stelle alcuna notte'. For a less direct source, see Marullus, Epigrammata, I, ed. cit., fol. 14 r°, 'Ad Neaeram', v. 6: 'tot signa micant tacente nocte'. Also, for a similar image, see supra, XLII, vv. 1-2.
3. Vv. 5-6: see supra, XLII, v. 4; Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 249, 'Chanson', v. 1: 'Le printemps n'a point tant de fleurs'.
4. Vv. 7-8: image probably inspired by Marullus, Epigrammata, I, ed. cit., fol. 14 r°, 'Ad Neaeram', v. 9: 'Non tot Oceano mouentur vndae'.
5. Probably inspired by Marullus, Epigrammata, ed. cit., fol. 14 r°, 'Ad Neaeram', v. 10: 'Non tantus numerus

Libyssae arenae'. Also, see Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 250, 'Chanson', 'Le printens n'a point tant de fleurs', v. 7: 'Ni l'Afrique n'a tant d'arenes'.
6. For a similar image, see supra, XLII, v. 10.
7. Image inspired by Marullus, Epigrammata, I, ed. cit., fol. 14 r°, 'Ad Neaeram', v. 4: 'Autumnus grauidis tumet racemis'. Also, see supra, XLII, v. 9; Ronsard, Nouvelle Continuation des Amours, ed. cit., VII, 249, 'Chanson', La printens n'a point tant de fleurs', v. 2: 'L'autonne [n'a] tant de raisins meurs'.

CCLXVII

Dites-moi, je vous pri, Oreades[1] pucelles,
    En quel mont plus pendant, ou crevacé rocher,
    En quel antre inconnu vint de vous s'approcher
    Le divin Peletier,[2] chantant voz grottes belles?
De lauriers[3] verdissans mille forets nouvelles,
    Pour ombrager l'endroit, se puissent embrancher.
    Ce lieu me soit toujours & plus saint & plus cher,
    Et soit l'autre Helicon[4] des Muses[5] immortelles.
Pour mirer les secrets de la sage Nature,
    Noz mons plus obstinés lui firent ouverture;
    Les animaux plus fiers à lui se sont baillés,
Et ainsi que jadis au vieil chantre de Thrace,[6]
    Les fleuves & torrens & pins lui ont fait place,
    Et, pensans voir un Dieu, se sont émerveillés.

First published in 1575 (B).

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1. Nymphs who frequent mountains and grottoes.
2. Jacques Peletier du Mans (1517-1582), poet, mathematician, doctor and close associate of the Pléiade, whose poetic theory he is generally recognised as having considerably influenced. Peletier is believed to have spent some time in Savoy in the 1560s, a visit which inspired the poem to which Buttet makes oblique reference in v. 4. This is La Savoye...à Tresillustre Princesse Marguerite de France, Duchesse de Savoye & de Berry, (Annecy, J. Bertrand, 1572). In this celebration of Savoy, Peletier makes flattering reference to 'le bien disant Buttet (ed. cit., II, p. 44) as well as to several of Buttet's friends. See supra, pp. 149-150, and my article, Marc-Claude de Buttet et sa "trouppe fidelle" savoisienne, pp. 2, 5, 12. However, there is no other information about their friendship with each other. For a detailed study of Peletier, see C. Jugé, Jacques Peletier

du Mans (1517-1582); Raymond, L'Influence de Ronsard sur la poésie française, I, 10, 17, 39 et passim, in particular 40-46. On Peletier's influence on the Pléiade and on French 16th century poetry in general, see I. Silver, The Intellectual Evolution of Ronsard, 2 vols (St Louis, Washington University Press, 1969-1973), I, ch. 5.
3. On the laurel, see supra, I, n. 7.
4. Mount Helicon in Aonia, one of the dwelling places of the Muses.
5. On the Muses, see supra, I, n.4.
6. Allusion to Orpheus and to his ability to enchant all who heard him play his lyre and sing. See supra, CVII, n. 9.

CCLXVIII

Ne sçauroit-on un emplâtre trouver
    Pour amortir la pointure felonne
    Du trait d'Amour,[1] qui doux nous aiguillonne,
    Et de venin noz os abbreuver?
Las, de mes pleurs ma grand'plaie laver
    N'abbat son feu,[2] tant en moi il foisonne,
    Et de son oeil ma puissante Gorgone
    En marbre vient tout mon corps esclaver.[3]
Je sen couler loin mes yeux en fonteines,[4]
    A ces rochers contant en vain mes peines:[5]
    Hé qui sera de mon dueil l'enseigneur!
Tremblant sous lui tout fait l'oreillle sourde:
    Mesme le ciel de mes longs pleins se bourde,
    Et comme moi le reconnoit Seigneur.[6]

First published in 1575 (B).

1. On this conceit, see supra, I, n. 8.
2. Variation on the fire-water conceit. See supra, LXXXVIII, n. 1.
3. Vv. 7-8: popular Petrarchist conceit, the comparison of the effect of the mistress's gaze upon the lover to the petrifying effect of the appearance of the Gorgone Medusa. On Medusa, see supra, CCXXXIV, n. 2. On the use of the conceit, see among others, Petrarch, Canzoniere, ed. cit., p. 235, CLXXIX, vv. 9-11; Bembo, Rime, ed. cit., p. 578, LXXXVI, vv. 9-14; Sannazaro, Sonetti e canzoni, ed. cit.,p. 171, XLIX; Tyard, Erreurs amoureuses, I, ed. cit., p. 138, XXXI; Ronsard, Amours, ed. cit., IV, 12, VIII; Magny, Amours, ed. cit., p. 31, VII; Baïf, Amours de Francine, I, ed. cit., I, 132, CXIV. For a detailed study of this conceit and its various interpretations, see Mathieu-Castellani, Les Thèmes amoureux dans la poésie française 1570-1600, pp. 307-310;

idem, Mythes de l'Eros baroque, Littératures Modernes (Paris, Presses Universitaires de France, 1981), pp. 185-200.
4. On this conceit, see supra, CLX, n. 3.
5. On this conceit, see supra, XXIX, n. 1.
6. Vv. 12-14: on this notion, see supra, XIII, n. 3.

CCLXIX[1]

O froide, ô foible, ô miserable vie,[2]
De l'homme vil, qui en tous jeux plaisans,
Au lieu de voir cent mille estés luisans,
En un moment sent sa force ravie!
Vraiement à tort la Nature eut envie
Sur l'homme né, nous dérobbant noz ans.
Avois-tu peur, maratre, à tes enfans,
De voir au vif ta science suivie?
Le cerf ramu meints siecles les bois hante,
Plus de mille ans l'enroüé corbeau chante,
Les chesnes ont sur terre un long manoir,
Et nous chetifs, (qui fols nous ventons d'estre
Proches des Dieux), ne venans que de naitre,
Sommes helas proie de l'Orque noir.[3]

First published in 1575 (B).

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1. Variation on the theme of time. See supra, LXXII, n. 4. On this particular aspect, the transience of human existence, see among others, Virgil, Georgicon, III, vv. 66-68:

> optima quaeque dies miseris mortalibus aevi
> prima fugit; subeunt morbi tristisque senectus
> et labor, et durae rapit inclementia mortis.

Also, see Ovid, Amores, I, viii, vv. 49-50: 'Labitur occulte fallitque volatilis aetas/Et celer admissis labitur annus equis'; Horace, Carmina, II, xiv; Petrarch, Canzoniere, ed. cit., p. 346, CCLXXII, vv. 1-2: 'La vita fugge, et non s'arresta una hora,/et la morte vien dietro a gran giornate'; Della Casa, Rime, ed. cit., I, 80, LXIV, vv. 1-2: 'Questa vita mortal, che'n una o'n due/brevi e notturne ore trapassa'; M. Buonarroti, Rime,

ed. cit., p. 138, CCXCV, vv. 1-2: 'Di morte certo, ma non già dell'ora,/la vita è breve e poco me n'avanza'; Du Bellay, Olive, ed. cit., p. 162, CXIII, vv. 1-2 ff: 'Si nostre vie n'est qu'une journée/En l'eternel...'; Tahureau, Oraison, ed. cit., p. 455, V, vv. 21-30.
2. Reminiscent of, and possibly inspired by, Sannazaro, Rime disperse, ed. cit., p. 237, XIX, v. 22: 'questa vita mortal, fragil, noiosa'.
3. 'L'Orque': see supra, CCXXVI, n. 3. This line is possibly inspired by Horace, Carmina, II, iii, v. 24: 'victima nil miserantis Orci'; also, see Ronsard, Bocage, ed. cit., VI, 105, 'Odelette a lui mesme', vv. 12-14:

...nous, qui serons peut estre
Ou ce matin, ou ce soir
Victime de l'orque noir.

CCLXX[1]

Je me suis pleu ainsi que mere tendre
    En l'homme né, & de tous animaux
    L'aiant fait Roi,[2] pour accoursir ses maux,
    Comme à moi cher, tôt je le veu reprendre.
Aussi quels biens peut-il çà-bas attendre?
    Ses desirs vains aux miens ne sont égaux:
    Il est petit, mes secrets sont si hauts,
    Qu'au pas des ans on ne les peut comprendre.
Cerfs & corbeaux sur la terre vivans
    Tant de soleils, leurs appetis suivans?
    Meurent du tout, comme on les a veu naitre.
Mais l'homme non, car image de Dieu,
    Je le banni tôt de ce mortel lieu,
    Pour le monter en un eternel estre.[3]

First published in 1575 (B).

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1. Sonnet reflecting the syncretism popular at the time between Platonic and Christian thought. On this, see supra, pp. 262-264. The ideas expressed here form a counterargument to those of the previous sonnet. See supra, CCLXIX.
2. Vv. 1-3: reminiscent of, and possibly inspired by, Genesis I. 27-28:

> Oultreplus Dieu dit: Faisons vn homme a nostre image & selon nostre semblance: & qu'ilz ayent domination sus les poissons de la mer, & sus les oyseaux du ciel & sus les bestes, & sus toute la terre, & sus toute reptile qui bouge sus la terre. * Dieu do[nc] crea l'homme a son image: a l'image de Dieu le crea, masle & femelle les a créez. Et Dieu les beneit, & leur dit: *Fructifiez, & multipliez, & re[m]plissez la terre, & l'assubiectez & ayez

seigneurie sus les poisso[n]s de la mer, & sus les oyseaux du ciel, & sus tous les animaux qui se mou[v]ent sur la terre.

3. Vv. 9-14: allusion to the Platonic/neo-Platonic notion of man's return to the Ineffable Godhead, through reason, the faculty which distinguishes him from animals. Man uses reason to temper passion, so that by divine love he may rise through the cosmological hierarchy to be reunited with the Ineffable Godhead, and partake of ambrosia reserved for the divine immortal creatures of that sphere. See Plato, Phaedrus, 245C-256E; Ficino, Commentarium in Phedrum, ed. cit., pp. 96-129, VII-XI. On the significance in this context of the term 'appetis' (v. 10), see supra, pp. 266-267.

CCLXXI

Celle à bon droit qui n'a point de semblable,
Ni jamais n'eut, ni, ce croi-je, n'aura,
Le ciel jaloux avant enamoura
Que de descendre en ce val miserable.
Pour aux mortels la rendre émerveillable,
D'uniques traits son tout il honnora,[1]
Puis lui dit: Fille, où que ton pié sera,
Jamais ne soit Dame plus admirable.
Va, sois en France, en grande nouveauté,
Sur les vingt ans spectacle de beauté,[2]
Et en vertus plus divine qu'humaine.[3]
La chasteté tousjours soit ton écu
Aux assaillans, & tout homme veincu
De tes beautés, ne treuve en toi que peine.

First published in 1575 (B).

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1. On the divine provenance of the mistress's attributes, see *supra*, XVI, n. 10.
2. Vv. 9-10: Ritter claims that this reference counters the hypothesis that Amalthée represents Jacqueline d'Entremont. See *Recherches sur le poète Claude de Buttet*, p. 153 and *supra*, p. 207.
3. On the mistress's virtue, see *supra*, XI, n. 5.

CCLXXII

L'oeil qui tous cueurs à son gré fait mouvoir,
    Et perceroit le centre de la terre,[1]
    (Pour à Pluton[2] faire une douce guerre,
    Tant soit cruel, maitrisant son vouloir),
Et forceroit Eole[3] ton povoir,
    Et le trident qui les vagues désserre,4
    Et retiendroit le courroucé tonnerre
    Du Dieu nueux, s'abbaissant pour le voir,[5]
L'oeil des yeux roi, mais clair astre[6] & flambeau,
    D'ici m'a fait trouver le ciel si beau,
    (Ou élevé contempleur il habite),
Que pour jouïr des immortels ébas,
    Rendre ma charge à la terre ici bas,
    Ne me seroit que perte bien petite.[7]

First published in 1575 (B).

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1. Vv. 1-2: on this aspect of the eye topos, see supra, II, n. 4, III, n. 7.
2. On Pluto, see supra, LI, n. 4.
3. On Aeolus, see supra, LXXIV, n. 1.
4. Allusion to Neptune (see supra, LI, n. 5), traditionally portrayed bearing a trident with which he ruled the sea. See among others, Pausanias, Descriptions of Greece, X, xxxvi; Ovid, Metamorphoses, VIII, v. 596.
5. Vv. 7-8: allusion to Jupiter in his capacity as god of thunder. See supra, V, n. 2. A contrast is possibly intended between Amalthée and Semele, who was destroyed when Jupiter appeared to her as the god of thunder. See supra, CCLIX, n. 1.
6. On this conceit, employed in a different context, see supra, XVI, n. 5.
7. Vv. 9-14: on this Platonic/neo-Platonic conceit, see supra, XI, n. 5, 6, LIX, n. 4.

CCLXXIII[1]

En ce grief tens que l'horrible Discorde
    Contre son Roi fait le François mutin,
    Et que forçant par noz faits le destin
    De tous costés l'ire du ciel déborde,
M'estant sauvé d'une fureur si orde
    Je philosophe en ce lac argentin,[2]
    Et m'ébattant despuis le frais mattin
    Jusques au soir, aucun mal ne m'aborde.
O moi heureux! que mon oeil ne voit pas
    Tant de malheurs, carnages & trepas,
    Qui les plus grans avec la France assomment.
Ou il faudra que du foudre abbatu
    Les traits vengeurs ces forts geans consomment,[3]
    Ou que le ciel démente la vertu.

First published in 1575 (B).

1. According to Mugnier, this sonnet concerns the Saint-Barthélemy massacre of 23 and 24 August 1572 (Marc-Claude de Buttet, p. 60). V. 11 lends some support to his supposition. On this event, see N.M. Sutherland, The Massacre of St. Bartholomew and the European Conflict 1559-1572 (London/Basingstoke/New York/Toronto/Dublin/Melbourne/Johannesburg/Madras: Macmillan Press, 1973).
2. Probably an allusion to Lake Bourget, which suggests that the sonnet was written after Buttet's return to Savoy and while he was living at Tresserve, that is during the 1570s. See supra, p. 153.
3. Vv. 12-13: indirect allusion to Jupiter's punishment of Encelades and the other giants. See supra, XXXVII, n. 3.

CCLXXIV

Il ne te restoit plus sinon que d'estre prince,
    Bochet,[1] car ta vertu t'a fait tant estimer
    De ton EMANUEL,[2] qu'il t'a fait renommer
    Par tout son corps second, & chef de sa province.
Pour mieux te peindre au vif, il faudroit que je prinse
    Un songe, ou un feu clair, qu'on voit tôt consommer,
    Ou bien une grand'vague enfondrée en la mer,
    Car l'honneur de ce monde est encores plus mince.
Les Vertus t'ont ploré, elles t'accompagnoient,
    Et les Muses[3] encor',qui si bien te gagnoient,
    Qu'elles vont empeschant que ton renom ne meure[4]
O vous ambitieux de cet honneur mondain,
    Voiés que ce n'est rien qu'un tourbillon soudain,
    Et que la vertu seule apres la mort demeure.

First published in 1575 (B).

1. Pierre Maillard (?-1575), Baron of Bouchet, Count of Tournon, Knight of the Ordre de l'Annonciade, state adviser, Chamberlain and Governer of Savoy. Marot refers to him as 'le Bouchet, rond de coeur & de corps' (Epîtres, ed. cit., I, 273, LVI, v. 30). I have found several documents concerning him in his capacity as ducal minister. For letters written by him to Emmanuel-Philibert in 1558, 1559, 1562, 1567, see AST, Pri. Sez., serie: Casa reale: lettere ministri: Francia: mazzi 1-2; for letters written to him by the Duke on a variety of subjects (for example, on Protestantism), between 9 November 1561 and 1 May 1573, see AST, Pri. Sez., serie: Casa reale: lettere principi, duchi e sovrani: mazzo 8, fasc. 9, lett. no. 177; mazzo 9, fasc. 3, lett. nos 232, 248, 249, 250; mazzo 9, fasc. 4, lett. nos. 255, 256; mazzo 9, fasc. 5, lett. nos 286, 287; mazzo 9, fasc. 6, lett. no. 307; mazzo 10, fasc. 2, lett. nos 356, 357;

mazzo 10, fasc. 5, lett. no. 456; mazzo 11, fasc. 1, lett. nos 473, 474. For a letter dated 22 August 1563, from Bouchet to the Duke concerning the restitution of the latter's lands in the vicinity of Geneva, see AST, Pri. Sez., Inventaire des écritures concernans la ville de Genève: cat. 12, pacq. 4, art. 2. For other documents concerning him, see Foras, Armorial, III, 314.
2. On Emmanuel-Philibert, Duke of Savoy, see supra, CLXXIX, n. 2.
3. On the Muses, see supra, I, n. 4.
4. Vv. 10-11: on this conceit, see supra, LV, n. 3.

CCLXXV[1]

Il n'aviendra jamais, (ont dit les Destinées),
Qu'estant emparé du grand heur des François,
A leur perte se hausse un septre Polonois:
Du ciel sont autrement les choses ordonnées.
C'est l'immuable arrest: les grandeurs ruinées,
Les temples abbatus, & les sacrées loix,
Reprendront leur honneur, & le sang de Valois
Verra les nations à ses piedz inclinées.
Un nouveau monde vient, & qui se bandera
Contre les fleurs de lis,[2] en fin trebuchera.
A l'empire promis cette merque se donne.
Tandis pour justement venger tant de forfaits,
Et pour rendre la France & tout le monde en paix,
HENRI encor'viendra reprendre sa couronne.

First published in 1575 (B).

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1. Sonnet alluding to the events of June-September 1574. Following the death of Charles IX on 30 May 1574, the Catholic faction feared that if Henri d'Anjou did not return from Poland, whose King he had been crowned in May 1573, then his brother, the Huguenot François d'Alençon, would take advantage of the interregnum and usurp power. However, it was uncertain if Henri would be able to return in time, since he had only acceded to the Polish throne on 11 May 1573, and had only been officially crowned in February 1574: to abandon his new kingdom so quickly was cetain to outrage his Polish subjects. Despite this, on 18 June 1574, Henri succeeded in escaping from Poland, and he arrived in Lyons on 6 September, the date traditionally considered to be his official entry to France. On 13 February 1575, he was crowned King of France at Reims. For a detailed account of Henri's return to France, and its significance, see P.

Champion, Henri III roi de Pologne I, ch. 17; idem, Henri III roi de Pologne, passim; P. Chevallier, Henri III: roi Shakesperien (Paris, Arthème Fayard, 1985), pp. 226-254 ff. Given the events alluded to, this sonnet must have been written between June and September 1574 (Mugnier does not justify why he believes it must have been written in June. See Marc-Claude de Buttet, p. 61). It is almost certainly one of the last to be written for this edition of the Amalthée: Pyochet states that while Henri was returning to France from Poland, Buttet went to Lyons to have the recueil published. See LBDC, livres de raison: vol. inventaire de mes titres, fol. 9 r°. Also, see supra, p. 164.
2. See supra, CLXXIX, n. 3.

CCLXXVI

Il n'i a rien qu'on puisse dire fort
    Contre le tens: qu'est-ce qui lui commande?
    Il n'i a rien qui à son bout ne tende
    Au tour des ans, car tout il mine & mord.
Les ans ne sont que degrés de la mort
    Par lesquels faut que tout vivant descende,
    Et qu'à la fin tout à sa nuit se rende,
    Tant le destin nous montre son effort.
Nature a fait cette grand'loi commune
    Sur tout celà qui çà-bas, sous la lune,
    Au tour des cieux prend estre & mouvement.[1]
La vertu seule en l'heur du ciel herite,
    Tousjours là-haut fichant l'entendement,
    Non ici bas où l'inconstance habite.[2]

First published in 1575 (B).

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1. Vv. 1-11: on the transience of all things, see <u>supra</u>, LXXII, n. 4.
2. Vv. 12-14: on the Platonic/neo-Platonic concept of virtue, see <u>supra</u>, XI, n. 5, 6.

CCLXXVII

Aux grans erreurs[1] d'un travail trop durable,
    Mon dur destin pour à la mort m'outrer,
    A l'abandon me contreignit d'entrer,
    Me faisant proie à un monstre[2] indontable.[3]
N'aiant que toi qui me fut favorable,
    Ta vertu vint un fillet me montrer,
    Qui, me guidant, or'me fait rancontrer
    L'huis, pour sortir d'un clos inevitable.[4]
Le ciel pour moi Ariadne t'a fait,
    Pour moi qui suis ton Thesée parfait,[5]
    Mais gardant mieux ma foi non offensée,
Car comme lui (quand la mer il traça),
    Trop lachement sa promesse fauça,
    Jamais de moi ne te verras laissée.[6]

First published in 1560 (A): [CXXII]. Variants from A.
1. Aux grands erreurs de l'amour deceuable
2. Mon apre sort
8. L'huis, pour sortir d'un lieu inéuitable
11. Et mieux grandant [sic]
12. Car comme lui quand la mer il passa

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1. On this conceit, see supra, IV, n. 5.
2. For this allegorization of love, see among others, Ronsard, Continuation des Amours, ed. cit., VII, 116, I, v. 8.
3. Vv. 1-4: on the lover's passivity to destiny, see supra, II, n. 7.
4. Vv. 5-8: on this Platonic/neo-Platonic conceit, see supra, XI, n. 5, 6.
5. Vv. 9-10: allusion to the myth that Ariadne gave Theseus a ball of string so that, after first killing the Minotaur, he might find his way out of the labyrinth where the monster lived. See among others, Diodorus, IV,

lxi, 4; Plutarch, Lives: Theseus, XIX; Hyginus, Fabulae, XLII; Ovid, Metamorphoses, VIII, vv. 155-173.
6. Vv. 11-14: Theseus promised to marry Ariadne in return for her assistance (see supra, n. 5). Accounts vary concerning the fulfillment of this promise, but Buttet adheres to the most common tradition that Theseus deserted her. See among others, Plutarch, Lives: Theseus, XX; Catullus, LXIV, vv. 52-75; Hyginus, Fabulae, XLIII; Ovid, Metamorphoses, VIII, vv. 174-176. The contrast established here between the love of Theseus for Ariadne and that of the poet for Amalthée, is possibly inspired by Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 303, LVIII, vv. 5-11:

Ariadne ainsi cognut bien le domage
D'amour trop prompt en son propre danger,
Quand son Thesée au rivage étranger
La delaissa d'un parjure courage.
Ny la longueur des ans Sybillïens,
Ny tous les fiers travaux Herculïens,
Me sçauroient rendre en amours variable.

For a less direct comparison, but a variation on the same conceit, that is, the infidelity of mythological heroes contrasted with the poet's fidelity, see Tahureau, op. cit., p. 251, XXI.

CCLXXVIII

Ce traitre archer[1] soit rude, ou favorable
    Comme il voudra: s'il est Dieu si puissant
    Pour à ses loix m'avoir obeissant,
    Tienne les siens en plaisir pardurable.
Quiconque voit sa Dame mal traitable,
    Perdant l'espoir, va tousjours gemissant,
    Et celui là qui en est tousjours jouïssant,
    Toujours a peur de la voir variable.
Quand tout est dit, Amour fort grand'peine est:
    C'est une fleur qui en l'épine nait,[2]
    Un bien, non bien, environné d'angoisse.
Encor'le doux que vain il fait sentir,
    Se tourne tôt en amer repentir:
    Folles amours n'apportent que tristesse.

First published in 1560 (A): [CXXIII]. Variants from A.
1. Amour me soit ou rude, ou fauorable
2. Comme il voudra: puisqu'il est Dieu puissant
3. S'il veut m'auoir pour serf obeissant
4. Quil [sic] donne au siens vn plaisir pardurable
5. Cellui qui voit sa Dame mal traitable
6. Desesperé va tousiours gemissant
12. Encor le doux que bref il fet sentir
14. La fin d'amour n'est autre que tristesse

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1. On this personification of love, see *supra*, I, n. 8.
2. On this conceit, see *supra*, XIX, n. 2.

CCLXXIX

Le seul mouveur de soi, & de nature,
    Au vueil duquel tout l'univers se pend,[1]
    En ce grand corps sa Deité repend,
    Donnant à tout & matiere & figure.[2]
Quand il lui plait, le ciel tonne & murmure,
    Et quand il veut, lui seul la terre fend.
    Qu'allons nous donq'en vain philosophant?
    O des mortels l'intelligence obscure![3]
Ainsi qu'en tout il est tres admirable,
    De le voir tel, quel esprit est capable?
    Ce grand spectacle à tous le fait sçavoir.
Les cieux astrés nous preschent à le creindre;
    Celle beauté, qui par lui me vint poindre,
    M'anonce & dit son merveilleux povoir.[4]

First published in 1560 (A): [LXVII]. Variants from A.
2. Au veul duquel tout le monde se pand
8. O des mortels folle entreprise, & cure
11. Tout l'uniuers par tout le fet sauoir

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1. Vv. 1-2: on the Platonic/neo-Platonic notion of the primum mobile ,see supra, LIX, n. 3.
2. Vv. 3-4: for a variation on this Platonic/neo-Platonic notion, see supra, II, n. 10.
3. On the limitations of the human mind which prevent Man's total comprehension of the Godhead, see Plato, Letters, II, 312E; Ficino, De amore, ed. cit., pp. 46-47, II, iv; Merrill and Clements, Platonism in French Renaissance Poetry, p. 29. For an overtly Christian treatment of the theme, see Ronsard, Remonstrance au peuple de France, ed. cit., XI, 61 ff, especially vv. 147-166.
4. Vv. 13-14: on this conceit, see supra, II, n. 10.

CCLXXX[1]

Pippeur Amour,[2] ah, que sous ta caresse
    Secretement vont de maux s'assemblant!
    Avec un ris, avec un doux semblant,
    Les cueurs tu pais d'esperance traistresse.
Tu mets à coup que la voile se dresse,
    Le vent en pouppe,[3] & puis, nous accablant
    Avec l'espoir, le plaisir vas emblant,
    Rien ne laissant que la seule tristesse.
Tu fais paroitre estre ce qui n'est pas;[4]
    Tu mets en haut, & tout à coup en bas;
    Ta faveur rid, mais bien peu elle dure;
Tu fais louër ce que l'on deut blamer;
    Ce qui nous nuit, tu nous contreins aimer:
    Des plus constans tu changes la nature.

First published in 1560 (A): [LXIX]. Variant from A.
1. Iniuste Amour

1. Variation on the symptoms of being in love. See supra, CCLXIV, n. 1. The accumulation of antitheses to highlight the contradictions of love is an established literary motif, particularly favoured by the Petrarchists. See among others, Petrarch, Canzoniere, ed. cit., p. 186, CXXXIV; Bembo, Rime, ed. cit., p. 542, XLIII; Serafino, Strambotti, ed. cit., p. 246, CLXXVIII; Charles d'Orléans, Ballades, ed. cit., I, 156, C; Marot, Rondeaux, ed. cit., III, 93; Du Bellay, Olive, ed. cit., p. 82, XXVI; Ronsard, Amours, ed. cit., IV, 16, XII; Magny, Amours, ed. cit., p. 35, X; Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 247, XVII; Tyard, Erreurs amoureuses, III, ed. cit., p. 265, I.
2. 'Pippeur Amour': for a discussion of this image and its variant, see supra, p. 284.
3. Vv. 5-6: for this motif, see supra, VI, n. 5.

4. Conceit reminiscent of, and possibly inspired by, Ariosto, Orlando furioso, ed. cit., I, 57, canto I, lvi, vv. 5-6: 'Quel che l'uom vede, Amor gli fa invisibile,/e l'invisibil fa vedere Amore'.

CCLXXXI

Non sans raison à l'admirable monde,
    En son grand tout si proprement paré,
    Par sa merveille est l'homme accomparé,
    De sur lequel sa resemblance il fonde.[1]
Comme le bas de cette grandeur ronde
    Est gouverné par le haut etheré,
    Tout nostre corps, si divers mesuré,
    Dépend du chef, affin qu'il le seconde.[2]
Par son esprit, la grand'masse est vivante.
    N'entendant plus sa partie excellente,
    L'homme confus n'a plus rien de seant,[3]
Comme soudein si l'essence divine
    Ne mouvoit l'ordre en cette grand'machine,[4]
    Tout reviendroit à son premier néant.[5]

First published in 1575 (B).

1. Vv. 1-4: on the Platonic/neo-Platonic hierarchy, see supra, II, n. 10, LIX, n. 3.
2. Vv. 5-8: comparison reminiscent of, and possibly inspired by, Ficino, De vita libri tres, recens iam à mendis situq[que]; uindicati. Quorum primus, de studiosorum sanitate tuenda. Secundus, de vita producenda. Tertius, de vita coelitus comparanda. His accessit de ratione victus salubris opus nunc recens natum, autore Gulielmo Insulano Menapto Greuibrugensi. Epidemiarum antidotus, tutelam quoq[que]; bonae ualeturdinis continens, autore Marsilio. Cum nouo omnium rerum atq[ue]; uocum indice (Basle, 1541), p. 169, III, xi: like Buttet, Ficino alludes to the control which the world soul exercises over the lower spheres of the cosmological hierarchy: 'coelestia corpora, quasi mundi caput uel cor uel oculos qua[m] maxime uegetat' (my italics). Also, see idem, Commentarium in Phedrum, ed.

cit., p. 99, VII; to explain Plato's charioteer metaphor (see supra, pp. 266-268), he comments: 'Caput autem aurige est unifica virtus ad ipsum universi principium, intellectui presidens, cum unitate conveniens' (my italics).
3. Vv. 10-11: on the Platonic/neo-Platonic conception of the limitations of the human mind, see supra, CCLXXIX, n. 3.
4. 'Machine': on this metaphor, see supra, CXXXIII, n. 2.
5. Vv. 5-14: on the Platonic/neo-Platonic concept of the primum mobile, see supra, LIX, n. 3. For the notion expressed in vv. 12-14, see Plato, Phaedrus, 245D-E; Ficino, De amore, ed. cit., p. 40, I, iii: 'mundi huius materia, cum principio sine formarum ornamento informe chaos iaceret, ilico amore sibi ingenito, in animam se direxit, seque illi obedientem praebuit: atque hoc amore conciliante, ab anima formarum omnium quae in mundo videntur nacta ornamentum, mundus ex chaos effecta est'.

CCLXXXII[1]

Quand le ciel clair sera l'obscure terre,
    Quand l'ardent feu les reflots de la mer,
    Quand ses grans bonds cesseront d'écumer,
    Quand on sçaura les monstres qu'elle enserre,
Quand tous les vens accorderont leur guerre,
    Quand les hauts mons plains on verra nommer,
    Quand les forestz cesseront de ramer,
    Quand l'été chaud n'envoira son tonnerre,
Quand plus au ciel les astres n'auront flame,
    Quand l'ame corps, quand le corps sera l'ame,
    Quand nostre main arrestera le tens,
Quand la fortune aimera la constance,
    Et quand Amour n'aura plus de puissance,
    Chetifs amans, lors vous serés contens.

First published in 1560 (A): [CXXI]. Variants from A.
2. Quand le chaud feu les ondes de la mer
3. Quand l'ample mer cessera d'écumer
5. Quand les fiers vens ne se feront plus guerre
7. Quand les vers bois cesseront de ramer
8. Quand l'été chaud n'aura point de tonnerre
10. Quand l'ame corps, & le corps sera l'ame
12. Quand la fortune aura quelque constance
14. Adonq'seront les amoureux contens

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1. On the use of adynaton, see <u>supra</u>, CXXXIV, n. 1.

CCLXXXIII

Le saint Démon[1] qui pas à pas me suit,
Quand je suis seul beau d'une grand'merveille
Tôt m'apparoit, me parle, & me conseille,
(Cas merveilleux!), puis se perdant s'enfuit.
Soit que je dorme au plus coi de la nuit,
Ou soit que l'aube au point du jour m'éveille,
Tousjours il vient d'une face pareille,
Tousjours me presche, & toujours plus m'instruit.[2]
Qui que tu sois du nombre des celestes,
Qui as pitié de mes peines molestes,
Las, aide-moi: sans toi j'alloi mourant.
Il n'est celui, tant soit juste, qui n'erre.
Leve-moi haut de cette obscure terre,
Pour voir au ciel ce dont suis ignorant.[3]

First published in 1560 (A): [LXVI]. Variants from A.
1. Vn saint Démon

1. 'Démon': term derived from Greek philosophy, and given particular attention by Plato. On this, see J.-A. Hild, Etude sur les démons dans la littérature et la religion des Grecs (Paris, Hachette, 1881), ch. 8. In the 16th century a number of treatises,influential in France, were published on the subject. On this, see Laumonier, Pierre de Ronsard: OEuvres complètes, ed. cit., VIII, 118, n. 3; Merrill and Clements, Platonism in French Renaissance Poetry, p. 153. Buttet's use of the term is strictly Platonic/neo-Platonic, and may have been inspired by his reading of Ficino (see supra, p. 145). See Ficino, De amore, ed. cit., pp. 79-80, VI, iii, where daemons are defined as airy, immortal creatures who closely monitor and involve themselves in the affairs of the lower spheres, and particularly in those of humanbeings; the good daemons, 'bonos...nostri custodes',

intervene positively on man's behalf. In the De vita libri tres, III, Ficino develops this theory that the good daemons act as man's guardians; see ed. cit., pp. 245-246, III, xxiii:

> Ea tenus igitur tuis fauebit inceptis, et aspirabit uitae, qua tenus genitoris ipsius aspicia prosequeris, praesertim si uerū sit Platonicū illud (in quo tota consentit antiquitas) unicuiq; nascenti esse daemonē quendā uitae custodem, ipso suo sidere destinatum: Qui et ad hoc ipsum officium adiuuet, cui nascentem coelestia deputarunt. Quicunq; igitur per argumenta, quae modo diximus suum opus inueniet, inuenerit simul suum sidus & daemonē: quorum exordia sequens aget prosperè uiuetq́; feliciter: alioquin & fortunā experietur aduersam, & coelum sentiet inimicum.

2. Possibly an allusion to the gift of perspicacious interpretation, one of the gifts bestowed upon man by the daemons. The other gifts are sharp contemplation, good government, animosity, clarity of the senses, ardour in love, fecundity in procreation. See Ficino, De amore, ed. cit., pp. 80-81.
3. Vv. 11-14 recall Ficino's warning about the consequences of not following one's daemon, and the satisfaction that ensues if one does (see supra, n. 1). On man's transcendance from the material world to the Godhead, see supra, IV, n. 4, 9. Since such a transcendance is only possible through love, these lines recall Plato's definition of love as a 'δαίμων' (Symposium, 202-203).

CCLXXXIV

Appelles-tu un grand crime d'aimer?
    L'oses-tu croire?[1] ô execrable injure!
    L'amant parfet[2] envers sa creature
    Autre qu'il est peux-tu bien estimer?
Tout par Amour nous voions confirmer,
    Et rien sans lui ne nait, ne vit, ne dure:
    Sans cest Amour, un chaos en nature,
    Pront à l'instant, feroit tout abimer.[3]
Du haut en bas, de l'un à l'autre bout,
    Amour commande, Amour gouvene tout,[4]
    Et sans Amour ce monde ne fut oncq'.
Si donq'tous corps, qui nés au beau jour viennent,
    Par Amour seul s'entrelient, & tiennent,[5]
    Las, & pourquoi ne veux-tu aimer donq'?

First published in 1560 (A): [LXXXI]. Variants from A.
1. Appelles tu estre vice d'aimer
3. Le tout-mouuant enuers sa creature
12. Si donq'tous corps qui sont, qui vont, qui viennent
14. Et pourquoi las ne veux tu aimer donq'

---

1. Expression reminiscent of, and possibly inspired by, Ronsard, although the context is different. See Meslanges, ed. cit., VI, 227, 'Amour tu semble au phalange qui point', v. 14: 'Si trop aymer un crime ne s'appelle'.
2. The Ineffable Godhead, the incarnation of ideal love.
3. Vv. 7-8: on this notion, see supra, CCLXXXI, n. 5.
4. On this notion, see supra, XIII, n. 3.
5. Vv. 5-13: on love as the primum mobile, unifying the universe, see supra, LIX, n. 3.

CCLXXXV

Les grans vertus, clairs ornemens de l'ame,
    Braves d'enhaut empruntant leur povoir,
    Par leurs effaits ici nous font sçavoir,
    De plus en plus, la grandeur de Madame.[1]
Quant aux beautés dont tous cueurs elle entame,
    (Ains briéves fleurs),[2] l'age les fera cheoir,
    Mais son esprit, (pour son autheur revoir),
    Ira là-haut, comme une pure flame.[3]
Si donq',çà-bas, j'ai veu ce divin corps,
    Des plus hauts traits, des graces les accords,
    Si, à ses piés, j'ai immolé ma force,
Celà n'est rien loin de tant de clarté,
    Car contemplant seulement sa beauté,
    De ce qu'elle est, je ne voi que l'écorce.[4]

First published in 1575 (B).

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1. Vv. 1-4: on the Platonic/neo-Platonic concept of virtue, see supra, XI, n. 4, 5. On the mistress as a reflection of the Ideal, see supra, II, n. 10.
2. On this conceit, see supra, CLXXXII, n. 3.
3. Vv. 5-8: on the Platonic/neo-Platonic notion that virtue should be esteemed above corporeal beauty, see supra, CCXXIII, n. 2.
4. Vv. 9-14: on this notion, see supra, II, n. 10.

CCLXXXVI

Voici encor'la fenestre,[1] & le lieu,
    Où noz quatre yeux disputerent ensemble,
    Où de bien pres ce que nature assemble
    En un bel oeil, entierement j'ai veu.
D'un feu égal, l'un de l'autre receu,
    Au lent regard qui doucement nous emble,[2]
    Il me sembla, (& encor'il me semble),
    Qu'Amour l'avoit à ma grand'plaie émeu.
Croi que j'ai dueil, que de moi tu te deux,
    Ce me dit-elle, & qu'ores tu ne peux
    Fuir les maux où profond tu te plonges.
Et toutefois que ma ferme amitié
    Ouvrit adonq'la porte à la pitié,
    Ma longue foi ne m'apporte que songes.

First published in 1575 (B).

1. The evocation of the mistress at the window, at the moment of the innamoramento, is inspired by Petrarch, Canzoniere, ed. cit., p. 133, C, vv. 1-2: 'Quella fenestra ove l'un sol si vede,/quando a lui piace, et l'altro in su la nona'. For a similar, yet more elaborate use of the conceit and source, see supra, XCVIII, n. 1. On the theme of the innamoramento, see supra, II, n. 1.
2. Vv. 2-6: on this aspect of the eye topos, see supra, II, n. 4; also, see supra, III, n. 5.

CCLXXXVII[1]

Si, (comme on dit), tu es le gouverneur
    Qu'en son grand rond tout l'univers revere,[2]
    Haut Dieu d'amour, mets fin à ma misere,
    Et me perdant, ne perds point ton honneur.
Un sage roi doit tel aise en son heur
    A ses sujets, qu'à son enfant le pere,
    Et seulement les rebelles deffere,
    Dur aux mauvais, & des bons guerdonneur.[3]
Et tu me veux, qui t'honnore entre tous,
    Cruel aux tiens, las achever de coups!
    Voi-me par tout, je ne suis plus qu'une ombre.[4]
Hé plus je vien à tes piés m'abbaisser,
    Et plus ta main, (au lieu de m'avancer
    Le deu repos), me fait choir en encombre.

First published in 1575 (B).

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1. On the lover's invective against Love, see <u>supra</u>, XXXI, n. 1.
2. Vv. 1-2: on this Platonic/neo-Platonic notion, see <u>supra</u>, LIX, n. 3.
3. Vv. 5-8: on the 16th century concern with the principles of correct government, see <u>supra</u>, CCIX, n. 1.
4. On the physically debilitating effects of love, see <u>supra</u>, II, n. 6.

CCLXXXVIII

Voir mes yeux noier d'un lac de pleurs,[1]
    Et choir en bas la fleur de ma jeunesse,[2]
    Et tout mon corps décharné,[3] par l'angoisse
    D'un cueur serré, sanglottant ses douleurs,
Et mille mors[4] apres mille langueurs
    N'ont peu mouvoir ma meurtriere maitresse,
    Qui en beautés égale une Déesse,
    Et ne repait son cueur que de rigueurs.
Vous de là-haut, (si au bas genre humain
    Avés égard), prenés ma cause en main,
    Et cest esprit qu'à soupirs je vous pousse.[5]
Las, & (aumoins s'ils peuvent rien sentir),
    Sentent mes os le triste repentir,
    Qui par ma mort trop tard la rendra douce.[6]

First published in 1575 (B).

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1. On the identification of the lover's tears with a natural water source, see supra, LVI, n. 2. For this particular metaphor, see Ronsard, Amours, ed. cit., IV, 159, CLXVIII, v. 4: 'un lac sur sa face espanchoit'.
2. On this conceit, see supra, CLXXXII, n. 3.
3. On the debilitating effect of love, see supra, II, n. 6
4. On this conceit, see supra, VIII, n. 4.
5. Vv. 9-11: on the uncertainty as to the Christian or Platonic/neo-Platonic inspiration of this tercet, see supra, p. 263.
6. On this theme, see supra, CXLVI, n. 4.

CCLXXXIX[1]

Dames, affin qu'en voz cueurs n'ait puissance
    L'aveugle archer,[2] qui tue finement,
    Ne nourrissés la fleur oisivement
    De voz beaux ans, avec tant de plaisance.
Ainsi qu'à l'homme est propre la constance,
    La chasteté de femme est l'ornement,
    Le clair miroir, le riche accoutrement,
    Plus precieux qu'or, perles, & chevance.[3]
D'elle jadis les siecles eurent soin,
    Siecles divins! mais qu'allons-nous si loin?
    C'est le seul but de ma chere rebelle,[4]
Qui, comme un fort,[5] se voiant assaillir,
    Fait vainement ses amans envieillir,
    A fendre l'air de soupirs apres elle.

First published in 1575 (B).

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1. Sonnet treating one of the major contradictions in Petrarchist poetry, that is, the lover's praise of the mistress's chastity, juxtaposed with his complaint against it. It is a theme particularly dear to Ariosto, in his Orlando furioso, although there is no evidence of any direct imitation on Buttet's part. See in particular, Sacripant's speech, Orlando furioso, ed. cit., I, 51-52, canto I, xli-xliv.
2. See supra, XIII, n. 4.
3. Vv. 7-8: for a similar idea, see among others, Petrarch, Canzoniere, ed. cit., p. 327, CCLXIII, vv. 13-14: 'il bel thesoro/di castità'.
4. For a similar idea, see among others, Ronsard, Amours, ed. cit., IV, 138, CXLIII, v. 4: one of the obstacles to love is the mistress's 'chasteté rebelle'.
5. On this conceit, see supra, X, n. 3.

CCXC

Ne pense pas, Nymphe Mellissienne,
    Quand le destin aura couppé noz pas,
    Qu'avec le corps, l'amour souffre trepas:
    Elle est par mort sauvée de sa peine.[1]
Selon la loi de cette vie humaine,
    Le jour écrit nous envoira là-bas,
    Aux champs heureux,[2] pour doubler noz ébas,
    Nous r'étreignant d'une foi plus certaine.
Car si l'esprit chargé du corps demande
    L'objet aimé, ô quelle amour plus grande
    Se parfera, retrouvans leur moitié![3]
L'esprit celeste est essence éternelle,
    L'amour en tout se voit spirituelle,
    Confesse, donq', ne mourir l'amitié.

First published in 1560 (A): [XXXVII]. Variants from A.
1. Ne cuide pas
4. Combien qu'il soit décablé de sa pene
9. Car si l'esprit au corps cherche, & demande
10. Vn sien semblable, ô quelle amour plus grande
11. Sera entre eux retreuuans leur moitié
13. L'amour se voit en tout spirituelle

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1. Variation on the theme of love's invincibility. See *supra*, XIII, n. 3.
2. Allusion to the Elysisan fields. See *supra*, VI, n. 6.
3. 'Moitié': on the Platonic/neo-Platonic significance of this word, see *supra*, XL, n. 3.

CCXCI

Dépuis le bord emperlé & gemmeux,
(Que le clair char du jour naissant attouche),
Jamais ne vit, jusqu'où Tethys le couche
Le haut soleil, repos en tout heureux.
Fut du grand monde un monarque fameux,
Sans cesse époint quelque ennui l'écarmouche,
Et bien souvent on voit rire la bouche
Que là-dedans pleint le cueur douloureux.
Pourtant, Solon, sage, ne croioit pas
L'homme estre heureux avant son deu trépas:
Aux frailes biens jamais l'heur ne se range[1]
Noz cueurs plus haut, Coudrei,[2] aillent montant,
Car rien çà-bas ne se treuve content,
Où, comme en mer, tout se ranverse & change.

First published in 1575 (B).

1. Vv. 1-11: allusion to the conversation between Croesus, King of Lydia, and Solon, the Athenian legislater, and author of various poems and maxims. Croesus showed Solon all of his treasures and then asked him if he had ever known a happier man. Solon replied that a man cannot be called happy just because of his riches, since these are subject to the vicissitudes of Fortune. He claimed that a man can only be called happy if, at the moment of death, he is content. See among others, Herodotus, Histories, I, xxx-xxxiii; Plutarch, Lives: Solon, XXVII; Cicero, De finibus, II, xxii, 76. Buttet's source may be Cicero who, like Buttet, uses the Solon story deliberately to illustrate the importance of pursuing the soul's virtue, and not material gain.
2. Amé or Amed du Coudray (1535?-1600), Doctor in law, adviser to the Duke of Savoy in 1592, Count of Gerbais and conseigneur of the Bozel Valley, 'homme docte et

savant' according to the Truffon livre de raison (see Foras, Armorial, II, 214). Pyochet, who studied with Du Coudray at Avignon, describes him as 'l'ung des plus literez et des plus doctes jurisconsultes que onques la Savoye aie produit' (LBDC, Pyochet: livres de raison: vol: inventaire de mes titres, fols 8 r°-v°). Although little is known about his friendship with Buttet (see supra, p. 168, and my article, Marc-Claude de Buttet et sa "trouppe fidelle" savoisienne, pp. 12-13), the two men were related: his eldest daughter, Antoinette, married Jean-François, the son of Buttet's first cousin, on 31 August 1588 (see Foras, op. cit., II, 215). I have found the following hitherto unrecorded details concerning Du Coudray: AST, Pri. Sez., inventaire Genève: catégorie 12: paquet 4, art. 2: a letter dated 22 August 1563 referring to his wish to act as a diplomat to reassure the Bernois that if they returned the land surrounding Geneva to Duke Emmanuel-Philibert, they could be certain that the Duke would not attempt to take the city by surprise; ADS, archives communales: sous-série CC: titre III: impôts et comptabilité: comptes des syndics et des trésoriers de ville, art. 235, no. 7: Du Coudray was syndic of Chambéry, 1566-1567; ADS, série B: Archives propres du Sénat de Savoie: B131: arrêts civils rendus en audience, B131, fol. 65 r°: in 1573, Du Coudray was involved in a lawsuit which he brought against Louis Jocquet. On Du Coudray's genealogy, see Foras, op. cit., II, 209-217; also, see Mugnier, Marc-Claude de Buttet, pp. 190-194.

Peletier du Mans praises du Coudray's poetic talent in La Savoye, II, ed. cit., p. 45:

Ducoudrei, dont l'eloquence franche
Dans le Senat honnore la Salanche,
Merite un los ancor'sur celui-là,
Pour le faveur que des Muses il a.

However, only two of Du Coudray's works are extant, and neither, to my knowledge, have ever been published (except to be reproduced in D'Oncieu de la Batie's transcription of Pyochet's livre de raison: inventaire de mes titres, fols 8 v°, 15 v°; see Note sur les derniers moments du poète Marc-Claude de Buttet, pp. 351, 362; also, see my article, Marc-Claude de Buttet et sa 'trouppe fidelle' savoisienne, pp. 12-13): the following sonnet was in recommendation of Pyochet's translation of three of Bandello's novelle (see supra, p. 152, ll. 31-40):

Sur les discours du Sieur de Sallin
par luy extraitz du Bandel. Amed du
Coudray I. C.

De ce que l'on conçoit exprimer le rebours

Faindre ce qui n'est point, et sur le front
[pourtraire]
La chose qui plus est à son desir contraire
Abattre par soupçon par inventez discours
Une chaste Lucresse en peu chastes amours
Par decepvantz propos et gestes contrefaire,
D'ung credule mary finement se distraire,
Et pour choisir ung lieu faire mille destours,
Ce sont les traitz subtilz, les habilles cautelles
Que tu fais veoir, Sallin, costumiere à celles
Qui d'ung lit nuptial infortunent le sort.
Mais leur astuce en vain et leur fard tu decelles,
Car leur tours descouvers mille ruses nouvelles
Se forgent pour tromper le mary plus accord

The following sonnet was presumably to have been included in the third unfinished edition of the Amalthée (see supra, p. 168):

Au Sieur Marc-Claude de Buttet sur son Amalthée

Quiconque fut entre les siecles vieux
Qui à l'amour premier peignit ses aisles,
Qui luy banda ses estoiles jumelles,
Et qui premier le mit entre les dieux,
Il nous monstra que nostre oeil curieux
Va aveuglant de folles estincelles,
Mais que l'Amour des beaultéz immortelles
De la vertu nous porte jusqu'aux cieux,
Qui, captivant nos affections vaines,
Nous rend vainqueurs des passions humaines,
Et nous fait vivre heureusement contens.
De ceste amour, soubs une flamme sainte,
Docte Buttet, la vraye idée est peinte
Par tes beaux vers, honneur de ton printemps.

CCXCII

Cet astre beau un tens s'effacera,
    Les ans trop pronts terniront cet yvoire,
    De cette rose & l'une & l'autre gloire,
    D'un petit trou ainsi ne sourira.
Ce cou d'albatre amolli crespera,
    Des mons pareils plus ne sera memoire,
    Sur cette main la ride aura victoire,
    Et plus rien d'elle en elle ne sera.
Vous, ondes d'or, vous serés fils d'argent,
    Courbé sera ce corps qui est si gent,
    Humble ce port, tremblante cette alleure.[1]
Brief, ce tresor, si cherement tenu,
    Délogera plutôt qu'il n'est venu,
    Mais la vertu contre les ans demeure.[2]

First published in 1575 (B).

1. Vv. 1-11: on the evocation of the mistress as an old woman, see *supra*, CLXXXII, n. 2. On the enumeration of the mistress's physical attributes, see *supra*, XVI, n. 10.
2. On the supremacy of virtue over corporeal beauty, see *supra*, CCXXIII, n. 2.

CCXCIII[1]

-Enfant Cytherien,[2] que veut dire cet arc?
-C'est le sourcil aimé[3]- Et ces dorées fleches?
-Ce sont les traits des yeux & les belles flamesches,
Qui mesmes les plus forts en fin mettent à sac.[4]
-Pourquoi ne vois-tu rien?[5]-Ceux qui sont en mon parc
J'aveugle, dans leurs cueurs faisant mortelles
[bresches.]
-Pourquoi ainsi ailé hates-tu tes dépesches?
-Je ren tous inconstans ceux qui suivent mon trac.
-Pourquoi te montres-tu ainsi nu, & ouvert?
-Amour en lieu qu'il soit ne peut estre couvert.[6]
-Di-moi qui te nourrit?-C'est la folle esperance.
-O assottis humains, qui de leur vanité,
Pour mieux couvrir l'erreur, font une Deité,
Et à leurs fous plaisirs donnent tant de puissance!

First published in 1575 (B).

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1. The sonnet in dialogue form is a convention particularly favoured by the Petrarchists. See among others, Petrarch, Canzoniere, ed. cit., p. 117, LXXXIV; Lorenzo de'Medici, Comento ad alcuni sonetti d'amore, ed. cit., I, 86, '-Ponete modo al pianto, occhi miei lassi'; Serafino, Rime, ed. cit., p. 72, XXXIV; Bembo, Rime, ed. cit., p. 564, LXVIII; Ronsard, Amours, ed. cit., VII, 185, LXVIII; Baïf, Amours de Francine, II, ed. cit., I, 280, CXX; Magny, Souspirs, ed. cit., p. 103, CXX; Desportes, Amours de Diane, II, ed. cit., II, 196, II.
2. 'Cytherien': adjective derived from Cythera, the island sacred to Venue. See supra, CCXI, n. 2.
3. For this conceit, see supra, XVI, n. 4.
4. Vv. 2-4: for this conceit, see supra, III, n. 7. On love's irresistibility, see supra, XIII, n. 3. On Love's

golden arrows, see supra, I, n. 8.
5. Vv. 5-6: on Cupid's blindness, see supra XIII, n. 4.
7. Vv. 9-10: Platonic/neo-Platonic idea. See Plato, Symposium, 203, in which Love is described as without a cover. Also, see Ficino's commentary on this, De amore, ed. cit., p. 89, VI, ix:

> Quis item neget amorem sine tegmine nudumque vagari? Quis enim celet amorem, quem torvus, taurinus, affixus prodit intuitus; quem interceptus sermo declarat; rubor, pallorque vultus, crebra suspiria, iactatio membrorum, perpetua querimonia, importunae laudationes, subita indignatio, iactantia, procacitas, petulantia, vana suspicio, et vilissima indicant ministeria? Sicut in sole et igne calorem lux radii comitatur; sic intimum amoris incendium externa sequuntur indicia.

CCXCIV[1]

Tout est folie, & n'est rien de certein
    En ce bas estre, & miserable monde,
    Et tout s'enfuit, & se suit, comme l'onde
    Qui monte en-haut, pour retumber soudein.
Il n'est cité tant ait le front hautein,
    Empire, regne, ainsi comme on les fonde,
    Qui à la fin en l'obli ne parfonde,[2]
    Mais par sus tout l'homme semble estre vain.
Car rien çà-bas n'exerce sa malice
    En son espece, ainçois tout tient police
    Et s'entr'unit tout naturellement,
Mais l'animal le plus grand que l'on nomme
    Plein de raison, ce méconnoissant homme,
    A l'homme nuit, & soi-mesme dément.

First published in 1575 (B).

1. On the theme of the inconstancy of things, see supra, LXXII, n.4.
2. Vv. 5-7: On this conceit, see supra, LXXII, n.4.

CCXCV

Le grand soleil, à longs rais tout ardent,
En tens d'été loin tirant sa journéé,
Pour toute chose au bas monde amenée
Mettre en repos, tumboit en occident,
Et je restoi, le pourtrait[1] regardant,
De la beauté pour tuer les cueurs née,
Le contemplant dépuis la matinée,
Sans qu'autre soin me touchat ce pendant.
Je pallissoi[2] sur son oeil admiré,
Et sur ce tout si bien refiguré,
Qu'il estoit báme à ma plaie amoureuse.
Mais las, la nuit, (qu'on dit estre aux amans
Mere secrette), à moi trop envieuse,
Pour le m'oter mit ses empechemens.

First published in 1575 (B).

1. On the theme of the mistress's portrait, see supra, XXXV, n. 1.
2. On this conceit, see supra, II, n. 6.

CCXCVI[1]

Ma vie à toi heureusement servile,
    Fai, s'il te plait, par la mort écouler,
    Ainsi qu'on vit Polyxene immoler
    Injustement aux grans manes d'Achille.[2]
Pour trop cuider, occis comme Troile,[3]
    Fai-moi tout roide à tes piés dévaller:
    Je ne pleindrei mon froid cueur s'en aller,
    Car aussi bien au tens il est fragile.[4]
Trop aux amans la Mort tarde ses pas:[5]
    Ses griefs détrois ne m'effroieront pas,
    Mourant par toi, tant m'en accroit l'envie.
Celui qui veut apres soi demeurer,
    D'un beau mourir doit ses jours honnorer:
    Qui creint la mort, n'est digne de la vie.

First published in 1575 (B).

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1. On the theme of the lover's martyrdom, see supra, I, n. 14.
2. Polyxena, daughter of Priam and Hecuba, and loved by Achilles. While the Greeks were returning home after their victory over the Trojans, the ghost of Achilles appeared and demanded that Polyxena should be sacrificed in his honour, a request promptly fulfilled. See among others, Hyginus, Fabulae, CX; Ovid, Metamorphoses, XIII, vv. 439-480. Buttet's source may have been Ovid, who, in vv. 447-448, emphasises that Polyxena is sacrificed to commemorate Achilles's death: Achilles states: 'utque meum non sit sine honore sepulchrum,/placet Achilleos mactata Polyxena manes'. This links with, and so reinforces the sense of, vv. 12-14, which stresses the importance of an honourable death as a means of immortality.
3. Troilus, son of Priam and Hecuba, killed by Achilles.

See among others, Virgil, Aeneid, I, vv. 474-478. The common parentage of Polyxena and Troilus, and the fact that their deaths were caused by Achilles, subtley links the two quatrains.
4. On time's supremacy, see supra, LXXII, n. 4.
5. On the personification of death, see supra, CXII, n. 3.

CCXCVII

Si les secrets des philosophes sceuz,
(Sondans le fond des causes plus secrettes),
Disent aux cieux toutes choses sujettes,
Sous les longs cours des longs siecles issus,
Et que les corps des quatre corps tissus,[1]
Par certeins ans perdus en leur cachettes,[2]
En mesme point avecques les planettes
Retourneront encores au-dessus,[3]
Helas, ô moi, à jamais miserable,
Qui renaitrei[4] mis en peine semblable,
Voir la beauté qui tous mes sens détruit.
Mieux m'eut vallu jamais au monde n'estre,
Ou que la mort, (si tant me faut renaitre),
Cillat mes yeux d'une éternelle nuit.

First published in 1560 (A): [LXVIII]. No variants.

1. Allusion to the Platonic/neo-Platonic idea that every living thing is composed of a combination of the four elements, fire, air, earth and water. See Plato, Timaeus, 52D-57C et passim; Ficino, De amore, ed. cit., pp. 79-80, VI, iii.
2. 'Cachettes': probably a reference to the various spheres of the cosmological hierarchy. See Plato, Timaeus, 30C-40D.
3. Vv. 5-8: Platonic/neo-Platonic concept that all things return to the creator. See, among others, Ficino, De amore, ed. cit., p. 43, II, i: 'Nempe summum ille auctor, primo singula creat, secundo rapit, tertio perficit. Singula quoque in primis ab illo perenni fonte effluunt, dum nascuntur, deinde in eundem refluunt, dum suam illam originem repetunt. Postremo perficiuntur, postquam in suum principium redierunt'. This return is effected through love: by the perception of physical beauty, the

observer is reminded of Ideal beauty, the vision of which he enjoyed before his fall. Through attraction to physical beauty, love is awakened in the observer, and his/her transcendance to the Godhead is initiated. See Diotima's explanation of the various stages of this ascent in Plato's Symposium, 210-211; idem, Phaedrus, 247C-252C et passim; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 150-191, XX-XXXIII, in particular, the following passage, pp. 189-191, XXXIII:

> Si amator et amatus moraliter et philosophice fuerint educati, atque ita semper in amore amicitiaque perseveravint, alas denique recuperant ad astrum suum revolaturas, postquam scilicet tria certamina expediverint cum victoria, quorum unum scilicet ultimum est maximum anime bonum. Nominantur certamina vere olympica, quia non ab Olympo monte sed ab Olympo celo. Tribus vero certaminibus vincit, qui ter philosophatus fuerit...vel qui primo quidem inferiores anime vires omnino intelligentie subdidit, secundo sapientiam cum furore divino fuerit consequutus, tertio resumptis alis ad celestia revolaverit; rursus qui primo quidem a corporea pulchritudinem se converterit, secundo ab hac ad intellectualem eiusdem anime pulchritudinem, tertio ab hac ad intelligibilem in intellectu primo lucentem, quemadmodum in Convivio declaratur.

4. Allusion to the Platonic/neo-Platonic concept that the fallen soul, incarnated first in the body of men, undergoes a series of reincarnations, until it effects its final return to the Godhead. There are nine types of reincarnation, ranging from that of the philosopher who has the greatest pre-fall vision of the Ideal, to that of the tyrant, who has seen the least. The type of body which the soul enters is determined partly by choice and partly by how virtuously the soul has lived in its previous body. Every thousand years, the body undergoes a reincarnation ... and, with the exception of the philosopher who requires only three thousand years, the soul cannot return to the Godhead before ten thousand years have elapsed. See Plato, Phaedrus, 248C-249D; Ficino, Commentum cum summis capitulorum, ed. cit., pp. 162-175, XXIV-XXVI. Buttet does not specify which incarnation he is referring to, and this ambivalence, whether intended or incidental, affects our comprehension of the reference to 'la beauté' (v. 11). If Buttet is referring to one of several incarnations to come, then 'la beauté' may allude to the mistress in her capacity as a minor reflection of Ideal beauty (see supra, II, n. 10). If he is referring to the ultimate incarnation, then the mistress becomes the ultimate stepping-stone to the Ideal, and her proximity to the Godhead is stressed more than in the former interpretation.

CCXCVIII

Fais Atalante encores retourner,[1]
    Ou sois des bras en beaux rameaux feconde,
    Et faitte tronc, l'or de ta tresse blonde
    Changé en verd, pour tout vien me donner
Bien que l'archer veut d'un plomb t'obstiner,
    Et que mon cueur de son trait d'or il sonde,
    Plutôt je meure en ma langueur profonde,
    Qu'aucun ennui, (ô belle!), t'amener.
Ne me fui plus, doux appui de ma vie.[2]
    Voulut le ciel, (si tu en as envie),
    Qu'ouvrant mon cueur le tien s'en amollit.
Ainsi en France arrestant ma Cythere,[3]
    Pres de ce fort orgueilleux sur Isere,[4]
    Je me trouvei bien loin d'elle en mon lit.

First published in 1575 (B).

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1. Allusion to the race which Atalante ran against her suitor, Hippomenes, and which she lost because she stopped to collect the three golden apples which he deliberately dropped to distract her. See among others, Hyginus, Fabulae, CLXXXV; Ovid, Metamorphoses, X, vv. 560-680.
2. Vv. 2-9: inspired by Ovid's narration of Apollo's love for Daphne in Metamorphoses, I, vv. 452-567. Compare vv. 2-4, evoking Daphne's metamorphosis into a laurel, to escape the god, and vv. 549-550 of Ovid's tale: 'Mollia cinguntur tenui praecordia libro,/In frondem crines, in ramos bracchia crescunt. Vv. 5-6 imitate, and are explained by, Ovid, vv. 468-474: Cupid

    sagittifera prompsit duo tela pharetra
    diversorum operum: fugat hoc, facit illud amorem;
    quod facit, auratum est et cuspide fulget acuta,

quod fugat, obtusum est et habet sub harundine
[plumbum.]
hoc deus in nympha Peneide fixit, at illo
laesit Apollineas traiecta per ossa medullas;
protinus alter amat, fugit altera nomen amantis.

Vv. 7-9 closely imitate Apollo's entreaty to the fleeing Daphne, vv. 504-505, 507-509:

'nympha, precor, Penei, mane! non insequor hostis;
nympha, mane!...
... amor est mihi causa sequendi!
me miserum! ne prona cadas, indignave laedi
crura notent sentes et sim tibi causa doloris!

Certain similarities between the Atalante and the Daphne myths respectively emphasise Amalthée's coldness and strengthen the sonnet's unity: both Atalante and Daphne are reluctant to marry, and both are in flight from their respective admirers.
3. 'Cythere': on this epithet for Venus, see supra, CCXI, n. 2.
4. See supra, CCLI, vv. 9-11, in which the lover states that his mistress's château is on the Rhône. Certainly, Amalthée could have possessed two châteaux, but whether or not this is a reference to a real château remains debatable.

CCXCIX

Posterité amie, ô si de ma jeunesse
    Mon livre, à toi sacré, te montre au jour ma foi
    Au rapport de mes vers, admire avecques moi
    Comme ce tens témoin cette humaine Déesse.
Ce tout émerveillé dont elle excelle, blece
    Les cueurs vitement pris, mourans d'un doux émoi,[1]
    Mais son esprit veillant, qui lui commande en roi,
    Tout celeste, jamais à la vertu ne cesse.
Sçavante, elle connoit la grand'Muse d'Homere,[2]
    Les regnes, & les tens, & ce qu'ils ont veu faire,
    Quel tour tire à rebours les cieux, de point en [point.]
L'oeil le plus envieux qui aigu la remire,
    I demeure ébloui, & n'a que contre-dire,
    Aiant tout épluché, fors qu'elle n'aime point.[3]

First published in 1575 (B).

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1. On this paradox, see supra, I, n. 14.
2. Calliope, the epic muse. On the Muses, see supra, I, n. 4.
3. Vv. 12-14: on the conceit of the mistress's one imperfection, see supra, L, n. 4.

CCC

Le fier lion, effroi de la Libye,
    Prest d'engloutir, retreint sa cruauté,
    Quand devant lui un animal jetté,
    En sa fureur, lamentant s'humilie.
Mais moi, helas, lors que plus je supplie,
    Cheu à tes piés, l'orgueil de ta beauté,
    A tort, ta main qui me tient arresté
    Pour me tuer, plus me gesne, & me lie.[1]
O des amans carnassiere Belide![2]
    Tout dénervé de sang & d'humeur vuide,
    Que veux-tu plus, las, me faire éprouver?
Double mes maux, double mes morts, cruelle,
    Triomphe encor' d'une victoire telle:
    Un si loial tu ne sçaurois trouver.

First published in 1575 (B).

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1. Vv. 1-8: comparison probably inspired by Ronsard, Oeuvres: Amours, II, ed. cit., VII, 238, 'chanson', 'Petite pucelle Angevine', vv. 7-12: the lover's heart has left him to reside in his mistress:

    Ainsi perdant la jouïssance
    De sa premiere liberté,
    Il est sous ton obeïssance
    Si miserablement traitté
    Qu'un fier lion plein de rigueur
    Auroit pitié de sa langueur.

2. 'Belide': proper noun derived from Belis, idis, Latin noun signifying a daughter or female descendant of Belus, King of Egypt, and father of Aegyptus and Danaus. The allusion in this instance is to the Danaïdes, the fifty granddaughters of Belus. For the use of this epithet to

designate the Danaïdes, see among others, Ovid, Metamorphoses, IV, v. 463; idem, X, v. 44. Buttet is alluding to the fact that the Belides were betrothed to the fifty sons of Aegyptus, but on their wedding night, at their father's request, they killed their respective husbands. Only Hypermnestra spared her husband, Lynceus. See among others, Apollodorus, The Library, II, i, 5; Hyginus, Fabulae, CLXX; Ovid, Heroides, XIV.

CCCI[1]

Pourquoi mes yeux ouvrites-vous la porte
    Au prince Amour, & à son camp veincueur,
    Qui prit d'assaut le rampart de mon cueur,
    Et s'est saisi de ma place plus forte?
Gagné de lui, vous lui fites l'escorte,
    Au lieu de faire un guet fidelle & seur.
    De ma cité le voilà possesseur,
    Et ne voi point quelle force l'en sorte.
Vivres & gens, il a à tout effort,
    De jour en jour se rampare plus fort,
    Et secouru en rien je ne puis estre.
O lasches yeux, à bon droit vous pleurés!
    Tenus pour vils à jamais vous serés,
    D'avoir esté traitres à vostre maitre.

First published in 1575 (B).

1. The lover's invective against his eyes, for their betrayal, is an established motif in amatory poetry. See among others, P. Silentiarus, Greek Anthology: The Amatory Epigrams, CCXXVI; Tyard, Erreurs amoureuses, I, ed. cit., p. 147, XXXVII; Baïf, Amours de Francine, II, ed. cit., I, 192, XLIII. On the notion that love is awakened through the eyes, see supra, II, n. 4.

CCCII

Tout l'or roulant au sable Lydien,
    Celui qui Herme[1] & tout le Tage[2] dore,
    Tous les joïaux de l'éclairante Aurore,[3]
    Et les grandeurs du Macedonien,[4]
Pres de mon heur en tout me semblent rien,
    Quand celle-là que tant le ciel décore,[5]
    D'un los hautein mes petis vers honnore,
    Les comparant au sçavoir ancien.[6]
Si le sainct choeur des vierges d'Aonie[7]
    L'onde sacrée[8] à humer ne me nie,
    Sous leurs lauriers[9] si instruit elles m'ont,
L'honneur est sien, qui, d'une sainte adresse,
    A la vertu façonne ma jeunesse,[10]
    Et fait qu'ainsi je grimpe au double mont.[11]

First published in 1575 (B).

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1. The Hermus, a river in Lydia, a region of western Asia Minor. The Hermus was renowned for its golden sands. See among others, Virgil, Georgicon, II, v. 137: 'auro turbidus Hermus'.
2. The Tagus, a river in western Spain, celebrated for its golden sands. See among others, Virgil, Catalepton, IX, v. 52: 'aurea...rapidi flumina...Tagi'.
3. On Aurora, see supra, VIII, n. 2.
4. Allusion to Alexander the Great, King of Macedonia.
5. On the divine provenance of the mistress's attributes, see supra, XVI, n. 10.
6. Vv. 7-8: for the motif of the mistress judging the lover's poetry, see among others, Ronsard, Amours, ed. cit., IV, 171, vv. 11-12: 'une Dame si belle:/Qui list mes vers, qui en fait jugement'.
7. Allusion to the Muses, who lived on Mount Helicon in Aonia. On the Muses, see supra, I, n. 4. On Aonia, see

supra, CCXLI, n. 3.
8. Probably the Hippocrene or the fountain Aganippe, both sacred to the Muses, and located on Mount Helicon.
9. On the laurel as a symbol of poetic excellence, see supra, I, n. 7.
10. On the mistress's virtuous influence, see supra, XI, n. 5, 6.
11. On this periphrasis for Mount Parnassus, see supra, I, n. 3. On the glory which the poet receives for immortalising his mistress in verse, see among others, Tahureau, Sonnetz, odes, & mignardises, ed. cit., p. 390, CXVII, 'A N. de Chaumont, elegie'; Baïf, Amours de Francine, II, ed. cit., I, 175, XXVIII, vv. 9-10.

CCCIII

Si par son rapt le subtil Promethée,
    Fol épiant la science des Dieux,[1]
    M'eut fait aussi un homme en ces bas lieux
    Formé d'argille, à son dam empâtée,[2]
La porte-maux femme d'Epimethée
    Du don fatal n'eut effroié noz yeux:
    Pestes, langueur, & malheurs envieux,
    Las, n'eussent point nostre race dontée.
Quand ce scadron vint à se deffermer,
    Je croi qu'aussi i fut le mal d'aimer,
    Pire cent fois que la fievre cruelle:
Les autres maux s'attaquent à quelqu'un,
    Mais cettui-ci triomphe de chacun,[3]
    Et maugré nous, quand il veut, renouvelle.[4]

First published in 1575 (B).

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1. Vv. 1-2: on Prometheus's theft of fire, see supra, XVII, n. 1.
2. Prometheus was believed to have fashioned man out of clay. See among others, Apollodorus, The Library, I, vii, 1; Hyginus, Fabulae, CXLII; Ovid, Metamorphoses, I, vv. 78-83.
3. On this conceit, see supra, XIII, n. 3.
4. Vv. 5-14: allusion to Pandora, the instrument of Jupiter's revenge on man for having fire. Each of the gods endowed her with a gift by which to make man suffer. Mercury took her to Epimetheus, who promptly forgot the warning he had been given by his brother, Prometheus, not to accept any gifts from Jupiter. Henceforth, every type of suffering was released upon the world. See among others, Hesiod, Work and Days, vv. 42-105; idem, Theogony, vv. 561-612, in particular vv. 600-612, which describes one of the torments as the eternally

dissatisfied relationships between the sexes. On the figure of Pandora in the works of Buttet's contemporaries, see Demerson, La Mythologie classique dans l'oeuvre lyrique de la Pléiade, pp. 131-132, 200 and n. 110, 249 n. 89, 322-323, 337-338, 602.

CCCIV

Je suis toujours apres le beau d'une ombre
    Que mon oeil pris ne se soule de voir,[1]
    Et retrompé quand je cuide avoir,
    Rien que mes pleurs, pour buttin, je ne nombre.
Un jour joieux, l'autre tristement sombre,
    Esperant tout, & tantôt sans espoir,
    Je vai, je tourne; ainsi, veuf de povoir,
    L'enfant archer[2] dans ses fillés m'encombre.[3]
Et ce pendant, me perdant, le tens passe,
    Et la Mort vient, qui rude nous menace,
    Tous, en egal, fauchant d'un bras isnel.[4]
Ame égarée, appren à ne te plaire
    A ce qui chet: laisse bas le vulgaire,
    Et n'atten rien qui ne soit éternel.[5]

First published in 1575 (B).

1. Vv. 1-2: on the obsession amoureuse, see supra, XXXII, n. 3.
2. On this motif, see supra, I, n. 8.
3. Vv. 5-7: on the accumulation of antitheses to describe the contradictions of love, see supra, CCLXXX, n. 1.
4. Vv. 10-11: on this personification of death, see supra, CXII, n. 3.
5. Vv. 13-14: on the possible inspiration of this conceit, see supra, p. 263.

CCCV

L'aveugle feu[1] qui les plus cauts sçait prendre,[2]
    Ne fut soulé d'avoir flambé le cueur
    Du fol Troien, mais à la fin veincueur,
    Tout Ilion il abbatit en cendre.[3]
Gagné des flots, temeraire Leandre,
    Il te perdit!ô indiscrete seur!
    Ton frere, usant d'une juste rigueur,
    Par lui en pleurs vint fonteine te rendre.[4]
Amour a fait la maternelle main
    Honnir au sang, (ah, dur, ah, inhumain!),
    De ses petis, dénaturant son estre.[5]
Quand il viendra, fermés-vous au combat,
    Car si un coup en terre il vous abbat,
    Tant soiés forts, vous le sentirés maitre.

First published in 1575 (B).

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1. Metaphor to indicate love, although fire imagery is usually employed to evoke the intense emotions awakened by love, and not love itself. See supra, VI, n. 3. On love's blindness, see supra, XIII, n. 4.
2. On love as an irresistible force, see supra, XIII, n. 3.
3. Vv. 2-4: allusion to Paris's love for Helen, which caused the Trojan wars and the consequent destruction of Troy.
4. Vv. 5-8: allusion to the death of Leander. See supra, VII, n. 1.
5. Vv. 9-11: allusion to infanticide by mothers.

CCCVI

Mon gardien, le Naturel Conseil,[1]
    Comme il souloit ores ne m'abandonne,
    Ains me suivant en l'oreille il me sonne,
    De me lever plutôt que le soleil.
Voici le jour un matinier sommeil
    Ce me dit-il: jamais ne t'emprisonne.
    Et bon ami, sa main forte il me donne,
    Tant que je suis secouru du reveil.
Au ciel ouvert il hausse puis ma teste,
    Et de tels mots tousjours il m'amonneste:
    Pren le travail, évite le sejour,[2]
Si bien qu'avec sa remonstrance vraie,
    Dépuis un peu, soulagé de ma plaie,
    Au tour de moi je ne voi plus Amour.

First published in 1575 (B).

1. Personification in the Mediaeval tradition. On the incompatibility of Love and Reason, see supra, IV, n. 6.
2. Although the nature of the work to which the poet must apply himself is not defined, the recommendation to begin before sunrise recalls several of the educational treatises of the day. See among others, Ficino, De vita libri tres, ed. cit., pp. 20-26, I, vii; Rabelais, Gargantua, ed. cit., p. 144, XXI: under Ponocrates's humanist education, 'se esveilloit...Gargantua environ quatre heures du matin'.

CCCVII

Soit qu'on la voie avec un grave port
    Montrer la fleur d'une sage jeunesse,
    En gais atours luisante de richesse,
    Quand bien suivie en la ville elle sort,
Ou que chez soi, (où elle s'aime fort),
    D'un crespe noir ses rets d'or elle presse,
    Tout lui sied bien, toute grace & adresse,
    Jointe aux beautés, sont en elle d'accord.
Fusse-je Apelle,[1] & que par ma peinture
    Il me fallut mettre avant la figure
    De la Vertu, en son estre plus beau,
Je ne voudroi d'autre divine face
    D'autre douceur, d'autre attrait, d'autre grace,
    Ni d'autre habit, aviver mon tableau.[2]

First published in 1575 (B).

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1. On Apelles, see supra, XXXV, n. 2.
2. Vv. 9-14: variation on the portrait theme. See supra, XXXV, n. 1. For the Platonic/neo-Platonic notion that the mistress reflects virtue, see supra, XI, n. 5.

CCCVIII

Estant certein l'ame estre si puissante
    Que le trepas ne la peut désunir,[1]
    On ne verra la vive amour finir
    Qui dedans moi tousjours plus est croissante.
Et fussiés-vous outre la mer absente,
    D'où nous voions l'oeil du monde venir,
    Si pres de vous me point le souvenir,
    Qu'à tout jamais vous me serés presente.[2]
Mais las, mais las, (ô mon dur sort, Madame!),
    L'heur de ce bien ne demeure qu'en l'ame:
    Quant est du corps, le ciel le veut punir,
Car impuissant à si grande excellence,
    Tant il languit du dueil de vostre absence,[3]
    Qu'impossible est qu'il puisse plus tenir.[4]

First published in 1575 (B).

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1. On the immortality of the soul, an essentially Biblical idea, see I. Corinthians 15.
2. Vv. 5-8: on the obsession amoureuse, see supra, XXXII, n. 3.
3. On this conceit, see supra, XCI, n. 1.
4. Vv. 11-14: on the debilitating effects of love, see supra, II, n. 6.

CCCIX

Je vai la nuit, (palle aux rais de la lune
    Mais plus d'ennui), tout par tout tracassant,[1]
    Et ma compleinte aux estoiles dressant,[2]
    Que curieux je nombre d'une à une.
Mais je ne voi, las, à mon infortune,
    Ma tramontane ores me caressant,
    Dont éperdu je me voi trepassant
    Tant son absence[3] au besoin m'importune.[4]
Où estes-vous, mon unique splendeur?
    Cherchant par tout jusqu'à vostre hauteur,
    O feux divins, j'ai ma teste élevée,
Et n'aiant peu ici bas la r'avoir,
    Ores au ciel je pensoi de la voir,
    Et qu'entre vous elle seroit trouvée.

First published in 1575 (B).

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1. Vv. 1-4: on the theme of the lover's restless night, see *supra*, VIII, n. 6.
2. On the theme of the lover seeking solace in nature, see *supra*, XLI, n. 3.
3. On the mistress's absence, see *supra*, XCI, n. 1.
4. Vv. 7-8: on love's debilitating effects, see *supra*, II, n. 6.

CCCX

En tous noz faits, quoi que l'on die ou face,
(Et fut en front d'erein l'ardent toreau),[1]
Contre le droit nul accident nouveau
Rendre ne doit nostre constance basse.
Oi donq', mon cueur, d'un sage en sa disgrace,
A un tyran un dit qui est fort beau:
Ront, disoit-il, d'Anaxarque la peau,
Ce n'est pas lui que ta meule fracasse.[2]
Cueur & tu vis tout mollement donté
Des doux appas d'une chere beauté,
Proie du tens, comme un rien, en peu d'heure.[3]
Revien, revien, cueur de ton mal goulu:
Di à l'esprit que je suis resoulu
Mourir, plutôt que prince il ne demeure.[4]

First published in 1575 (B).

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1. See supra, XII, n. 5, 6.
2. The philosopher, Anaxarchus, (alive 340-337 BC onwards), offended Nicocreon, King of Cyprus, at a banquet held by Alexander the Great. Anaxarchus was forced to land in Cyprus, and Nicocreon avenged the insult by putting him in a mortar and pounding him to death with iron pestles. Anaxarchus made light of his punishment, reciting the speech which Buttet paraphrases in vv. 7-8. See among others, Diogenes Laertius, Lives of Eminent Philosophers, IX, 58-59, and for the speech, see 59: "πτίσσε τὸν Ἀναξάρχου θύλακον, Ἀνάξαρχον δὲ οὐ πτίσσεις." ... πτίσσετε, Νικοκρέων, ἔτι καὶ μάλα· θύλακός ἐστι· πτίσσετ'. Ἀνάξαρχος δ' ἐν Διός εστι πάλαι. καί-σε διαστείλασα γυναῖκας ὀλίγον τάδε λέξει ῥήματα Φερσεφόνη, "ἔρρε μυλωθρὲ κακέ."

3. Vv. 9-11: on time's destruction, see supra, LXXII, n. 4.
4. Vv. 9-14: on the supremacy of the soul over corporeal beauty, see supra, CCXXIII, n. 2.

CCCXI[1]

Ainsi que le caut fils de Laerte,[2]
    Hé, pour des flots j'ai delaissé mon fort!
    Singlant si loin que je n'ai point de port,
    En toutes pars ne voiant que ma perte.
Levé d'un bois par la grand'mer déserte,
    Cuidant forcer de sa hauteur l'effort,
    Blanchi de peur à ma touchée mort,
    Bas abimé m'est la grand'nuit offerte.
Que n'ai-je, helas, en cette mer mondaine,
    Au chant flatteur de ma douce Sereine,[3]
    En me liant, mon fol ouir bouché?[4]
Trop, trop heureux, ainsi que ce Grec sage,
    J'abborderoi, (m'arrachant du naufrage),
    A mon doux port, las, en vain recherché.[5]

First published in 1575 (B), then in 1581 (I), p. 313 (erroneously numbered p. 312). No variants.

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1. For the source of this sonnet, see supra, LXXIV, n. 1.
2. Variation on a classical periphrasis for Odysseus. See supra, IX, n. 3.
3. On the comparison of the mistress to a siren, see supra, LXXIV, n. 1.
4. Vv. 9-11: allusion to how Odysseus put wax in the ears of his men, so that they would not be able to hear the Sirens; he, however, was tied to the mast, his ears unblocked, so that he could enjoy their voices in safety. For a similar sentiment, and Buttet's possible source, see Ronsard, Amours, ed. cit., IV, 19-20, XVI, vv. 3-4: 'Je veulx de miel mes oreilles boucher/Pour n'ouir plus la voix de ma Sereine'.
5. Vv. 13-14: the shipwreck and port metaphors acquire a new significance: whereas elsewhere the shipwreck represented disappointment in love (see supra, CLXIX,

n. 1), it now signifies the futility of mortal values; the port, previously a symbol of satisfaction in love (see *supra*, VI, n. 5), becomes a metaphor of spiritual satisfaction through a transcendance of earthly values.

CCCXII

En sa grandeur, si ce haut ornement,
    Parfet en tout émerveillable dure,
    Si ce grand arc d'une ardente vouture,
    (Comme l'oeil voit), est beau infiniment,
Si ce pront cours, d'un reglé mouvement
    Qui ne faut point, si juste se mesure,
    Et de ce tout la grand'architecture,
    Haut à l'ouvrier, dressons l'entendement,
Voiant tourner ces celestes maisons,
    Voiant çà-bas la suite des saisons,
    Je crie, ô grand, que tu es admirable![1]
Et toi, ingrat vermiceau,[2] qui dois choir,
    Tu t'es courbé (ô plus que miserable!),
    Ne deignant point ses grans merveilles voir.[3]

First published in 1575 (B), then in 1581 (I), pp. 314 (erroneously numbered p. 313)-315. No variants.

1. Vv. 1-11: on the Platonic/neo-Platonic celebration of the Godhead, reflected in the universe, see supra, L, n. 3.
2. The identity of the individual here addressed is not clear.
3. Vv. 12-14: Platonic/neo-Platonic concept that the soul cannot rise through the cosmological hierarchy to be reunited with the Godhead, if it is not receptive to ideal beauty which permeates the universe. See supra, XI, n. 5, 6. The image of the soul's rise and fall is inspired by Plato's description of the soul as a charioteer, drawn by two winged steeds, one of which aspires upwards towards virtue, while the other sinks down towards evil. See Plato, Phaedrus, 246A-248B, 253C-256E; Ficino, Commentarium in Phedrum, ed. cit., p. 96-111, VII-IX; idem, pp. 120-129, XI; idem, Commentum cum

summis capitulorum, ed. cit., pp. 146-153, XVI-XX; idem, pp. 184-191, XXXI-XXXIII. Also, see supra, p. 268. On the charioteer image in general, see supra, pp. 266-268.

CCCXIII[1]

Des plus profonds abimes de peché
    Fendant le ciel, ô grand'Misericorde,
    Entend mes cris de mon ame si orde,
    (Sans ton secours) à jamais empesché.
Pere piteux, un tien rai soit lasché
    Sur ma grand'nuit, & de moi te recorde,
    L'embellissant, sans que rien la remorde,
    De ces détroits je serei relaché.
Je voi venir ta pitié, mon Aurore,[2]
    Qui haut m'éleve, & me fait clair & ore
    Fond ma grand'nuit sous ton infini jour,
Si que montant, où ta dextre[3] me trace,
    Droit aux clartés immenses de ta grace,
    Je me voi seur de ton heureux sejour.

First published in 1575 (B), then in 1581 (I), p. 316. No variants.

1. Terreaux seems correct in identifying this sonnet as a paraphrase of Psalm 130, the 'De profundis'. See Marc-Claude de Buttet: l'Amalthée, p. 643; see among others, Marot's translation in Les Psaumes de David, mis en rime françoise par Clement Marot & Theodore de Besze: auec bonnes & sainctes Oraisons nouuellement adioustees en la fin de chacun Pseaume, pour la consolation de l'Eglise, selon la substance du Pseaume: I. Corinth. XIII. Ie prieray d'esprit, mais je prieray aussi d'intelligence: ce chanteray d'esprit, mais ie chanteray aussi d'intelligence, (1561),(unpaginated):

    Du fons de ma pensee,
    Au fons de tous ennuis,
    A toy s'est adressee
    Ma clameur iour & nuicts.

Ente ma vois plaintiue,
Seigneur, il est saison:
Ton oreille ententiue
Soit à mon oraison.

Si ta rigueur expresse
En noz pechez tu tiens,
Seigneur, Seigneur, qui est-ce
Qui demoura des tiens?
Or n'es tu point seuere,
Mais propice à merci:
C'est pourquoy on reuere
Toy, & ta Loy aussi.

En Dieu ie me console,
Mon ame s'y attend,
En sa ferme Parole
Tout mon espoir s'estend.
Mon ame à Dieu regarde
Matin & sans seiour,
Plus matin que la garde
Assise au poinct du iour

Qu'Israël en Dieu fonde
Hardiment son appuy:
Car en Dieu grace abonde,
Et secours est en luy.
C'est celuy qui sans doute
Israël iettera
Hors d'iniquité toute,
Et le rachetera.

Compare in particular the similar plea for divine redemption, the supplicant's belief in God's mercifulness, the common use of the dawn reference. Despite the essentially Christian inspiration, the reference in v. 5 to sunlight is Platonic/neo-Platonic in tone. On this, see supra, L, n. The reference to Aurora (v. 9) is equally syncretic; the goddess, Aurora, is possibly referred to here as a synonym for 'pitié' (v. 9), to convey the notion that the supplicant attains a spiritual dawn, ie. awakening, through divine mercy; alternatively, the supplicant is addressing as his Aurore the bestower of this pity, the person responsible for his spiritual transcendance. Certainly, this could be God, but the reference to a female goddess, and one with whom the mistress is associated on several occasions (see supra, XVI, v. 2, LXIV, v. 3), recalls the Platonic/neo-Platonic concept that the beloved is responsible for the lover's return to the Godhead. See supra, XI, n. 4, 5.
2. On Aurora, see supra, n. 1 and VIII, n. 2.

3. 'Dextre': see <u>supra</u>, V, n. 2.

CCCXIV[1]

-Que fais tu, cueur?-Je soupire, & lamente,
    Je me débas.-Que te pleins-tu ainsi?
    -Ah, je me plein que plus je vive ici,[2]
    Où ma douleur avec le tens augmente.
-Qu'est-ce, di-moi, qui si fort te tormente,
    Que sans repos je te treuve transi?[3]
    -Une tygresse au courage endurci,
    Qui de mes maux ses deux beaux yeux contente.
-Laisse tout là: pour guerdon ce volleur,[4]
    Ce traitre Amour n'apporte que malheur:
    De court plaisir sort longue repentance.
Puis le tens vient, & la necessité,
    Qui la prenans, d'une juste vengeance,
    Devant chacun détruiront sa beauté.[5]

First published in 1575 (B).

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1. On the sonnet in dialogue form, see supra, CCXCIII, n. 1.
2. On this conceit, see supra, XLI, n. 2.
3. On love's debilitating effects, see supra, II, n. 6.
4. On the traditional portrayal of love, see supra, XIII.
5. Vv. 12-14: on time's supremacy, see supra, LXXII, n. 4.

CCCXV[1]

Où sont, où sont, voz[2] plus douces clartés,
    O trop tardifs connoissans vostre faute,
    Yeux détournés de la machine[3] haute,
    Ores perdus sur ces vaines beautés![4]
Où estes-vous, tous mes membres dontés?
    O grief acces qui bouïllant sur moy saute,
    O fievre dure, à ma ruine caute,
    O perçans os, en grand'pitié contés!
Moulu de maux, Dieu, bon Dieu, me chastie
    Estrangement ta dextre[5] appesantie.
    Tout, tout, me nuit! las, & pour m'assoupir
Mon flanc outré, l'air à grand'peine tire:
    C'est fait de moi. Ores sauve-moi, Sire,
    Ah, je n'ai plus que le dernier soupir![6]

First published in 1575 (B), then in 1581 (I), pp. 316-317 (erroneously numbered p. 313). Variant from I.
1. voz

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1. Sonnet inspired by the Platonic/neo-Platonic notion that corporeal beauty is inferior to spiritual beauty, and that the former should not distract man from his transcendance to the Godhead. See supra, CCXXIII, n.2.
2. 'Voz': I have corrected the 1575 text which has 'vous'. See supra, 1581 variant.
3. 'Machine': metaphor for the world and, by extension, for the primum mobile. See supra, CXXXIII, n. 2.
4. Vv. 1-4: on this invective, see supra, CCCI, n. 1.
5. 'Dextre': see supra, V, n. 2.
6. Vv. 5-14: on love's debilitating effects, see supra, II, n. 6.

CCCXVI[1]

Mort, tu n'es mort, comme le peuple croit,
    Lourd, & grossier, qui du haut bien dévie,
    Mais tu es port de l'éternelle vie,
    Qu'apres ce cours un jour connoitre on doit.
La chair trassaute en t'oiant, & ne voit
    A quel grand heur ta durté nous convie,
    Mais en quittant sa dépouïlle ravie,
    L'esprit divin au ciel monte tout droit.
Tu es affreur éternelle aux parvers,
    Et douce aux bons, car forçant les enfers,
    JESUS sur toi, triomphant, eut victoire.[2]
De sa grand'croix si grans coups te donna,
    Qu'il t'a froissée, & aux siens ordonna
    Vie, par mort, en immortelle gloire.

First published in 1575 (B), then in 1581 (I), pp. 317 (erroneously numbered p. 313)-318 (erroneously numbered p. 314). No variants.

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1. Sonnet inspired by the New Testament belief that by his crucifixion, Jesus redeemed man and bestowed upon him eternal life. See in particular, I Corinthians 15. For a similar theme, see Petrarch, Canzoniere, ed. cit., p. 441, CCCLVIII, vv. 5-8, although there is no evidence of direct imitation by Buttet:

    Quei che del suo sangue non fu avaro,
    che col pe'ruppe le tartaree porte,
    col Suo morir par che mi riconforte.
    Dunque vien', Morte: il tuo venir m'è caro.

2. Reminiscent of, and possibly inspired by, I Corinthians 15. 54-55: 'quand ce qui est corruptible aura vestu incorruption, & ce qui est mortel aura vestu immortalité, alors sera accomplie la parolle qui est escrite: * La mort est engloutie en victoyre. Mort, ou est ton aguillon? Enfer, ou est ta victoyre?'.

CCCXVII

La Deité supresme à son image belle
Voulant que l'homme fut, ensouffla la raison
Dans un terrestre corps, basti pour sa maison,
Affin d'estre anoncée en l'oeuvre universelle.[1]
Mais cette vile Chair à son roi infidelle,
Entreprenant sur lui par mortelle poison,
Flatteuse, captiva dans son orde prison,
Aux douces voluptés, la belle Ame immortelle.
Entre eux se sont levés des merveilleux discors:
L'Esprit, genre divin, tasche matter ce corps,
Qui en terre accroupi immortel ne veut vivre.
Il n'aime que sa perte, & l'autre est desireux
De triompher au ciel. O Esprit genereux,
Heureux, sur tous heureux, qui constant te peut
[suivre.[2]]

First published in 1560 (A): [CXXIV]. Variants from A. Published in 1581 (I), pp. 318 (erroneously numbered p. 314)-319. No variants from I.
1. Du supresme puissant la prudence eternelle
2. A l'image de soi ensoufla la Raison
3. Dans ce terrestre corps
4. Pour estre reconnue en l'euure vniuerselle
5. Mais ce traitre mutin à son Roi infidelle
6. Tousiours nous va cherchant la mort & la poison
7. S'efforçant captiuer en son orde prison
8. Par folles voluptés
9. Hé Dieu, hé Dieu qu'en soi l'homme a des grads discords
10. L'esprit genre diuin tasche à donter ce corps
11. Qui rompant le dur frein en vains plaisirs veut viure
12. Il croupit tout en terre, & l'autre est desireux
13. S'en retourner au ciel

1. Vv. 1-4: on the Platonic/neo-Platonic notion of the universe as a reflection of the Godhead, see supra, L, n. 3.
2. Vv. 2-14: the personification of the combat between reason and lust recalls, and is possibly inspired by, Plato's description of the soul as a charioteer drawn by one horse aspiring to reason, the Godhead and immortality, and by another symbolising lust, and who seeks to drag the charioteer downwards. See supra, pp. 266-268.

CCCXVIII

Esprit debout, va, & plus ne te mouïlle
    Aux flots d'erreur; pren un cueur non petit,
    Et en t'armant contre l'ord appetit,[1]
    Fai que captif à toi il s'agenouïlle.
Happe, en forçant la prison qui te souïlle,
    Le fer tranchant, dont Hercule abbatit
    Hydre à cent chefs, Hydre qui se sentit
    A la parfin sa superbe dépouïlle.
Courage donq', ta victoire est ja preste:
    Cour massacrer sa détestable teste,
    Lui faisant voir de qui tu es enfant.[2]
Ainsi au ciel apres cette aspre guerre,
    (Dessous tes piés laissant bien bas la terre),
    Seras tiré dans un char triomphant.[3]

First published in 1560 (A): [CXXV]. Variants from A. Published in 1581 (I), pp. 319-320. Variant from I.
1. A: Sus donq'esprit va
5. A: Happe (en rompant la prison qui te souïlle)
7. A: Hydre à sept chefs
   G: L'Hydre à cent chefs, Hydre que se sentit

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1. 'Appetit': on the Platonic/neo-Platonic significance of this word, see supra, pp. 266-267.
2. Vv. 5-11: one of the labours which Eurystheus commanded Hercules to perform was that he should kill the multi-headed hydra. The club or sickle which he used, and to which Buttet alludes in v. 6, proved ineffectual, as each time he cut off a head, a new one replaced it. Buttet ignores that Hercules only overcame the Hydra by burning away the monster's heads and with the assistance of his servant Iolaus. The number of heads which the Hydra possessed varies according to the mythographer. See supra, variant v. 7, and among others, Apollodorus,

The Library, II, v, 2; Euripides, Madness of Hercules, vv. 419-421, 1189-1190; Pausanias, Description of Greece, II, xxxvii, 4; Hesiod, Theogony, vv. 313-318; Ovid, Metamorphoses, IX, vv. 67-74; Hyginus, Fabulae, XXX.
3. Possibly an allusion to Plato's charioteer. See supra, pp. 266-268.

CCCXIX

Dieu éternel, Dieu fort, Dieu invincible,
    Estre premier, tout parfait, tout-puissant,
    Par qui tout nait & tout va finissant,
    Le seul, le grand, l'admirable, & terrible,
Puisque sans toi n'est à jamais possible
    De me r'avoir, tant je me suis languissant,
    Et que sauvant l'univers perissant,
    Ton fils pour moi fut formé chair passible,
Ne me per pas, (ô bonté souvereine!),
    Mais abbatant le grand faix de ma peine,
    Fai qu'à ce coup l'abus j'aille laissant,
Et que mon ame en peché toute obscure,
    Idolatrant apres ta creature,[1]
    Pour son seul bien, seul t'aille connoissant.[2]

First published in 1560 (A): [CXXVI]. Variants from A. Published in 1581 (I), pp. 320-321. No variants from I.
5. Puis que sans toi à iamais n'est possible
8. Pour moi, ton fils fut fet homme passible
10. Mais abbatant le fardeau de ma peine

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1. Amalthée.
2. Vv. 12-14: on the uncertainty concerning the inspiration of this tercet, see supra, pp. 263-264.

CCCXX

O de mes jours non reparable perte,
    O saint repos si long tens attendu,
    O doux souhait entre mes bras rendu,
    O clarté[1] vive à moi du ciel ouverte!
O beauté vraie à la vertu experte,
    Que n'ai-je mieux tes saints mots entendu!
    O libre esprit non jamais éperdu,
    Puisque vraiment ma moitié[2] m'est offerte!
O de la terre amour plus haut montée!
    O alme saincte, & celeste Amalthée,
    Pour Dieu voiés quel estoit mon naufrage.[3]
Et vous divins & amoureux esprits,
    Si quelquefois vous estes ainsi pris,
    Recevés gain de mon plus grand dommage.

First published in 1560 (A): [CXXVII]. Variants from A.
Published in 1581 (I), pp. 321-322. No variants from I.
4. O clarté d'or à moi du ciel ouuerte
6. Si i'eusse bien tes saints mots entendu
7. O libre esprit ia non plus éperdu
8. Puis que vraiment ta moitié t'est offerte

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1. On the Platonic/neo-Platonic significance of this image, see supra, L, n. 3.
2. 'Moitié': on the Platonic/neo-Platonic significance of this term, see supra, XL, n. 3.
3. 'Naufrage': on this metaphor, see supra, CCCXI, n. 5.

CCCXXI[1]

Amour à dieu, par mes yeux plus ne saute
    Forcer mon cueur: tu as trop fait essai
    D'abbatre en fin la constance que j'ai
    Sur les vertus reconnue plus haute.
Helas en vain ma jeunesse peu caute
    A tant d'assauts foible je te livrei,
    Courant au faux, & m'élognant du vrai,
    Mais la raison or'me montre ma faute.[2]
O sage tens de toute chose maitre![3]
    Avec tes pas tu donnes à connoitre
    A l'ignorant, où habite le bien.
Heureux qui tout à la vertu s'épreuve,
    Car à la fin, tout bien cherché, je treuve
    Que ce qui plait en ce monde n'est rien.[4]

First published in 1560 (A): [CXXVIII]. Variants from A.
Published in 1581 (I), pp. 322-323. No variants from I.
1. Amour va t'en: par mes yeux plus ne saute
3. De ranuerser la constance, que i'ai
6. Trop mal expert soudain ie te liurei
7. Suiuant l'erreur, & m'elognant du vrai

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1. For a similarly negative portrayal and farewell to love, see Desportes, Amours de Diane, I, ed. cit., I, 187, LXX, 'Voeu au dedain'. It should be understood that the poet is here rejecting impure earthly love, and recognises that through reason, which tempers desire and instills pure love, he may ascend to the Godhead. On this Platonic/neo-Platonic conceit, see supra, CCLXX, n. 3.
2. Vv. 1-8: the source is Ovid, Amores, III, xi, vv. 1-5:

    Multa diuque tuli: vitiis patientia victa est.
        Cede fatigato pectore, turpis amor.
    Scilicet adserui jam me rupique catenas,

Et quae non puduit ferre, tulisse pudet.
Vicimus, et domitum pedibus calcamus amorem.

Although Buttet paraphrases these sentiments liberally, vv. 1-2 seem to be a direct imitation of Ovid, v. 2.
3. See supra, LXXII, n. 4.
4. Vv. 13-14: directly inspired by Petrarch, Canzoniere, ed. cit., p. 3, I, vv. 12-14:

del mio vaneggiar vergogna è'l frutto,
e'l pentersi, e'l conoscer chiaramente
che quanto piace al mondo è breve sogno.

FIN

ΚΕΡΑΣ ΑΜΑΛΘΕΙΑΣ

AD BUTTETUM AMAL-

theam canentem.

Pallas,[1] Apollo,[2] Venus,[3] sophia, modulamine, flammis,

Ingenium, os, pectus, roborat, implet, adit.

Io. Gesseus.[4]

1. First published in 1575 (B).

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1. On Pallas, see supra, XVI, n. 9.
2. On Apollo, see supra, I, n. 5, 7, passim
3. On Venus, see supra, XVI, n. 3.
4. On Buttet's friendship with Jean de la Jessée or Gessée (1551-1596?) see supra, pp. 161-162, 173-174;

L'HYMNE DE VENUS A PIERRE DE RONSARD
GENTILHOMME VANDOMOIS. Imitation de Marulle.[1]

Asses belle Eraton,[2] vague tu te pourmenes,
Par adresse guidant te secoüées resnes,
Pendant qu'au trait de l'air le grand vuide azurant
4 Du haut Olympe[3] ouvert, libre tu vas courant.

Tourne, je te suppli, ta criante charrette,
Où la mere d'Amour[4] à ton gré te souhaitte.
Chere Muse,[5] vien-t'en jusqu'ici faire un tour,
8 Et qui niroit des vers à la mere d'Amour?

Ageance meintenant l'or de ta cheveleure,
Serrant d'un myrte[6] saint qui souëfvement fleure
Tes floccons anellés, & tes habis plus beaux
12 Soient de gemmes chargés, & d'Indiens joïaux.

Telle comme l'on dit qu'en la course premiere
Des choses, de Venus[7] la souveraine mere

1. Vv. 1-92 are a direct imitation of Marullus, Hymnorum, II, ed. cit., fols 70 r°-71 v°, VII, 'Veneri' (for the text, see infra, appendix 6). The dedication to Ronsard acknowledges his debt to Marullus, evident from about 1552 onwards, and reflected particularly in the Nouvelle Continuation des Amours of 1556. See Laumonier, Ronsard: poète lyrique, pp. 168, 534-553, 556 et passim. On Buttet's links with Ronsard, see supra, pp. 109, 112-115, 173 and XLVII, CCI.
2. On Erato, see supra, CXXII, n. 7.
3. On Mount Olympus, see supra, CCVI, n. 6.
4. Venus. See supra, XVI, n. 3.
5. On the Muses, see supra, I, n. 4.
6. On the symbolic significance of myrtle, see supra, CXLIII, n. 5.
7. On Venus, see supra, XVI, n. 3.

L'ample los, tu chantas, d'un archet doux sonnant
16 Et les dons que de grace elle nous va donnant.

Paravant ses beautés n'avoit l'oisive terre,
Les astres leur honneur, l'air engourdi grand'erre,
Des Zephyres[1] muets les soupirs ne rendoit,
20 Et encor'le poisson les ondes ne fendoit.

Du giron paternel, Cythere,[2] prenant cure
Des membres aveuglés de la povre nature,
Flatta les élemens, & d'un trettement doux
24 La premiere appaisa leur antique courroux.

Elle fit élever aux hauteines espaces
L'élement le plus pront: par art les terres basses
Au milieu surpendit, que d'eaux elle pressa,
28 Et d'air, puis par raison, tout contre-balança.

Adonq'en ce grand tour premier on vit reluire
Tant de signes au ciel: l'air d'aigus siflets bruire
Comença, admirant, par la voute des cieux,
32 Des grans freres ailés les assaux merveilleux.

Lors de monstres soudains la marine planeure
On voit loin bouïllonner, & de face meilleure

1. On the Zephyres, see supra, XXIV, n. 2.
2. On this epithet for Venus, see supra, CCXI, n. 2.

Et de nouvelles fleurs, la terre se couvrir,
36 Et ses plus grans beautés industrieuse ouvrir.

Desja voit-on par tout diverses trouppes prestes
De brebis, chevaux, beufs, d'oiseaux peints, d'autres [bestes,]
Pour humer ce beau jour de terre s'enlever,
40 Et des mottes qu'on voit çà, & là, se crever.

Mais des povres humains le nouveau populace,
(Bien que tout lasche encor), ja curieux s'amasse
Par doux flattans desirs, l'un à l'autre incités
44 De se joindre aux maisons, & compagnes cités,

Parmi lesquels Amour, vétu d'ailes legeres,[1]
S'en va accompagné des bendes de ses freres,
Finet pour faire à tous ses puissans traits sentir,[2]
48 Dont le plus asseuré ne se peut garentir.[3]

Soit qu'il lui vienne à gré ses pourmenades faire
Par les temples hauteins faits à sa Dame mere,[4]
Ou par l'humide ouvert du grand air soupirant,
52 Duquel sa chere vie un chacun va tirant,

1. On the traditional personification of love, see supra, XIII.
2. On love's darts and arrows, see supra, I, n. 8, III, n. 7.
3. On love's irresistibility, see supra, XIII, n. 3.
4. Venus. See supra, XVI, n. 3.

Ou bien qu'en échangeant ses venimeuses fleches,[1]
Les cueurs profond outrés de semblables famesches
Il lui plaise conjoindre, & le perdu printens
56 Des mortels, r'appeler en leurs nouveaux enfans.

La grand'mere[2] de tout de si lascive race,
Gaie s'éjouïssant, l'air de ses colombs trace,
Sogneuse revoiant or'les hauts Eriens,[3]
60 Et or'les gras honneurs des autels Cypriens.[4]

La terre rid, voiant arriver la Déesse,
La mer Carpathe aussi, puis l'air qui la caresse
Par les tendres soupirs d'un Zephyre[5] flattant,
64 Tant seulement s'en va, çà & là, siflottant.

Or aiant empesché de fleurs nouvelle-nées
En rond son sacré chef, les dances retournées
Divine elle conduit, & sous un beau pié nu
68 L'endroit où elle và, d'un bigarré menu,

Rebourgeonne de fleurs. L'alenante jovence
Suit tout en feu ses pas, & de mesme cadence
La libre Volupté, prodigue en ses efforts,

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1. On this conceit, see supra, I, n. 8, III, n. 7.
2. Venus. See supra, XVI, n. 3.
3. 'Eriens': adjective derived from Cypris, an epithet for Venus.
4. 'Cypriens': on this adjective, see supra, CXXII, n. 8.
5. See supra, XXIV, n. 2.

72 Et le trouppeau déceint des graces au gent corps.[1]

Par des épes rosiers, Mars,[2] tappi en cachette,
Intentif la regarde, & ensemble souhaitte
D'estre veu, & le creint, ensemble peu à peu,
76 Il s'en va, comme fait la cire aupres du feu.

Où est ton char, où est jadis ta lance aimée,
Bon guerrier, que te veut cette épesse ramée?
Car ton armet pesant t'est desja odieux,
80 Et la rose en ta teste à ton gré te sied mieux.

Elle aux plaisans tormens de ce Dieu qu'Amour donte
Plus belle apparoissant, de ce Dieu ne tient conte,
Feignant ne l'avoir veu, & fine va cerchant
84 De lui plaire, par ruse à son gré l'allechant.

Et or'tournant au bal, où gaie elle se rue,
Sa robbe rétroussant, fait voir sa gréve nue;
Or, feignant s'ageancer, dévoile son beau sein,
88 (Souhait des plus grans Dieux), puis le ferme
[soudein.]

Mais, ô Roine Venus,[3] en tout dorée race

1. Vv. 69-72: on this traditional portrayal of Venus and her retinue, see supra, C, n. 4.
2. On Mars, see supra, XVI, n. 7.
3. On Venus, see supra, XVI, n. 3.

Du haut pere tonnant,[1] vien-t'en ici de grace,
Et chassant de la nuit le sejour tenebreux,
92 Fai que j'entre en ton temple, humble rendant mes [voeux]

Avec ton cher Ronsard; là ta main nous décueuvre
Du grand monde animé l'admirable chef d'oeuvre,
Où tant de corps divers, mere, tu vas creant,
96 Sur qui ce peuple lourd est vainement béant.[2]

FIN.

ΚΕΡΑΣ ΑΜΑΛΘΕΙΑΣ

1. On this periphrasis for Jupiter, see supra, XII, n. 1.
2. On this conceit, see supra, XXII, n. 3.

Cet enfant Dieu qui porte traits & ailes,[1]
    Divin esprit estant de toi veincueur,
    Pour cher trophé là éleva ton cueur,
    Où il fait voir ses victoires plus belles.
Autour de toi, les Muses[2] éternelles,
    Tristes de voir en si heureux malheur[3]
    Meurtrir leur fils, honnorant ta douleur,
    Rendent par tout tes pleintes immortelles.
Ainsi Amour, Buttet, te vint saisir,
    Faisant ton dueil un immortel plaisir,
    Et t'esclavant te donne la victoire,
Car si par force il ne t'avoit blecé,
    Ta Muse n'eut si belle oeuvre tracé,
    Et de tes maux tu n'aurois tant de gloire.[4]

Virtutis sumus invidia.
Louis de Richevaux.[5]

First published in 1575 (B)

1. On the traditional portrayal of love, see supra, XIII.
2. On the Muses, see supra, I, n. 4.
3. On this antithesis, see supra, II, n. 12.
4. Vv. 5-14: see supra, XLVII, n. 5, LV, n. 3.
5. On Louis de Richevaux, see supra, p. 311, n. 1.

Comme chacun sent d'Amour la puissance,
    Mais à bien peu est donné le povoir
    De le connoitre, & vraiement sçavoir
    Sa Deité, & quelle est son essence,[1]
Divers amans font sourde nostre France,
    En la cuidant par leurs chants émouvoir,
    Mais en chantant l'amour tu ne fais voir,
    Docte Buttet,[2] autre qu'une excellence.
Arriere, arriere, ô corbeaux & corneilles,
    Qui de voz cris nous rompés les oreilles,
    Sans nul proufit vous, & nous, tormentant.[3]
Voici, voici, le beau Paphien cyne,[4]
    Qui joint au char d'Amour & d'Erycine,[5]
    Vollant au ciel, va leur gloire chantant.

Post fata quietus.

A. de Vigners.

First published in 1575 (B).

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1. Vv. 1-4: ideas recalling the Platonic/neo-Platonic notion that love permeates the whole universe, yet only those mortels with a philosophical soul are more susceptible to experiencing amatory frenzy; this is because the philosophical soul is devoted to the study and rationalisation of forms, and is consequently capable of apprehending the higher Ideal, of which all material forms are an inferior reflection. See Plato, Phaedrus, 248C ff; Ficino, Commentum cum summis capitulorum, ed. cit., p. 162 ff, XXIV ff.
2. 'Docte': on other instances where this adjective is applied to Buttet, see supra, p. 63.
3. Vv. 9-11: probably inspired by Pindar, Olympian Odes, II, vv. 86-88:

σοφὸς ὁ πολλὰ εἰδὼς φυᾷ· μαθόντες δὲ
λάβροι
παγγλωσσία, κόρακες ὥς, ἄκραντα γαρύετον
ἀντέ
Διὸς πρὸς ὄρνιχα θεῖον.

4. 'Paphien cyne': the swan is sacred to Apollo and a symbol of poetic excellence. See among others, Callimachus, Hymn to Apollo, v. 5; Horace, Carmina, II, xx. On the adjective Paphien, derived from Paphos, see supra, I, n. 10. Paphos was dedicated to Venus not Apollo, hence Vigners is deliberately fusing the two deities, and consequently what each of them represents, to create a symbol of love poetry.
5. Erycina, a surname of Venus, derived from Mount Eryx in Sicily, where there was a temple dedicated to her. See among others, Ovid, Metamorphoses, V, v. 363.
6. On Vigners, see supra, p. 173.

Tant que le Loir, Loire, Lesse, auront voie
    Enflant leurs cours à jamais non tari,
    Au Vandomois, en Anjou, en Savoie,
    Vivra Vandosme, Angers, & Chamberi.[1]
Par son Ronsard le grand Loir est cheri,
    Par son Bellai Loire fiere se dresse,
    Par son Buttet Lesse est faite Déesse.[2]
Qui a tant haut vostre gloire exaltée,
    Respondés-moi, ô Loir, ô Loire, ô Lesse?
    Cassandre,[3] Olive,[4] & la belle Amalthée.

In pace novi hostes.

Ian de Piochet, Seigneur de Sallin.[5]

First published in 1575 (B). Manuscript transcription in LBDC, Pyochet: livres de raison: vol: inventaire de mes titres, fol. 9 r°, under the title: 'A la louange de l'Amalthée du seigneur de Buttet'. No variants.

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1. Vv. 1-4: reference to the major towns nearest to the respective birthplaces of Ronsard, Du Bellay and Buttet. Ronsard is believed to have been born at the château de la Possonnière, near to the hamlet of Couture, on the banks of the Loire. Du Bellay was born at the château de la Turmelière, near to Liré on the Loire. On Buttet's birthplace, see supra, pp. 31-37.
2. Vv. 5-7: allusion to the frequency with which these respective rivers are mentioned in the poetry of Ronsard, Du Bellay and Buttet. On Ronsard's celebration of the Loir, see Silver, The Intellectual Evolution of Ronsard, I, 8-11; for Buttet's references to the Lesse, see supra, LXVII, n.2 and XC, n. 3.
3. On Cassandre, see supra, XLVII, n. 4.
4. Olive, the eponymous mistress celebrated in Du Bellay's 1549-1550 sonnet sequence.
5. On Pyochet, see supra, CXII, n. 2. On his insistance that his name should not accompany this epigram, see

supra, pp. 163-164.

APPENDIX 1

MUSES,[1] AFFIN QU'AVANT MA MORT S'ARRACHE
    MON NOM DE L'AVARE TOMBEAU
    SUR LE PARNASSIEN COUPPEAU,[2]
    A VOTRE HONNEUR CETTE OFFRANDE J'ATTACHE,
ET POUR GARDER QUE LA NUIT PLUS NE CACHE
    QUE FET VOTRE PRESTRE NOUVEAU,
    M'AVES ABBREVE DE VOTRE EAU.[3]
    JE VOUS SUPPLI QU'A CE COUP ON LE SACHE.
OR'QUE JE VA QUE A VOTRE SAINT AUTEL,
    CEIGNES MON CHEF DU LAURIER[4] IMMORTEL,
    QUI DAVANT MOI L'ENVIE ABBAISSE,
ET ANNONCÉS TOUTES PAR L'UNIVERS
    QU'HUMBLE ET DEVOT J'APPEN CES PETIS VERS
    AUX GRANS VERTUS DE MA PRINCESSE.[5]

Only published in 1560 (A), fol. [1] v°.

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1. On the Muses, see supra, I, n. 4.
2. On this image, see supra, I, n. 3.
3. For this conceit, see supra, I, n. 6.
4. On the laurel's symbolic significance, see supra, I, n. 7.
5. Marguerite of France, to whom the Premier Livre des vers was dedicated. See supra, CLXXIX, n. 3. Buttet has chosen to honour her in metrical verse. On Buttet's experiments in this genre, see supra, pp. 60, 109, infra, appendices 2, ll. 89-127 and 3.

APPENDIX 2

L'AUTEUR AU LECTEUR[1]

La priere plusieurs fois à moi fette par mes plus chers & familiers amis, à la fin m'a tant commandé, qu'outre ma deliberation, elle m'a, quasi comme par force, arraché des mains ces miens petis ouvrages, que j'ai achevés non à autre fin que pour les sacrer à la nuit & au perpetuel obli, recherchant plus en ceci le plaisir que je m'i donne (pour ne chanter qu'à moi, aux Muses, & à ceux à qui je les adresse), que l'applaudissement populaire, ni la faveur des grands.[2] Et encores que naturellement des mon enfance je me sente incité à la mesure de ces nombres,[3] qui n'entrent jamais en esprit mal né, le travail de la Muse depuis quelques tens m'avoit tant degouté, qu'il me sembloit rien ne m'estre moins necessaire que me mettre à faire des vers, considerant la perversité de notre siecle (en ceci autant déplorable qu'en plusieurs autres choses) estre si grande, qu'apres le

1. Le Premier Livre des vers, fols [120] v°-[123] r°.
2. See in particular Du Bellay's preface to the 1549 Olive, ed. cit., pp. 167-168: 'Quand j'ecrivoy' ces petiz ouvraiges (Lecteur) je ne pensoy'rien moins qu'à les exposer en lumiere: et me suffissoit qu'ilz fussent agreables à celle qui m'a donné la hardiesse de m'essayer en ce genre d'ecrire...Or depuis, ayant fait part de ces miens ecriz à quelques amys curieux de telles choses,...j'ay esté adverty que quelqu'un les avoit baillez à l'imprimeur.
3. See Du Bellay, preface to 1550 Olive, ed. cit., p. 45: 'par je ne sçay quelle naturelle inclination, j'ay tousjours aimé les bonnes lettres'.

long travail & continuel étude, mesme des plus excellens, bien souvent pour la recompense on n'en a
20 que le blame, la perte, & si de quelques uns la loüange, c'est tout. Qui est cause asses suffisante pour retarder les plus courageux. Je ne doute point que si les gentils esprits qui de ce tens ce [sic] sont montré au jour,eussent rancontré la faveur digne
25 de leurs merites, que nous n'eussions veu en France des Homeres, & Virgiles, & que l'antiquité n'eut plus usurpé tant de gloire sur nous.[1] Mesme pour avoir si bien commencé qu'au genre d'écrire que noz Poëtes ont touché jusques ici, il ne sont en rien redevables aux
30 anciens Grecs, ni Latins.[2] Mais puis qu'il faut que la vertu, au lieu d'estre reconnue, mandie la faveur de ceux qui la devroient supporter, je me crein fort que ne soions contreins de dire le dernier adieu aux Muses, qui si heureusement étoient venues habiter la
35 France. C'est peu de chose, ô Princes & Rois, que de se montrer courageux & hardi aux armes, que de rapporter mille triomphantes victoires de l'ennemi,

1. In particular, see Du Bellay, La Deffence, ed. cit., pp. 27-28,I, iii: 'nostre Langue...s'elevera en telle hauteur & grosseur, qu'elle se poura egaler aux mesmes Grecz & Romains, produysant comme eux des Homeres, Demosthenes, Virgiles & Cicerons'.
2. At first sight, Buttet seems to be denying a major Pléiade concept; eg. see Du Bellay's recommendation to imitate Greek and Latin poetry, La Deffence, ed. cit., p. 107 ff., II, iv. However, he is probably defending French poets against the accusation of slavish imitation. On the Pléiade's conception of imitation, see G. Castor, Pléiade Poetics: A Study in Sixteenth-Century Thought and Terminology.

que de ramplir tout le monde de ses faits, si on ne tache, (puisque ne sommes seulement nés pour nous), de faire apres soi étendre sa vertu si loin, que maugré l'obscure nuit, à la fin elle parvienne jusqu'aux successeurs, pour leur servir comme de flambeau & guide, se traçant une claire & perpetuelle memoire. Le pourroit-on mieux faire que par ce tant loüable étude des lettres?[1] Mais les sciences sont si difficiles & obscures (pour estre infinies), qu'elles ne viennent jamais à se manifester, si elles ne sont premierement appellées par la faveur des grands, sans l'aide desquels, ceux qui s' i amusent n'en rapportent pour tout le plus souvent que la repentance. Me mettant tout ceci au devant, & voiant le vent mal favorable à mon navire, j'étoi tout pret de retourner en arriere, & de prendre les armes pour le livre, sacrifiant tous les presents que les Muses m'avoient faits, à Vulcan,[2] à l'heure que la paix traittée entre les Princes Chrestiens[3] m'apporta je ne sçai quoi de meilleure esperance, qui du tout rompit la deliberation que j'avoi, étant bien asseuré

1. On this theme, see supra, L'Amalthée, LXXII, and n. 5.
2. Vulcan , god of fire, traditionally associated with the forging of arms, and consequently with war or soldiership. On the possible biographical significance of this allusion, see supra, p. 48.
3. Allusion to the treaty of Cateau-Cambrésis, signed in April 1559 by Henri III, Charles V of Spain, and Emmanuel-Philibert of Savoy. On Buttet's commemoration of the event, see supra, p. 85.

que ce qui en ceci retarde plusieurs de continuer
60 leur entreprise, ne me sçauroit en rien nuire, voiant meintenant si heureuse notre Savoie, que de joüir de la presence d'un Prince[1] si grand, qui de tousjours a eu en singuliere recommandation les lettres, ausquelles aiant bien été instruit d'enfance, ne cede
65 à Prince aucun de son tens. J'ajoute en ceci l'affection que tousjours leur a portée celle qui sus toutes les Princesses qui furent jamais à bon doit merite d'estre ditte LA SEULE MINERVE.[2] Que si à son occasion les Muses ont pris plaisir d'habiter en
70 France, devons-nous estimer rien moins qu'elles ne la suivent, & que ceux qui tâchent à s'emploier à leur vertueux exercice n'en rapportent & faveur & contentement? Toutes ces choses mises ensemble m'ont fet prendre si bon cueur, que si jusques ici j'ai
75 emploié quelques heures (ainsi que mon esprit de soi-mesme s'i acheminoit) à visiter, comme d'une gaieté de cueur, ces saintes Pierides, des meintenant je proteste, que d'une affection plus grande je les irei voir, je leur ferei la court, je les supplierei
80 si souvent, que j'espere à la fin povoir obtenir quelque lieu en leur bonne grace. Et meintenant, Lecteur, affin que je ne me montre ingrat de ce peu

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1. Emmanuel-Philibert, Duke of Savoy. See supra, L'Amalthée, CLXXIX, n. 3.
2. Marguerite of France. See supra, CLXXIX, n. 3. On her identification with Minerva, see supra, p. 212.

qu'elles m'ont donné, je t'ai assemblé tout ce que j'ai peu recouvrer de mes vers, lesquels, pour les
85 avoir nonchallammant delaissés, étoient perdus quant à moi, sans quelques uns de mes amis, & ceux à qui je les avoi adressé, qui, plus curieux que je n'étoi, à cette heure m'en ont fet part, esperant faire encores un volume aiant recouvré le reste.[1] Je ne doute point
90 que quelque Monsieur, le repreneur des euvres d'autrui, ne se veüille formaliser contre moi, de ce que je recherche une nouvelle poësie bien differente de l'accotumée, estimant du tout la langue Françoise (qui, suivant le naturel de ceulx de sa nation, a
95 tousjours été libre), ne povoir endurer un frein si rude, que de l'asservir aux mesures des anciennes langues. A cellui je direi ce petit mot en passant, que si les Latins eussent eüe cette opinion de la leur, nous ne la verrions aü jourd'hui si excellente,
100 ni tant de divins poëmes qu'ils ont. Ils ont eu quelquefois des rimasseries qu'ils laisserent aux vieux Faunes, & les chantoient comme nous faisons noz vaudevilles. Que si ils laisserent la feüille pour le fruit, qui nous doit empécher de faire le semblable?
105 De l'estimer étre impossible, ce seroit faire tort à

1. On this apparent nonchalance, see <u>supra</u>, p. 868, and n. 2.

notre langue,[1] & penser les autres esprits tels que le sien, avec ce que j'espere que le tens le nous fera connoitre, si les doctes deignent s'i emploier, car par un seul[2] l'achevement ne peut estre fet & quant à
110 ma part, j'espere te faire present d'une euvre entiere en divers especes de vers.[3] Ce pendant, affin que je ne fâche ton oreille du premier coup, je te donne pour arres le vers Sapphique,[4] par autre avant

1. In 1549, Du Bellay only thought it possible in the distant future; see La Deffence, ed. cit., p. 52, I, ix:'qui gardera notz successeurs d'observer telles choses, si quelques scavans & non moins ingenieux de cest aage entreprennent de les reduyre en art?'; similarly, in 1550, Ronsard refers to it hypothetically: 'S'il avient que nos modernes sçavants se vueillent travailler d'inventer des dactyles et spondées en nos vers vulgaires...' (Odes, ed. cit., I, 52).
2. Buttet considers himself the only pioneer of metrical verse. However, the idea is attested in France as early as 1497; see Chamard, Histoire de la Pléiade, IV, 136-137. Several of his contemporaries published metrical verse before the Premier Livre des vers: Jodelle, a distich in the 1553 edition of Magny's Amours, Nicolas Denisot, a poem in Pasquier's Monophile of 1555 and in his own Cantiques of the same year, Pasquier, an elegy for Ramus in 1556; see Pasquier, Recherches de la France, ed. cit., I, 731-732, VII, xi. Metrical verse was particularly developed by Antoine de Baïf, in the 1570s. On metrical verse in France, see Chamard, op. cit., IV, 136-145; R. Hyatte, 'Meter and Rythm in Jean-Antoine de Baïf's "Etrénes de poézie fransoeze" and the "vers mesurés à l'antique of other Poets in the late Sixteenth Century, BHR, 43 (1981), 487-508; P. Bonnifet, La Poésie vocale de Jean-Antoine de Baïf, in La Notion du genre à la Renaissance, pp. 263-278.
3. Possibly an allusion to his translation of Job, 'faitte en diversité de vers' (see supra, p. 314, ll. 84-85).
4. Pasquier recommends the Sapphic meter as particularly appropriate to French metrical verse: 'si nous avions à transplanter en notre vulgaire quelques vers Latins, il faudroit que ce fussent principalement ceux qui sont d'unze syllabes, que nous appellons tantost Phaleuces, tantost Saphiques. Il n'y a rien de si mignard que tels vers' (Recherches de la France, ed. cit., I, 733, VII, xi). On the use of Sapphic verse in 16th century France,

moi non mis en avant,[1] rymé à la mode accoutumée,
115 (chose si difficile que nul ne le sçait qui ne l'assaie), lequel j'ai fet expressement tumber par sons femenins,[2] car autrement ils ne povoient avoir grace, comme il est ainsi que toute langue a quelque particularité differente des autres, & ai treuvé à
120 ceux-ci estre bien seant, aux autres non. Davantage, pour complaire à quelques uns de mes amis, qui m'ont jugé trop superstitieux d'observer & les piés & la ryme, j'en ai fet qui seulement ont le son, encores que je ne leur en donne le nom ne le meritans, comme
125 sont 'Le Triomphal Retour de Boulogne',[3] l'ode au president Truchon,[4] au vent Zephyre,[5] à

see Hyatte, Meter and Rythm in Jean-Antoine de Baïf's "Etrénes de poézie fransoeze", pp.497-499.

1. This is corroborated by Daurat, Odes Latines, ed. cit., p. 169, XXII, vv. 81-82: 'Tu primus ausus Sapphica Gallicae/Aptare linguae plectra'; also, see Pasquier, Recherches de la France, ed. cit., I, 733 VII, xi; Laumonier, Ronsard, poète lyrique, p. 701, n. 1; Hyatte, Meter and Rythm in Jean-Antoine de Baïf's "Etrénes de poézie fransoeze", p. 498.

2. This prompts Pasquier to conclude that Buttet used Sapphic verse 'avec un assez mal-heureux succés'. Referring to the first strophe of Buttet's only known purely Sapphic poem, his ode 'A Apollon'(Le Premier Livre des vers, II, fol. 42 r°, IIII, vv. 1-4), he comments: 'vous y trouvez deux fautes notables. L'une qu'il fait l'E feminin long par la rencontre de deux consonantes qui le suivent: en quoy il s'abusoit: parce que cest E n'est qu'un demy son que l'on ne peut aucunement rendre long: l'autre que quand cest E tombe en la fin du vers, il n'est point compté pour une syllabe, comme il a voulu faire' (Recherches de la France, ed. cit., I, 733, VII, xi).

3. See Le Premier Livre des vers, II, fols 45 r°-46 v°, VII.

4. See Le Premier Livre des vers, II, fols 61 v°-62 v°, XVII.

5. See Le Premier Livre des vers, II, fols 71 v°-72 v°, XXIX.

Anne.[1] En outre, j'ai bien voulu interpreter certains mots, que j'ai enchassez dans mes poëmes comme precieuses reliques de l'antiquité, sans l'exposition
130 desquelz quelques lieux ne pourroient estre clerement entendus.[2] En l'ode seconde du premier livre, tu treuveras ce mot Naroues,[3] duquel usoient les anciens Gaulois, qui signifie les Parques, mot qui (encores qu'il ne soit plus des long tens en usage) toutefois
135 doit estre r'appellé, tant pour la reverence que nous devons à l'antiquité, que pour la majesté d'icellui, que je pense estre sorti du Grec υαρο & de βιος , signifiant comme diroit le Latin, mulgentes vitam. Je l'ai tiré d'un vieil romant rymé en ces
140 vers: 'Les Naroues ce malencontre/Lui avoient fillé si m'aist Dieux'.[4] J'ai encores treuvé Navondes ,(que nous disons en écorchant le latin Naiades), quasi voulant dire 'Navigant aux ondes', duquel j'ai usé en L'Amalthée, & en l'ode troisiesme du secon livre, &
145 encores de quelques-uns anciens, combien qu'ils se

1. See Le Premier Livre des vers, II, fols 66 r°-67 r°, XXII.
2. On this passage, reminiscent of Du Bellay, La Deffence, ed. cit., pp. 142-143, II, vi, and Buttet's use of language in the Amalthée, see supra, p. 227. On his language in the Odes, see Terreaux, Marc-Claude de Buttet et la langue poétique, pp. 183-195.
3. For a detailed analysis of Buttet's use of this word, see Abry, Des Parques aux fées et autres êtres sauvages, pp. 269-274.
4. Although this 'romant' cannot be identified, the Abrys believe 'son vieil roman rimé ne pourrait être au mieux que du XIIIe s' (Des Parques aux fées et autres êtres sauvages, p. 273).

soient changés comme navieres, pour navires, non sans l'imitation des plus doctes, qui, décrivant une chose antique pour la faire mieux sentir son tens, prenoient le vocable usité d'allors, comme en quelques endroits se voit dans Virgile; favon, vent soufflant de l'Occident, au levant, mot venu du Latin Favonius, qui autrement s'appelle Zephyre. Aussi j'ai tourné quelques motz propres,[1] comme Danas de Danaus, au patron de Menelas, Menelaus, de Narcissus j'ai dit Narcis, puisqu'ainsi vulgairement on nomme la fleur. J'ai inventé aussi plusieurs mots,[2] voulant m'aider de la licence que j'estime m'estre permise comme aux autres, pour mieux representer ma conception, combien que je le face autant modestement, & le plus à propos qu'il m'est possible comme troi-tétu pour exprimer le Latin triceps; desentraillé qu'on dit evisceratus, & plusieurs autres que tu trouveras lisant mes vers. Que si ilz te semblent durs (comme par ci d'avant aucuns que tu as ja receus), il faut éstimer que l'usage les pourra amollir, avec ta faveur, que je pense estre si bonne & equitable, qu'elle pourra accroitre l'industrie & de moi & de ceux qui tachent journellement à chercher

1. On this practice in the Amalthée, see supra, p. 274.
2. Buttet's optimism and pride concerning his neologisms recalls, and is possibly inspired by, Du Bellay, La Deffence, ed. cit., pp. 139-141, II, vi; see supra, p. 275. On Buttet's use of neologisms in the Odes, see Terreaux, Marc-Claude de Buttet et la langue poétique, pp. 189-192; on neologisms in the Amalthée, see supra, pp. 275-277.

les moiens pour t'estre plaisans & proufitables.

170 A DIEU

Je dedierei le troisiesme livre de mes vers à la hautesse de Monseigneur, là où j'espere loüer la vertu des plus illustres personnes de mon pais.[1]

1. On this work, see <u>supra</u>, p. 314, ll. 77-78.

APPENDIX 3

A JEAN D'AURAT
LIMOSIN

Tu me seras tousjours, mon divin d'Aurat,[1] Apollon,
Car tu m'es auteur en ce poeme nouveau.[2]
Lors que je vien à soner d'un luth doux chantre ma [Sapphon,][3]
Et que je pleure l'amour, o que ce nombre me plait!
Rymes à Dieu: bien tot viendront ces carmes ageancer
Les Charites,[4] Pallas,[5] Calliopée,[6] l'Amour.
Qui nie avoir les vieux non sans grand peine [recherché]
Ces nombrez, ces piedz, cette maniere des vers?
Enne,[7] le pere Latin, premier des Pegasides seurs[8]
Obtint du laurier celle coronne de pris.[9]
Puis vers mieux resonans vont feuiller, jaunir, & armer
Les bois, champs, guerriers, par le poëte Maron.[10]
Rien de sa main sortant jamais Nature n'a parfet
Sans que le tens i soit, comme le maitre de tout.[11]

Only published in 1560 (A), fol. [75] r°.

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1. On Daurat and his links with Buttet, see <u>supra</u>, p. 316, n. 3.
2. On Buttet's experiments in metrical verse, see <u>supra</u>, pp. 60, 109, appendix 2, ll. 89-127.
3. On Sappho, see <u>supra</u>, my text, LXVIII, n. 2.
4. On the Charities, or Graces, see <u>supra</u>, my text, III, n. 2.
5. On Pallas, see <u>supra</u>, my text, XVI, n. 9.

6. Calliope, muse of epic poetry.
7. Ennius (BC 239-169), father of epic poetry, author of the Annales.
8. Allusion to the Muses, who dwelt by the Hippocrene, founded by Pegasus; see supra, my text, I, n. 4.
9. See supra, I, n. 7.
10. Maro, cognomen of the poet Virgil.
11. On this theme, see supra, my text, LXXII, n. 4.

APPENDIX 4

IO. GASPARIS LAMBER-
ti Camberiani Ad. M. Claudio Buttetum[1]

Devotum superi cum genus inseris
Praescirent hominum, non revocabile
Fatorum rigidis conditionibus,
Ut lethi effugerent fortiter impias
Tot praeclara manus facta, superstitem
Virtutem exequiis non meritam mori
Iussere, & Lachesin[2] temnere luridam.
    Tunc celsi soboles Calliope[3] Iovis,
Musarumque;[4] chorus, colle bivertici[5]
Consedere, & acquis numina Delius[6]
(Quas pernix feriens edidit ungula)[7]
Insevit, cupidis non leve praemium,
Si qui Pierios[8] gloria quos movet

First published in 1560 (A), fols 75 v°-76 r°. Excluded from B.

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1. On Buttet's links with Lambert, see supra, XL, n. 1.
2. Lachesis, one of the three Fates.
3. On Calliope, see supra, appendix 3, n. 6.
4. On the Muses, see supra, I, n. 4.
5. 'Colle bivertici': on this periphrasis for Parnassus, see supra, I, n. 3.
6. 'Delius': periphrastic allusion to Apollo, whose birthplace was Delos. On Apollo's links with poetry, see supra, I, n. 7.
7. 'Acquis...ungula': on this periphrastic allusion to the Hyppocrene, see supra, I, n. 6.
8. 'Pierios...quos': periphrastic allusion to the Muses,

Tentabunt aditus saxa per ardua.

Hinc & cum superis bella Thyphoëa,[1] &

Audacem referunt fulminis impetu

Traiectum Enceladum, fortiaque;[2] Eius

Propter regna patris facta, potentibus

Vates carminibus iungere gloriam

Sudoris, pretium fortibus & bonis,

Quos non aequa premit sub teneris dies.

Heroas veteres, progeniem Deum,

Famae musa potens eripuit rogis.[3]

Quis non Maeonio Pergama carmine[4]

Sublata Argolicis iudicet ignibus?

Quis Anchisiade magnanimi ferum

Rivalem Tyberim sanguine resciat

Turbasse Illiaco? & non memorem sua

Gestare Arcadio funera baltheo

Confossum, Ausoniam cuspide Dardana

Et felix Latium non fine coniuge

Celsisse Aeneadis? Si foret addita

Iussae aeterna Pyre (proch scelus) Aeneis.[5]

Pelidae[6] Macedo cum tumulum feri

---

daughters of Pieros.

1. 'Bella Thyphoëa': periphrasis for Etna, under which the giant, Typhoeus, was buried, as a punishment for his rebellion. See infra, n. 2.
2. On Encelades, and this episode, see supra, XXXVII, n. 3.
3. For this conceit, see supra, LXXII, n. 5.
4. 'Maeonio...carmine': periphrastic allusion to Homer's Iliad (Homer was believed to be from Maeonia).
5. Allusion to Virgil's Aeneid.
6. 'Pelidae': periphrasis for Achilles, son of Peleus. See supra, IX, n. 1.

Praeclarum & cinerem cerneret impiger,
Felicem altisona Maeonis tuba
Suspirans retulit de Thetide[1] editum,
Olim iam metuens tot sua seculis
Gesta, oblivio ne caeca volucribus
Auferret, celebri vate carentia.

Sed dignos meritis carmina laudibus
Dum cantata beant, ad Iovis aurea
Non ingrata suum limina perferunt
Autorem, comite & vindice gloria.

Haec & quae facili numine Delphicus[2]
Ad maiora vocans exeruit suis,
Te Buttete lyram pectine eburneo
Pulsare, & fidibus carmina consonis
Dudum aptare iubent,[3] mox cinere invido
Scintillam immerito promere conditam,
Quae seris patulas forte nepotibus
Umbras magna dabit, quas neque Iuppiter,
Quas nec regna necent Ennosigeïa,[4]
Quas olim aspiciens advena territus
Haec dicet patriae praestitit Allobrox.

Felices nimium o ter, & amplius,
Quos ventura ferent secula laudibus,
Ut fati exiguum carmine terminum

---

1. Thetis, Achilles's mother.
2. 'Delphicus': periphrasis for Apollo, to whom the town of Delphi was sacred.
3. Allusion to Buttet's two books of odes, published in the Premier Livre des vers.

In ventura procul tempora prorogent.

FINIS

APPENDIX 5

Bien que n'aiant outragé la lumiere
De tes vertus, ta cruelle beauté
Donne l'assaut à ma grand'loiauté,
Prenant à tort mon ame prisonniere.
Je ne sauroi tourner visage arriere
Comme un coüard, du combat écarté:
Ains mes desirs ensuivront ma bonté,
Qui au davant portera la banniere.1
Je me ren tien, mais si ne veu-je pas
Que je sois veu si debile aux combas,
Que sans honneur je coure en guerre telle.
Et ne me chaut à la parfin de choir
Sous ta rigueur, mais que je face voir
Que je suis mort en bien juste querelle.[1]

First published in 1560 (A): [LXXVII]. Excluded from B.

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1. On the allegorisation of love as a combat, and the lover's willing surrender, see <u>supra</u>, X, n. 1, 5.

APPENDIX 6

VENERI[1]

Iam sat huc illuc Erato vagata,
Arte concussas moderante habenas,
Dum per & tractus & inane Olympmi
Curris apertum.
Flecte vocales agendum quadrigas
Sancta quà vocat genitrix Amorum.
Flecte, quis neget genitrici Amorum
Carmina danda?
Nunc & auratos benè pone crines,
Tortulum myrto cohibente cirrum.
Nunc & Eois opibus grauatas
Indue vestes.
Qualis exortu, seriéque prima
Diceris rerum Veneris parentis
Donáque, & largas cecinisse blando
Pectine laudes.
Antè nec terrae facies inerti
Nec suus stellis honor, & sine vllis
Aura torpebat zephyris, sine vllis
Piscibus vnda.
Prima de patris gremio Cythere
Caeca Naturae miserata membra,

1. Marullus, Hymni, II, ed. cit., fols 70 r°-71 v°; for Buttet's imitation of this hymne, see supra, 'Hymne de Venus à Pierre de Ronsard'.

Soluit antiquam minimùm pigendo
Foedere litem.
Illa supremis spaciis remouit
Lucidum hunc ignem, mediasque terras
Arte suspendit, pelagusque, molles
Inter & auras.
Tunc & immenso micuêre primùm
Signa tot coelo, & sua flamina aër
Coepit, admirans volucrum proterua
Proelia fratrum.
Tunc repentinis freta visa monstris
Feruêre, & noua facie, nouoque
Flore, diffusos aperire tellus
Daedala vultus.
Iam greges passim varios, boúmque ar-
Menta, iam pictas volucres, ferásque
Surgere emotis erat hîc, & illic
Cernere glebis.
At virûm quàmuis etiam labante
Aegra plebs genu, meditari & urbes
Tectaque, & iam tum sociorum amicos
Iungere coetus.
Quos ferox inter medios Cupido
Acer it fratrum comitante turba,
Callidus quondam petiisse certa
Quémque sagitta.
Seu libet magnae genitricis alta

Templa, semota peragrare cura,
Seu procellosae per aperta vitae
Flectere gressum,
Siue mutato iaculis veneno,
Mutuis tactos penitùs fauillis
Carpere, & gentis breue ver, parata
Prole nouare.
Ipsa Lasciuo Venus alma partu
Laeta, nunc iunctis vehitur columbis,
Eriósque altos, & optima Cypri
Templa reuisens.
Ridet & Tellus veniente Diua,
Carpathi & rident freta, nec sereno
Sibilat coelo, nisi blandientis
Aura Fauoni.
Nunc nouis sanctum caput impedita
Floribus, plausásque leuis choreas
Ducit, & passim violis scatentem
Ter pede nudo
Concutit terram: sequitur iuuenta
Feruidum spirans, sequitur Voluptas
Prodiga, & zonis Charitum renidens
Turba solutis.
Spectat occulto latitans roseto
Mars pater, simúlque cupit videri
Et timet, simul velut igne cera ex-
Vdat, abitque.

Nunc vbi currus? vbi amica quondam
Hasta? quid tecum bone dux, roseto?
Nempe iam sordent galeae, aptiorque,
Crinibus herba est.
Illa tormentisque, Deique amore
Pulchrior, quàm dissimulat videre,
Hoc magè occulta placuisse quaerit,
Callida, ab arte.
Et modò suras teretes reducta
Veste, dum saltat studiosa nudat,
Et modò pectus retegit, statimque
Claudit eburneum.
Sed, Venus regina Iouis propago
Aurea, huc adsis precor, & maligna
Nocte discussa, tua da beata
Visere temple.

INDEX OF PROPER NAMES

The numerous, often periphrastic, references to Cupid have not been included in the following index. Where Buttet has used periphrasis, I have given cross-references to other instances where the same person or place is alluded to. All geographical nouns are indicated in capital letters, except where they are used periphrastically to refer to a person (eg. Cythere, periphrasis for Venus, Macedonien, periphrasis for Alexandre). The names included in the 'Hymne de Venus' are prefixed by the abbreviation HDV. Reference is not made to the poems by Daurat, De la Jessée, Piochet, Richevaux, and Vigners.

Abydien, au jeune A., VII, v. 1; see infra, Leander.
ACHERON, LX, v. 10.
Achille, IX, v. 1; CCI, v. 2; CCXCVI, v. 4.
Acrise, CLV, v. 5.
Acrisienne, l'A., CCXIII, v. 13; see infra, Danae.
Adon, CXCIII, v. 13; see infra, Adonis.
Adonis, CII, v. 14; see supra, Adon.
Agenoride, l'A. belle, XII, v. 8.
Ajax, CCI, v. 2, n. .
Alexandre, LXXIII, v. 5; CLXXXI, v. 4; see infra, Macedonien.
Alcide, CCXII, v. 5; see infra, Hercule.
ALPHEE, CCLV, v. 1.
Amalthéé, XIV, v. 1; XX, v. 9; XXXIX, v. 12; LVIII, v. 9; LXVI, v. 11; CLI, v. 5 ; CLIX, v. 10; CLXX, v.5; CXCII, v. 1; CCXXIX, v. 6 ; CCCXX, v. 10.
Anaxarque, CCCX, v. 7.
Andromaque, CLXIX, v. 13.
Andromede, la belle A., CCXIII, v. 14.
ANGLETERRE, CXXXV, v. 1.
Anne, [Anne d'Este], CXC, v. 11.
Anté, CXVII, v. 14.
AONIE, CCXLI, v. 4; CCCII, v. 9.
Apelle, XXXV, v. 1; CCCVII, v. 9.
Apollon, CXIX, v. 4; CXLII, vv. 4, 11; CCXXXIX, v. 3; see infra, Phoebus.
Aquilon, CLXXVII, v. 4; CXCVI, v. 5.
Archimedienne, ta main plus qu'A., XLV, v. 11.
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Artemise, CCVII, v. 1.
ASCREAN, l'A. I, v. 4.
Atalante, CXVII, v. 14.
ATHENIENNE, la sage A., XXI, v. 9; l'A., CLVII, v. 6; see infra, Pallas, Tritonienne.
Atile, CV, v. 1.
ATLANTIQUE, CXXXIV, v. 5.
Atrides, CCI, v. 1.
Aube, CCXI, v. 6; see infra, Aurore.

Aurore, VIII, v. 4; XVI, v. 2; XXVIII, v. 7; LXIV, v. 3; CLXXX, v. 1; CCX, v. 12; CCXXIX, v. 13; CCCII, v. 3; CCCXIII, v. 9; see supra, Aube.
AVIE, [Madruce, Conte d'A.], CCLVI, v. 6.

BABYLONE, CLIII, v. 2.
Babyloniens [people], LXXVI, v. 2.
Baccant, CCL, v. 5.
Bacchus, CCXVIII, v. 1; see infra, Bromien, Evan.
Baïf, [Jean-Antoine de], CCXXXIX, v. 3.
Belide, CCC, v. 9.
Belleau, [Remy], CVII, v. 9.
Bellerophon, CCXLI, v. 4.
Berenice, CXCVII, v. 7.
Berol, CCLVII, v. 11.
BICESTRE, CXXXI, v. 4.
BLOIS, XCIX, v. 6; CLVII, v. 1.
Bochet,[Pierre Maillard, Baron of Bouchet], CCLXXIV, v. 2.
Bourbon, CXXIX, v. 14.
Bromien, CCL, v. 6; see supra, Bacchus; infra, Evan.
Buttet, [Marc-Claude de], XXXIX, v. 9; CLI, v. 6; CLXVIII, v. 10; CCXXIV, v. 1;

Caliston, CCII, v. 6.
Capricorne, V, v. 7.
Caron, CCXXXI, v. 11.
CARTHAGE, CCIV, v. 11.
Cassandre, XLVII, vv. 10, 12.
CARPATHE, HDV, v. 62.
Caton, LXXIII, v. 10.
Cerbere, LXI, v. 10.
Ceres, LI, v. 10; CXIII, v. 1.
Charles,[Charles-Emmanuel, Duke of Savoy], CLXXIX, v. 3.
CHARTRES, CLXIX, v. 9.
Chimere, LXII, v. 8.
Christ, CXXVII, v. 13.
Circe, LX, v. 1.
Clion, I, v. 2; CCXLV, v. 9.
Clytie, XIV, v. 12.
COCYTE, LXIX, v. 14.
COLCHIDES, CXVII, v. 13.
COLCHOS, CCXII, v. 4.
Conon, CXCVII, v. 5.
Coudrei,[Amé or Amed du Coudray], CCXCI, v. 12.
CRETE, LIII, v. 14; CCII, v. 11.
Cynthie, CXXI, vv. 1, 11; see infra, Diane.
Cyprienne, la C., CXXII, v. 13; see infra, Cypris, Cythere, Venus.
Cypris, XVI, v. 3; XXI, v. 11; LXIV, v. 2; XCIX, v. 11; CXIV, v. 2; CXV, v. 14; CXLII, v. 3; CXLIII, v. 3; CXCIII, v. 3; see supra, Cyprienne; infra, Cythere, Venus.
Cyclope, CII, v. 1; Cyclopes, XCIX, v. 10.

Cythere, CCXI, v. 5; CCXCVIII, v. 12; HDV, v. 21; see supra, Cyprienne, Cypris; infra, Venus.

Danae, XII, v. 12; see supra, Acrisienne.
Danas, CLXIII, v. 12.
DANUBE, CCXXXIII, v. 14.
Daphne, CLXIII, v. 9.
DENYS, Saint D., CLVII, v. 8.
Desautels, [Guillaume], CLXXV, v. 2.
Diane, XVI, v. 6; XXXIX, v. 10; CCXI, v. 7; CCXXIX, v. 4; see supra, Cynthie.
Didon, CCIV, v. 1; see infra, Elise.
Dieu, LV, v. 2; LIX, v. 12; XCIII, v. 9; CXXIX, v. 12; CXXXVI, v. 5; CLVIII, v. 9 (var.); CCXXIV, v. 14; CCXXXV, v. 3; CCXXXVI, v. 13; CCXLII, v. 12; CCLI, v. 3; CCLXX, v. 12; CCCXV, v. 9; CCCXIX, v. 1; CCCXX, v.11.
Dubellai [Joachim], LXXXV, vv. 3, 13; CLXXV, v. 5.

Echo, CXI, v. 5; CXXIV, v. 4; CLX, v. 13 (var. : Echon)
EGEE, LIII, v. 1.
Elise, CCIII, v. 4; see supra, Didon.
Emanuel, [Emanuel-Philibert, Duke of Savoy], CCIX, v. 10; CCLVII, v. 11; CCLXXIV, v. 3.
Encelade, XXXVII, v. 6.
Enée, CLXIII, v. 10.
Enion, CXXIX, v. 7.
ENTREMONS, CCXLV, v. 14.
Eole, CCXIII, v. 4; CCLXXII, v. 5.
Eolides, CLXI, v. 1.
Epimethée, CCCIII, v. 5.
Eraton, CXXII, v. 11; HDV, v. 1.
Eriens, HDV, v. 59.
Esope, CCXXI, v. 9.
Espinai,[Charles d'], CXLIII, v. 11.
ETNE, XXXVII, v. 14; LXXXVIII, v. 9; CXCIII, v. 8.
EUROPE, CXXVII, v. 2.
Evan, CLXXXIII, v. 2; see supra, Bacchus, Bromien.

Faunes, CXXV, v. 2.
Favon, CCXIV, v. 2; see infra, Zephyre.
Felise, LXXXVII, v. 1; CXXXVI, v. 11; CXLI, v. 1.
Flore, LXIV, v. 2.
FRANCE, XXXI, v. 5; LVI, v. 3; LVII, v. 1; LXXXV, v. 4; CV, vv. 2, 9; CVII, v. 4; CX, v. 4; CXVIII, v. 4; CXXIII, v. 13; CXXVII, v. 1; CXXVIII, v. 5; CLVII, v. 3; CLXXI, v.v. 1, 6, 13; CLXXXVII, v. 14; CLXXXVIII, v. 2; CXC, v. 1; CXCIX, v. 8; CCV, v. 9; CCXXV, v. 9; CCXXXIX, v. 11; CCLXXI, v. 9; CCLXXIII, v. 11; CCLXXV, v. 13; CCXCVIII, v. 12.
François [people], LXVIII, v. 2; CCI, v. 7; CCV, v. 9 (sing.); CCLXXIII, v. 2 (sing.); CCLXXV, v. 2.
François [I], CXXV, v. 6.
Furie, CCXX, v. 12.

GANGE, CXCIX, v. 2.
GAULE, CXXIX, v. 8; see supra, FRANCE.
Gaulois [people], CLIII, v. 5; see supra, François.
GENEVE, CCLI, v. 1.
Geneve, Prospere de Geneve, CCLV, v. 6.
GERMAIN, Saint G., CIX, v. 4.
Grace, C, v. 7; III, v. 1 (pl.); LXXXV, v. 10 (pl.).
GRECE, XXXV, v. 4; CXLVI, v. 14; CCLV, v. 1; see infra, Thrace.
Grecs [people], XVIII, v. 8; CXXVIII, v. 2; CCCXI, v. 12 (sing.).
Gorgone, CCLXVIII, v. 7.
Gyge, CCXLI, v. 3.

Hebé, CCXXVIII, v. 6.
Hecate, LXXXVII, v. 9; CXLI, v. 12.
Hecube, CLXIX, v.
Heleine, CLXIX, v. 13.
HELICON, CCLXVII, v. 8.
Henri [II], CXXVIII, v. 6.
Henri [III], CCLXXV, v. 14.
Henriette [of Nevers], LXXI, v. 1.
Hercule, CXXIII, v. 10; CLIII, v. 7; CXCIII, v. 9; CCXLIV, v. 2; CCCXVIII, v. 6.
Herebiennes, XCVII, v. 3.
Heriphile, CXLI, v. 2.
HERME, CCCII, v. 2.
Hesperides, CXVII, v. 12; CCXIV, v. 7.
Homere, , XVIII, v. 6; LXXIII, v. 8; CCXLV, v. 5; CCXCIX, v. 9.
Hydre, CXXVII, v. 12; CCCXVIII, v. 7.
Hymen, CCXLI, v. 12.
HYMETTE, CCVI, v. 2.
HYPPOCRENE, XI, v. 1.

IDALIE, CCXXVIII, v. 1.
Iliade, CCLVIII, v. 14.
ILION, CCCV, v. 4.
INDE, XXIV, v. 5.
INDOIS, CLXXV, v. 3.
Iris, CXVII, v. 7.
ISERE, CCXCVIII, v. 13.
ITALE, XXI, v. 1.
Ixion, CXLV, v. 7.

Janet, XXXV, v. 2; LV, v. 1.
Jesus, CCCXVI, v. 11.
Jodelle [Etienne], CXXVIII, v. 1.
Jovien, CC, v. 3.
Junon, XVI, v. 9; XLVIII, v. 4; LXXIX, v. 2; CXLVI, v. 10; CLXXX, v. 11; CCXI, v. 8.
Jupiter, XII, v. 9; LI, v. 5 (var.); CXCI, v. 9.

Laerte, CCCXI, v. 1; see infra, Laertien, Ulysse.

Laertien, IX, v. 6; see supra, Laerte; infra, Ulysse.
Lambert, [Jean-Gaspard? Claude?], XL, vv. 3, 8; CXII, v. 1 (var.); CCXXIV, v. 1.
LATMIE, LXV, v. 13.
Laure, XXIX, v. 5.
Leandre, VII, v. 14; CCCV, v. 5; see supra, Abydien.
LERNE, LXII, v. 8.
LESBE, LXVIII, v. 2; CCLX, v. 3.
LESSE, LXVII, v. 1; XC, v. 6.
LETHES, LXXXIII, v. 5; CCXXXIV, v. 13.
LIBYE, CCC, v. 1.
LOUVRE, XCVI, n. 9; CIX, v. 5.
Lucrece, X, v. 1 (var.); LXXIII, v. 11.
Lycambe, XCVII, v. 10.

Macedonien, CCCII, v. 4; see supra, Alexandre.
Madruce [Count of Avie], CCLVI, v. 6, 13; see supra, AVIE.
MALTE, CCXXV, v. 2.
Marguerite, XL, v. 13.
Marguerite [Duchess of Savoy], CXC, v. 14; CCX, v.3.
Marphise, XCVI, v. 1.
Mars, XCIII, v. 11; CL, v. 8; CLXXIX, v. 5; CCI, v. 7; CCLV, v. 9; CCLVII, v. 8; CCLVIII, v. 10; HDV, v. 73.
Marsye, CCL, v. 13.
Martignac, LVII, v. 10.
Martigue [François of Luxemburg], CLXXI, v. 2.
Marvoisie, , CLXXXIII, v. 12.
Mausolée, CCVII, v. 13.
MEANDRE, XXV, v. 1.
Medée, CCXII, v. 3.
Medusien, CCXXXIV, v. 2.
Mégere, CLV, v. 4.
Melline, CCXXXIX, v. 8.
Mellusine, LXI, v. 8.
Memoire, XLVII, v. 3.
Mercure, XXXIII, v. 1; LXXIX, v. 10; CCXLI, v. 10.
Miquel l'ange, LV, v. 10.
Minerve, CXVIII, v. 8; CCXI, v. 6; CCXXXIX, v. 9.
MITYLENE, CCLX, v. 10.
Morphée, CXXXVI, v. 7.
Muse, XXIII, v. 14; XLVII, vv. 11, 13; LXXI, v. 12; LXXII, vv. 12, 13 (pl.); LXXIII, v. 7 (pl.); LXXXV, v. 14 (pl.); XCVII, v. 2 (pl.); CIII, v. 13 (pl.);CXXIV, v. 8; CXXVIII, v. 4; CXLII, v. 2 (pl.); CXCI, v. 3 (pl.); CCX, v. 6; CCXXVII, v. 14 (pl.); CCXXXIX, v. 12; CCXLIX, v. 12; CCLVI, v. 11; CCLVII, v. 13 (pl.); CCLXVII, v. 8 (pl.); CCLXXIV, v. 10;CCXCIX, v. 9; HDV, v. 7.
Myde, CCL, v. 1.

Nature, CXIV, v. 10; CXVII, v. 10; CL, v. 9; CLVI, vv. 1, 12; CLXXXI, v. 3; CCLXIX, v. 5; CCLXXVI, v. 9.
NEMOURS [Jacques, Duke of], CLXXXVIII, v. 9.
Neptune, LI, v. 11; CCI, v. 11.

NESLE, CIX, v. 3.
NEVERS [Henriette, Duchess of], LXXI, v. 10.
NIL, LXXXVIII, v. 10; CLXXV, v. 3.

OCEAN, LXXVII, v. 11; CXXXV, v. 4.
OETE, CXCIII, v. 11.
OLYMPE, XXXVII, v. 2; HDV, v. 4.
Olympien, grand, CCLIV, v. 9; see supra, Jupiter.
Omphale, CCXLIV, v. 1.
Orion, CCXIII, v. 1.
ORLEANS, CLVII, v. 4.
Orphée, CVII, v. 12.
ORQUE, CCXXVI, v. 11; CCLXIX, v. 14.
OSSE, XXXVII, v. 2.

Pallas, XVI, v. 10; XC, v. 5 (var.); CL, v. 4; see supra, Athenienne.
Pan, LVIII, v. 4.
PAPHOS, LXIII, v. 14.
PARE, CXIV, v. 1.
Paris [prince], CXLVI, v. 9.
PARIS [city], CXXVIII, v. 3; CLI, v. 7; CCXXXIX, v. 10.
PARNASSE, CCXLV, v. 7.
Parque, CLVIII, v. 11; CCXV, v. 8; CLXIV, v. 12 (pl.); CCXXXIV, v. 11 (pl.).
PAUD, CLXXXIX, v. 4.
Peletier [Jacques Peletier du], CCLXVII, v. 4.
PERSES, CCLXI, v. 1.
Phaeton, CLXI, v. 8.
Phaon, LXVIII, v. 12.
PHASE, CCXII, v. 3.
Philelphe, LXIII, v. 13, CXXXVI, v. 1.
Philomele, CXXIV, v. 2.
PHLEGETON, LXIX, v. 14.
Phoebe, CCLXII, v. 2; see supra, Diane.
Phoebus, XVI, v. 1; XC, v. 2; CIV, v. 2 (var.); CVII, v. 14; CXLII, v. 4 (var.); CXLV, v. 10; CCLX, v. 6.
Pierre, Saint, CXXX, v. 5.
Piochet [Jehan de], CXII, v. 1.
Platon, LXXIII, v. 9; CCXXIII, v. 3.
Pluton, LXI, v. 10; LXIX, v. 11; CXLI, v. 13; CCLXXII, v. 3.
Polyxene, CCXCVI, v. 3.
Promethée, XVII, v. 10; CCCIII, v. 1.
Prospere de Geneve, CCLV, v. 6.
Prothée, CXVII, v. 6.
Pygmalion, XXXV, v. 13.
Pyrithoe, CCXII, v. 7.

Raphael, LV, v. 10; CCIII, v. 2.
RHOSNE, LXVII, v. 2; LXXI, v. 9; CLXXXIX, v. 4; CCLI, v. 2.
Romains [people], XVIII, v. 8; LXXIII, v. 10.
ROME, CLIII, v. 10.

Ronsard, XLVII, v. 2; CCI, v. 5; HDV, v. 93.

SAINT DENYS, CLVII, v. 8.
Sainte, CLXXV, v. 1.
SAINT GERMAIN, CIX, v. 4.
SAONE, CCLI, v. 5.
Sapphon, LXVIII, v. 4; CCLX, v. 12.
SAVOIE, CLXXI, vv. 1, 5, 12; CXC, v. 8; CCXXV, v. 9.
SCYTHES, CLXXV, v. 3.
SCYTHIE, XVII, v. 2.
SEINE, XXV, v. 5; XXIX, v. 10; XLIII, vv. 2, 9; XCI, v. 5; CIX, v. 3; CXIX, v. 12; CLI, vv. 5, 12; CCXLI, v. 8; CCLXI, v. 4; CCLXV, v. 1.
Seissel, CLXXI, v. 2.
Semele, CCLIX, v. 1.
Septentrion, CXXXV, v. 3.
Sereine, LXXIV, v.11; CCCXI, v. 10.
SIENNE, XCVI, v. 2.
Solon, CCXCI, v. 9.
SPARTE, XII, v. 4; LXXVI, v. 8;
STYX, LXIX, v. 14; CCLIX, v. 5.

TAGE, CCCII, v. 2.
Tantale, CCXX, v. 10.
TARTARE, CCV, v. 9.
TEMPE, CCXXXIII, v. 13.
Tethys, CXCIII, v. 4; CCXI, v. 7; CCLXII, v. 7; CCXCI, v. 3.
Thamyre, XLVIII, v. 1.
Thalie, CCLX, v. 12.
Thésée, CCXII, v. 7; CCLXXVII, v. 10.
THESSALIE, CCXXXIII, v. 13.
THRACE, XVI, v. 7; CXCVII, v. 4; CCLXVII, v. 12; see supra, GRECE.
Tiard [Pontus de], CLXXV, v. 6.
Tisiphone, LXI, v. 12.
Titan V, v. 7; LXXVII, v. 3.
Titon, CLXXX, v. 2.
TOURS, CLVII, v. 3.
TREISERVE, CXCVIII, v. 1.
TRINACRE, XXXVII, v. 5.
Tritonienne, la, CCLVI, v. 4; see supra, Athene, Athenienne, Pallas.
TROIE, IX, v. 3; CCI, v. 3.
Troile, CCXCVI, v. 5.
Turc, CCXXV, v. 1.
Tydide, XXXI, v. 10; CCI, v. 2.
Typhon, CXXXVII, v. 4.

Ulysse, CCI, v. 2; see supra, Laerte, Laertien.

Valois, CCLXXV, v. 7.
Venus, XVI, v. 3 (var.); LXV, v. 6; XCIII, v. 12; CXLII, v. 3 (var.); CXLIII, v. 14; CL, v.14; CCXXVI, v. 1; CCLX,

v. 8; HDV, vv. 14, 89;see supra, Cypris, Cythere.
Virgile, XVIII, v. 7.

Zephyre, XXIV, v. 4; XXXVIII, v. 5 (pl.); CIV, v. 3 (pl.); CCLII, v. 5; HDV, vv. 19, 63.

GLOSSARY

For the full titles of the authorities referred to in this glossary, see the bibliography. Where the work of more than one author is referred to, the respective titles are given below to avoid confusion.

s'abattre (CII, v. 12): to sag.
aboi (CXXIV, v. 7; CLXII, v. 8): bark, barking.
abimer [intrans.], (XXXVII, v. 4; CCLXXXIV, v. 8): to be swallowed up, to be destroyed (see Huguet, I, 12); [trans.], (XCVII, v. 7): to plunge something down into.
abusé, être a. sur qch (XXVII, v. 13): to be deceived by sthg.
accointance (LXXIX, v. 9): acquaintanceship, company.
accointer, s'a. qqn (CCLVIII, v. 8): to accompany; s'a. à qqn (LXXIII, v. 7): to get to know, to grow familiar with s.o.
accoller (LIV, v. 12; CLXV, v. 7; CXCVI, v. 3 et passim): to embrace.
accomparé (CCLXXXI, v. 3): compared.
accomparer, s'a. à qqn/qqch (CXCIX, v. 4): to compare oneself to s.o/sthg.
accorder, a. la guerre (CCLXXXII, v. 5): to declare war.
accort (XXX, v. 6; CCLVI, v. 3): led, induced (italianism)
accosté, être a. de qqn/qqch (CCXXI, v. 2): to be near to s.o/sthg.
accouardi (CLIII, v. 11): that which has become cowardly.
accoulper (XXXVIII, v. 7): to blame (see Huguet, I, 43).
accoup (XXVII, v. 3; XXXVII, v. 5): suddenly, all at once. Also see infra, coup.
accourager (CLIX, v. 8; CCXLII, v. 13): to encourage.
accoutrement (CCLXXXIX, v. 7): clothing, attire.
accoutrer, s'a. de qqch (XXIII, v. 8): to adapt, accommodate o.s. to sthg (see Huguet, I, 46).
accroupi (CCXXII, v. 9): motionless (see Huguet, I, 50: 'qui est dans un état de stagnation, d'immobilité').
adextre (CII, v. 5): graceful, agile, deft; (CXXXI, v. 8): swift (latinism, derived from dexter; see FEW, III, 62).
adonq (I, v. 9; CXV, v. 12; CLXVIII, v. 9 et passim): then.
adresse (CL, v. 1; CCCVII, v. 7; HDV, v. 2): gracefulness; (CCXXI, v. 9): diplomacy.
adverti (CXXI, v. 8): aware.
affamer, s'a de qqch (XXXIV, v. 4): to grow hungry for sthg (hapax, not mentioned by FEW etc.; probable italianism, derived from affamarsi).
affermer (CCXXV, v. 10): to assure.
affoulé (CCLII, v. 12): wounded, hurt.
affreur, avoir a. de qqn/qqch (CXLIX, v. 8): to be afraid of s.o/sthg; (CCCXVI, v. 9): source of fear (see Huguet, I, 108; possible hapax).

ageancer (HDV, vv. 9, 87): to arrange
aguet, d'a. (XXXIII, v. 4): lying in wait, in ambush.
ahi (XXIII, v. 1): alas.
aigreur (XVII, v. 12): masc.; var. (A), fem.
aigu, en a. (CCXLIII, v. 5): in a fine line.
ainçois (XXI, v. 6; XXXVI, v. 6; LVI, v. 2, et passim): but rather.
ains (XXXVII, v. 10; XLVII, v. 11; CCVI, v. 3): but rather; ains que (LXXIX, v. 12): before.
aisseul (XLII, v. 11): one of the poles on which the earth is turned.
alectoire (LXXXIII, v. 14): large,crystal coloured stone, sometimes found in a cock's maw.
allanguir (CVI, v. 4): to make languish, pine or waste away.
allechans (CXCVIII, v. 3): attractive.
allecher (II, v. 5): to entice, attract.
allegeance (CXX, v. 11): comfort, relief.
allegrer (LII, v. 11; CLXXVII, v. 2): to delight, thrill (see Huguet, I, 163); s'a. (CLXVII, v. 11): to be delighted, thrilled.
allonger (CLVIII, v. 10): to prolong.
alme (CXVII, v. 10; CLVI, v. 12 (CXCIII, v. 3; CCXXIII, v. 13): benevolent, beneficent (latinism, derived from almus)
alterer (CLXXXI, v. 5): to upset, to trouble; s'a. en qqch (CXCI, v. 2; CXXXIII, v. 9): to transform o.s. into sthg (latinism, derived from alterare, not mentioned with this meaning by FEW, but see Huguet, I, 176).
alvine (XLII, v. 5): wormwood, absinth (see Cotgrave; also, see Muret, Amours...nouvellement augmentées, ed. cit., V, 116, L, n. 5: 'C'est une herbe fort amere. Quelques-uns tiennent que c'est celle que les Latins apellent Absynthium'.
ame (passim): masc.; var. (A), fem.
ameçon (CCVI, v. 6): hook (variant of hameçon, but not recorded by FEW etc.)
amer CV, v. 14): bitterness.
amollir (CCLXIV, v. 9): to undermine.
amour (passim): fem.; var. (A), masc. except for CCXC, vv. 10, 13.
amourcé (III, v. 4): allured, enticed.
ample (CLIII, v. 12): sumptious.
anellé (HDV, v. 11): arranged in curls, ringlets.
angelet (LI, v. 1): 'A little, or pretie, Angell' (Cotgrave)
angoisseux (CCIV, v. 4; CCLI, v. 8: 'extreame afflicting; paine-procuring' (C).
antenne (CLXXVII, v. 4): 'A Sayle-yard' (Cotgrave).
antiquaille (CLIII, v. 5): ancient monument.
apparangonner (XLV, v. 1): to compare (hapax, derived from the probable Greek, Spanish,or Italian sources of paragonner or parangonner, also meaning 'to compare', or from either of these two verbs; see Marty-Laveaux, I,

203; Huguet, I, 245; FEW, VII, 618-619; Terreaux, Ronsard correcteur de ses oeuvres, p. 384).
apparesser (CCLV, v. 10): to allow to become idle.
appeasanti (CCCXV, v. 10): heavy.
apprester (CXXXVI, v. 2): to prepare, get ready.
aquilon (CLXXVII, v. 4; CXCVI, v. 5): North wind.
arder, s'a. en qqch (CXCII, v. 14): to be consumed, burnt up, in sthg (hapax, not mentioned by FEW in its reflexive form; latinism derived from ardere).
areine (CLII, v. 2): sand.
arer (CCXLVIII, vv. 1, 5): to plough, till.
armer, s'a sur qn (CCXXXIV, v. 1): to arm o.s. against s.o.
arondelle (CII, v. 8): swallow.
arrest (XLVIII, v. 2): judgement; stopping, checking (CCXX, v. 9; CCLXXV, v. 5).
arresté, tenir qqn a. (CCC, v. 7): to detain s.o.
arriere (CCXXI, v. 12): backwards
ars (CLXI, v. 8): burnt, scorched
asçavoir (CLXVIII, v. 6): to know (hapax, not mentioned by FEW etc.; derived from savoir).
Ascréen (XI, v. 4) of Ascra, and, by extension, of Hesiod.
aspre (CXXXVI, v. 7): over-eager, over-zealous; (CLX, v. 7): rough .
assotti (CCXCIII, v. 12): foolish.
astre (LXXIX, v. 4; CLIV, v. 1): planet.
astré (CCXXXII, v. 9): determined by the stars or planets; (CCLXXIX, v. 12): star-spangled.
atour (CCCVII, v. 3): attire.
atteinte (XLII, v. 7): wound, injury.
atterré (CCLXI, v. 2): vanquished, overcome.
Attique (CCI, v. 5): Greek.
Atlantide (XXXIII, v. 1): of Atlas.
attoucher (XCI, v. 2): to pass gently over.
attrainer (CXVI, v. 11): to drag.
attraire (CLIV, v. 4): to entice, attract.
aubin (XXIV, v. 1): dawn-pink (see Huguet, I, 398: 'Rose, de la couleur de l'aube').
aureille (LXIV, v. 11): ear.
avancement (L, v. 6): perfection.
avant, mettre en a., (CXCI, v. 3): to propound, to declare.
avantureux (II, v. 1; XLVIII, v. 6; CCLVIII, v. 7): daring, adventurous.
avare (CLI, v. 11): avariciously.
avenir (XCV, v. 2): to come.
avette (LXIII, v. 4): 'A little Bee' (Cotgrave). (Latinism derived from apis ; see FEW, I, 105).
avouer (XXIV, v. 5): to recognise as one's own.
azardeur (XII, v. 7): daring, adventurous.
azuré (XXXII, v. 14): blue (noun). (Hapax, not mentioned by FEW etc.; italianism, derived from azurro).
azurer, s'a. (CXIX, v. 11): to become blue.

bailler, se b. à qqn (CCLXVII, v. 11): to give, trust o.s. to s.o.
baisotter (CIV,v. 4 [var.]): 'To kisse often' (Cotgrave).
barbu (CXXIV, v. 3): overgrown.
bellique (CXCV, v. 10): warlike.
besson 5CLXVII, v. 1): twin.
bienheurer (CCXXXII, v. 12 [var.]; CCXXXVIII, v. 6): to make happy.
bienvegner (CLXXX, v. 5): to welcome.
blondelet-ette (XIX, v. 4): 'Yellowish, pale yellow, somewhat flaxen haired' (Cotgrave).
bondir, (LII, v. 10): to make resound (see Huguet, I, 623). (Latinism, derived from bombitire; see FEW, I, 429).
borner (CLXIII, v. 1): to end (hapax, not mentioned in this context by FEW etc.).
bosser (CXIV, v. 2): embossed (see Huguet, I, 633: 'Orner de reliefs').
bouchette (V, v. 1): little mouth.
bourder, se b. de qqch. (CCLXVIII, v. 13): to mock, scoff at sthg.
bouster (CCXVIII, v. 2): to overflow (hapax in this context).
branle (LVIII, v. 4): 'A brawle, or daunce, wherein many (men and women) holding by the hands sometimes in a ring, and otherwhiles at length, moue all together' (Cotgrave).
brave (LIV, v. 2; CXXV, v. 1): fine, noble; correct, proper (LXXX, v. 8); (CCLVIII, v. 13): courageous (italianism; see Hope, I, 167; FEW, I, 249).
bravement (VIII, v. 3; XCVIII, v. 2): beautifully, magnificently (italianism; see supra, brave).
braveté (CCVIII, v. 7): fine clothes, apparel (H,I, 696). (Omitted by FEW, and Hope, but probably an italianism, or derived from the italianism brave; see supra, brave).
brazer (LXXXVIII, v. 8): furnace.
brievement (LXXX, v. 12): shortly, soon.
briguer (CXXVIII, v. 11): to conspire for a position/office (see Cotgrave).
brosser (CCXXIX, v. 2): to run through a wood, bushes etc.
bruire (CCLIX, v. 11; HDV, v. 30): to resound.
bruit (LXXII, v. 7): renown.
brulle-tout (CXLIII, v. 4): that which burns everything (hapax, not mentioned by FEW, etc.).
bruncher (XCII, v. 2; CCL, v. 10): to trip, stumble.
brune (CXXI, v. 12): twilight.

çà (CII, v. 1): 'hither, to this place, this way' (Cotgrave).
cagnarder (CCXCVI, v. 14): to idle one's time away (see Huguet, II, 48: 'Vivre en fainéant'). (Latinism, commonly attested, derived from canis, yet omitted by FEW, which only cites acagnarder).
carme (CCIII, v. 13; CCLVII, v. 1): verse (latinism).

cartiers, à grands c (CIX, v. 11): in all directions.
Castalien (CCL, v. 7): of Castalia.
caut (X, v. 3; LI, v. 1; LXXXVI, v. 2; CXVI, v. 7; CCCXV, v. 7): cunning, deceitful; (CCCXI, v. 1; CCCXI, v. 1; CCXXI, v. 5): wise, sensible.
cauteleusement (LXXX, v. 5): cunningly, deceitfully.
ceans (CLXXXIII, v. 6): in this place.
ceindre (CLXI, v. 5): to encompass.
cellui, ne...c. (LVII, v. 13): no-one.
cesse, prendre c. (CCXXXVII, v. 8): to come to an end.
chahuan (CCXXII, v. 5): 'The great (rough-legd) Owle; also, the Horne-coot, or Horne-owle' (Cotgrave).
challemeau (CVII, v. 3): rustic pipe or flute.
chaloir (XXXVIII, v. 12): to be important.
champestre (CXXV, v. 1; CCXXIX, v. 4): rustic, rural.
chanter (XIX, v. 10): singing (noun).
chantre (XLVII, v. 4): singer.
charger (XXXIV, v. 6): to overwhelm; (CIII, v. 10): to put on, to dress in (latinism, derived from caricare; see FEW, II, ii, 415).
chargette (LXXXIV, v. 10): small burden, load (probable hapax, not mentioned except by Huguet, II, 200, who only cites Buttet).
charnure (XXXVI, v. 2): flesh.
chef (CCVIII, v. 10): head.
cheminer [trans.] (CCXXXIX, v. 1): to make one's way through (see Huguet, II, 236).
chenu (LXXIV, v. 3): white.
cher (CCXXVI, v. 8): flesh (dialectal variant of chair, common in Dauphiné and La Bresse; see FEW, II, 383).
chevaleureux (CCLVIII, v. 3): valiant.
chevance (CCLXXXIX, v. 8): wealth, riches.
choir (IV, v. 6; XIX, v. 14; LVI, v. 13 et passim): to fall.
chiche (XII, v. 12): mean, miserly.
chopper (XCIX, v. 9): to stumble.
choupper (LXXIV, v. 7): to flounder.
ciller (LXXVII, v. 7; CCXXCVII, v. 14): to seal.
citoien (CXXV, v. 1): of the city.
clair, faire c. (CIX, v. 13): to brighten up.
clerement (CXXI, v. 5): in great light, brightness.
clin (CI, v. 13): twinkling.
clos (XCIII, v. 9; CCLXI, v. 3): town; field (CXIII, v. 10; CCXXXV, v. 11; CCLX, v. 10); (CCLXXVII, v. 8): prison.
coi (CXXIV, v. 3; CCLIV, v. 5): quiet, still.
coint (CCLVIII, v. 5): comely.
comme (CV, v. 9): how (interrogative).
compasser (LXV, v. 5): to measure, to gauge.
conjoindre (HDV, v. 55): to unite.
conquerre (CCXLVIII, v. 5): to conquer.
conquester (LXXIII, v. 6): to conquer.
contempleur (CLXXXI, v. 1): 'A contemplator, great thinker, serious beholder of matters' (Cotgrave).

contour, en cent contours (CXXXVI, v. 12): in circles (see Huguet, II, 485).
contreindre (CLXXV, v. 4): to restrain.
contre (CLXXXIV, v. 1): towards.
contre-tourner (CXXXIII, v. 6): to turn, revolve (see Huguet, II, 513).
coral (XXIV, v. 5): coral; plural: couraux (CCXIV, v. 7).
cotumier (CXCVII, v. 13): that which usually, ordinarily does sthg.
coup: à coup (XXXVII, v. 5; CLVIII, v. 3; CXLVII, v. 3 et passim): suddenly, all at once (see supra, accoup); tout à un coup (XLVI, v. 8): same meaning; à ce coup (XLIII, v. 2; XLIX, v. 11; LXV, v. 8 et passim): on this occasion, now; coup à coup (XCV, v. 5): from time to time.
couppeau (CVII, v. 7): peak.
courir [trans.] (CCIV, v. 5): to pursue.
courre (LXXXVI, v. 12): to run.
courroucé (CCLXXII, v. 7): angry; être c. sur qqch (CXLVIII, v.12): to be angry at sthg.
courroucer, se c. (XCIV, v. 10; CLXXIV, v. 9): to get angry.
courroux (CC, v. 7; HDV, v. 24): anger.
cours (CCXVII, v. 5; CCCXVI, v. 4):life-time; (CCCXII, v. 5): planetary course, movement.
coutaut (LXVII, v. 1): hill.
couvé (CII, v. 9): cherished.
couver (CXLVI, v. 7): engender; (CXCII, v. 8): to harbour.
credit (LIII, v. 10): influence, power.
crepelet (CCXIV, v. 1): slightly curled, or waved.
crespe (XXIV, v. 3; CCLII, v. 5): curled, waved.
crin (XVI, v. 1; XXIV, v. 3; XC, v. 2 et passim): hair.
criquer (XLV, v. 7): to tick.
croche (LXVIII, v. 2): curved.
cuidre (LXXXVI, v. 5; CXV, v. 14; CLXIX, v. 5 et passim): to believe, think.
cuisant (XLII, v. 10): scorching.
cure (CCXLII, v. 3): care, worry; prendre c. de qqch. (HDV, v. 21): to worry about sthg.
curieux (CV, v. 6): desirous of.
Cyllenien (XI, v. 5): of Mount Cyllene, and by extension, of Hermes, who was born there.
Cynthien (I, v. 2): of Mount Cynthia, and by extension, of Apollo, who was born there.
Cyprien (HDV, v. 60): of Cypris ie. Venus.
Cytherien (CCXCIII, v. 1): of Cythera, and by extension, of Venus, who landed on the island.

dam, (XXXV, v. 9): sorrow; (CVIII, v. 5; CCCIII, v. 4): to one's loss.
dea (XLVI, v. 5): ' a tearme of expostulation...Why, or, good God...or, what a God's name' (Cotgrave).
débattre [intrans.] (XXXVI, v. 9): to beat.

débouter (CX, v. 6): to reject.
deçà, delà (CCXXIX, v. 3; CCXXXV, v. 9): here and there.
décadence (CCXIX, v. 10):decrepitude.
déceint (LXXV, v. 2): free; (CCXXXVI, v. 12): delivered (see Huguet, III, 40).
décevoir, se d. (CVI, v. 6): to deceive o.s., to be mistaken.
décharner, se d. (XCII, v. 14): to grow thin (hapax, not mentioned by FEW etc. in its reflexive form; latinism derived from carnalis).
déciller (LXXXVIII, v. 3): to open.
déconfort (LXVI, v. 2; XCI, v. 10; CCXV, v. 3): discomfort.
dedier, se d. de qqch (XXXVIII, v. 8): to dedicate o.s. to sthg (H, II, 740).
defferer (CCLXXXVII, v. 7): to charge, accuse.
deffermer, se d. (CCCIII, v. 9): to open.
delacer, se d. (CLX, v. 4): to detach, free o.s.
délié (CCXI, v. 6): delicate.
démener (CCLIII, v. 9): to trade (see Cotgrave).
demipeigné (CLIII, v. 4): with dishevelled hair (hapax, not mentioned by FEW etc.).
démolir (CXXII, v. 1): in the 1575 incipit this appears as démollir; there is no evidence that a double l was common in the orthography of démolir (see FEW, III, 37-38), hence it could be a hapax, derived from mollir, consequently meaning 'to soften'.
départir (CXXI, v. 5): to leave.
dépensiere (LXV, v. 3): dispenser.
dépité, d. sur qqn/qqch (CXXXI, v. 2): offended by s.o/sthg (hapax, not mentioned in this context by FEW etc.; latinism, derived from despectus).dépiter (CXCI, v. 10): to hurl down (hapax, not mentioned in this context by FEW etc.; latinism; see supra, dépité).
déplacer [intrans.] (CXX, v. 9; CCXLIII, v. 14): to leave, depart.
dépouille (CXCVIII, v.4): abode, dwelling; (CCXII, v. 13; CCCXVI, v. 7; CCCXVIII, v. 8): body.
dépouiller (CLIII, v. 2): to put off, aside.
dépourvoir (CXCVI, v. 11): to deprive.
derechef (LXXXV, v. 5): again.
dérobber, se d. de qn/qqch (CLXXXIV, v. 2): to flee from s.o./sthg.
de sur (XLI, v. 6; LXXXV, vv. 8, 12; CLXXIII, v. 6): above; (CXVI, v. 9; CC, v. 8): after; (CXXII, v. 4; CCIII, v. 8; CCXIII, v. 3; CCXXXV, v. 8; CCXXXIX, v. 4; CCXLVII, v. 13): on; (CXLVII, v. 4): over.
détrancher (CC, v. 5): to cut up in pieces.
dévaler (CC, v. 13): to diminish (hapax, not mentioned in this context by FEW etc.).
devant, au d. (CLIII, v. 12): forward (imperative).
dextre (V, v. 4; CCCXIII, v. 12; CCCXV, v. 10): right hand; sur sa d. (CXXXI, v. 5): on one's right side (latinism derived from dexter; see FEW, III, 61-62).

dispos (CXVIII, v. 2): prepared; (CXC, v. 6): agile.
distraire (CVIII, v. 11; CLIV, v. 2; CCXVI,v. 3): to remove, detach.
divers (CXLV, v. 12): diversely, in a varied manner.
donner, d. à qqn que qqch soit fait (CXIV, v. 12): to grant s.o. that sthg will be done.
doucereux (II, v. 5): 'Full of sweetnesse, delicious; most pleasant; most courteous' (Cotgrave).
doucet (LXXXIV, v. 7): 'prettie and sweet' (Cotgrave).
douloir (CLXVIII, v. 7): to suffer.
droitement (XIII, v. 7): accurately.
dru (LXXXIV, v. 4): quickly.

ébas (XVI, v. 13; CXVI, v. 12; CXCVIII, v. 6 et passim): pleasures (hapax, not mentioned in this context by FEW etc.).
écarquiller (CCXXI, v. 7): to spread wide.
écharpe (V, v. 6): arc (hapax, not mentioned in this context by FEW etc.).
écheler (XXXVII, v. 3): to climb up to
éclercisser (CCI, v. 7): to render illustrious, well-known (see Huguet, III, 612: 'Illustrer, mettre en lumiere, faire connaître').
écouler, é. qqch en qqch (L, v. 5): to pour, pass sthg into sthg; [trans.] (LXVII, v. 12): 'To draine' (Cotgrave).
ecrevisse, (LXXXVII, v. 5): pincers (masculine in Buttet's text, but feminine in all authorities and literary compositions of the time).
écrire (CXII, v. 13): to set down, record.
efforcer (CXCII, v. 7): to goad, dominate (see Huguet, III, 307: 'faire violence à, forcer, contraindre).
efforcé (LXXXIII, v. 1): goaded.
effort (LI, v. 14; CCVII, v. 8; CCVIII, v. 1):violent assault; (CCVIII, v. 1; CCCXI, v. 6): power, force, energy.
égueuler (XXXVII, v. 7): to spew forth (hapax, not mentioned in this context by FEW etc.).
éjouï (CLXXXVII, v. 7): merry, joyful.
élance-jour (LXXVII, v. 2): bringer of day (hapax).
élancer (LXXIV, v. 6): to launch, forcefully.
Elisien (CCLIII, v. 12): of the Elysian fields, dwelling place in Hell of virtuous souls.
émail (CXVI, v. 6): brightly coloured flowers.
emaillé (CXCVIII, v. 9): brightly coloured.
embamé (XXXVIII, v. 5): sweet-smelling.
embas, d'e. (LXIX, v. 10):below, beneath.
embeguiner (CCL, v. 1): to crown, adorn (a head).
embler (III, v. 6; XVI, v. 9; CCLXXX, v. 7): to carry away, remove.
embonpoint (CXIV, v. 2): 'Fullnesse, plumpnesse, healthfull estate, good liking, sound disposition, of the bodie' (Cotgrave).
embracé (CLVII, v. 10): surrounded.

émerveillable (XVIII, v. 6; XLIX, v. 3; LXXIII, v. 8 et passim): wonderful, marvellous.
émerveillé (CCXCIX, v. 5): wondered, marvelled at.
emmantelé (CCLXVI, v. 5): covered, clothed (fig.).
emmanteler, s'e. de qqch. (CCLXIV, v. 7): to attire o.s. in sthg (fig.).
emmurailler (CXLVII, v. 2): to imprison between walls.
emperier (LXXVII, v. 3): imperial.
emperlé (XXIV, v. 5; CCXCI, v. 1): adorned with pearls.
emperletter (CIV, v. 6): to adorn with small pearls (probable hapax, not mentioned, except by Huguet, III, 366, who cites Buttet; latinism, derived from perna).
empescher (CXV, v. 3): to block, encumber.
empestrer (CXXXI, v. 1): to infect.
employer, s'e. sur qqn (CI, v. 3): to engage in combat with s.o. (hapax, not mentioned in this context by FEW etc; latinism, derived from implicare).
emprise (CLXXVI, v. 13; CCXII, v. 6): undertaking.
enamourer qqn (CCLXXI, v. 3): to make s.o. fall in love (with one).
enchaîner (CLXIII, v. 8): to pass by in sequence.
encharné (LXXXVI, v. 4): incarnated.
encharner (LXXXVII, v. 13): to incarnate.
encisailler (CCXXXI, v. 10): to carve (hapax, not mentioned except by Huguet, III, 400, who only cites Buttet; derived either from the Latin term caesellum, or from the French enciser).
enclos (CXVIII, v. 6; CCXII, v. 8; CCXLVII, v. 11): contained, enclosed.
encombre (XLII, v. 12; CCLXXXVII, v. 14): trouble, difficulty.
encontre (CCVIII, v. 8): towards.
encordeler (LXXVIII, v. 6): to bind, fetter.
encor (CXXXVIII, v. 12): yet.
encrer (CCLIV, v. 8): to anchor.
enfance (XIII, v. 3): child (hapax, not cited in this context by FEW etc.; latinism, derived from infantia).
enfantin (V, v. 2): child.
enferrer (LXXXV, v. 5): to run through (with a sword etc.).
enfoncer, e. un arc (CCXXIX, v. 6): 'To bend a bowe very hard; or, to draw a bowe as farre as it will bend' (Cotgrave).
enfondrer qqch (CLIII, v. 4): to make a great inroad into sthg.
enfreschir, s'e. (LXXXVI, v. 10): to refresh o.s. (hapax, not mentioned except by Huguet, III, 438, who only cites Buttet; derived either from the German term frisk or from the French se rafraîchir).
englacer (CXXXVI, v. 13): to make icy cold.
engorger (LXXIV, v. 8): to swallow up.
enlaürer qqn (XC, v. 10): to place a laurel on s.o's head (hapax, not mentioned by FEW etc.).
enroidir (CLX v. 3): to stiffen.

ensuivre (LXXXII, v. 7): 'to imitate, or emulate' (Cotgrave); CXVI, v. 14; CXL, v. 2): to follow.
entort (LI, v. 6): shaped in a zig-zag.
entour (C, v. 5): around, about.
entrelacer, s'e. (CLXXXII, v. 1): to be plaited together.
entrelier, s'e. (CCLXXXIV, v. 13): to unite.
entreprendre, e. sur (CVIII, v. 12): to attack,to undermine.
entrerompre (CLXXI, v. 9): to interrupt.
envie, avoir e. sur qqch (CXXXII, v. 6): to be jealous of sthg.
entr'unir, s'e. (CCXCIV, v. 11): to unite (hapax, not mentioned except by Huguet, III, 546, who only cites Buttet; latinism, derived from unire).
envieillir (CXXIII, v. 2; CCLXXXIX, v. 13): to grow old.
environné (CCLXXVIII, v. 11): surrounded on all sides.
environner (CXLIII, v. 14): to encircle.
eolide (CLXI, v. 1): wind (hapax, not mentioned by FEW etc.; latinism, derived from aeolides).
épamer, s'e. (XCV,v. 10): to faint.
épancher (CLV, v. 7): to pour.
epie (CLXXXV, v. 6): 'A spie, scowt, espiall, priuie marker, obseruer, dogger of people; eaue-dropper, prying companion' (Cotgrave).
épiner (LXIV, v. 8): to prick.
epoinconner (LII, v. 3): to stimulate, stir vehemently.
époindre (XIV, v. 12): to stimulate, stir vehemently.
éponde (LVIII, v. 8): side, bank (of river, pool, etc.).
erain (CLV, v. 5): bronze.
erre, grand e. (XXXVII, v. 4; HDV, v. 18): swiftly, rapidly.
esclandre (CCLIV, v. 14): combat.
esclavant (LXXV, v. 4): enslaver (hapax, not mentioned by FEW etc.; latinism, derived from sclavus).
esclaver (CCLXIII, v. 7): to enslave (fig.; hapax; see supra, esclavant)
estoilier (LXXVII, v. 6): starry (probable hapax; see FEW, XII, 253 who dates its first appearance 1560, but does not state where; latinism, derived from stella).
estrange (LV, v. 9; LXXXV, v. 2; CXXXV, v. 2): exceptional, rare; (CXXXVI, v. 8 et passim): odd, strange.
estranger (CCXVI, v. 11): to turn away from; s'e. (CCXLIII, v. 7): to distance o.s.
estranger, être e. de qqn/qqch (CL, v. 6): to be a stranger to s.o/sthg.
estrener qqn/qqch (CXXVI, v. 1): to give a new year's gift to s.o./sthg.
éteindre (LXVII, v. 6): to make dull.
étroit (CCXX, v. 6): close, a narrow distance from.
étuier (CLXXII, v. 8): to cover, conceal.
exceller (C, v. 1): to surpass.
exemple (LXXIII, v. 14; CCXXIII, v. 9): model, paragon.
exercité (LXX, v. 6): trained.

expres (CCXXXVII, v. 4): explicit; (CCXL, v. 5; CCXLI, v. 11): message-bearing.

facer (CLXXXIII, v. 6): to upset, anger (variant form of facher; see FEW, III, 430).
faerie (CXVII, v. 2): enchantment
faillant (CLIX, v. 4): failing, faltering.
faillir (CLXXII, v. 14): to be lacking; (CLXXXV, v. 2): to deceive; (CCCXII, v. 6): to fail.
faix (XXXVII, v. 13): heavy burden, weight and, as a variant of fest, the 16th century equivalent of faîte and sommet, summit (see Huguet IV, 84). (See supra, p.); (CCXIX, v. 10): burden.
fallace (CCXXVI, v. 10): deceit.
famesche (HDV, v. 53): flame.
famine, éteindre sa f. (LXI, v. 5): to satisfy one's hunger.
fard (XXIII, v. 14): deceit.
faux (CLXXXV, v. 2): 2nd pers. plur. of faillir (see supra).
fauce (XCII, v. 7): fem. form of faux, deceitful.
fausser, f. sa foi (CLXIII, v. 11): to break one's pledge.
favoriser, f. à qqch (CCLIX, v. 13): to favour sthg.
felonne (CCLXVI, v. 13): cruel woman.
fermer, f. le pas (XXII, v. 6; CXCVIII, v. 11): to stop (italianism; see Estienne, p. 74; Marty-Laveaux, I, 195).
fermeté (CXXXIV, v. 4): constance, steadfastness.
fiance (CLXXVI, v. 4): confidence, trust.
ficher (CCLXXVI, v. 13): to place.
finet (CCXVIII, v. 13; HDV, v. 47): 'a slie rogue, a willie mate, a subtile companion' (Cotgrave).
fleurette (LXXXIV, v. 2): little flower.
floccon (HDV, v. 11): lock (of hair).
flotter (CXVIII, v. 5): too hesitate.
foiblet (CXXXVIII, v. 1): weak.
fondre (LXXXVII, v. 7): to collapse.
fontener (CLX, v. 6): to spring, gush forth (probable hapax, not mentioned except by Huguet, IV, 153, who only cites Buttet; however, for a phonetically identical form fontainer, apparently first employed by Agrippa d'Aubigné, see FEW, III, 697; he does not date d'Aubigné's use of the verb).
forcer (LVII, v. 4; LXXII, v. 3; XCII, v. 5 et passim): to overcome, vanquish; (CXXI, v. 3; CXXII, v. 14; CLVIII, v. 3): to force; (CLXXXVI, v. 12): to increase; (CCLI, v. 11; CCCXVIII, v. 5): to break down.
forfaire, f. qqn (CXLVIII, v. 9): to commit a crime, an offence against s.o.
fors (de/que) (passim): except (for/that).
forsenné (CCIV, v. 2): deranged, mad.
fort (CCIX, v. 12): fortress.
foudroiant (XVII, v. 6): lightening-striker (periphrasis for Jupiter, see supra, XVII, n.3).

fraile (CCXCI, v. 11): frail, fragile.
frais (XXXVI, v. 2): freshness.
fraisé (CCXIV, v. 5): strawberry-coloured, in preference to Huguet, IV, 194: 'Où se trouvent des fraises' (hapax, not mentioned by FEW etc.).
franc (CXIV, v. 3): 'without any fault or ill qualitie' (Cotgrave); (XLIII, v. 7; CVIII, v. 8): free.
franchise (XXXII, v. 9; CCVI, v. 8): freedom.
fremeur (CCXXXVI, v. 8): trembling (hapax, not mentioned in this context except by Huguet, IV, 205, who only cites Buttet; latinism, derived from fremor).
frian (CLVII, v. 4): pleasant tasting.
friand (CCXVIII, v. 6): gourmand.
froidureux (LXXV, v. 5): 'Verie chill, verie cold' (Cotgrave).
froit (XIII, v. 14): cold.
front, au f. du ciel (LXXI, v. 1): high up in the sky.
frutage (CIII, v. 5): fruits.
fuiard (CCLIII, v. 7): fleeing.
fuitive (CXLIV, v. 9): runaway.
fumeux (LXXVII, v. 8): intoxicating, heady (see FEW, III,
fumiere (CCXXV, v. 5): cloud of smoke.
fusée (CXV, v. 4): a spool/spindleful of thread.
fust (XXXII, v. 13): boat; see Huguet, IV, 245: 'le mot fuste s'emploie pour désigner certains navires de l'antiquité'.

gaillard (LVIII, v. 5; CVII, v. 1; CLXVII, v. 9): merry, lively.
garder, g. qqn de faire qqch (CXCVIII, v. 12): to prevent s.o. from doing sthg.
gemmeux (CXCIX, v. 5; CCXCI, v. 1): adorned with precious stones.
gent (CCXCII, v. 10): comely.
glacer [intrans.] (CXLV, v. 8; CCXIX, v. 6): to freeze.
glaive (CXC, v. 3; CCIV, v. 8; CCXXXV, v. 6): sword.
goulu (CIII, v. 6): greedily.
goutte, ne voir g. (CCXXVIII, v. 14);: to see nothing at all.
gouverner (LXII, v. 1): to lead.
gras (CCLIX, v. 14): abundant, fruitful.
gresve (XXXIII, v. 10): leg or calf of leg (see Nicot, p. 231; Marty-Laveaux, I, 289; Huguet, IV, 374-375).
grever (XXXVII, v. 13):'Accabler sous un fardeau...Echauffer à l'excès, brüler...Nuire à, faire tort à, faire du mal à, faire souffrir...Affliger, mécontenter' (Huguet, IV, 375-376). See supra, p. ; (CLXXIV, v. 8): to afflict; (CCIV, v. 7): to harm.
grief (CCXXXVIII, v. 3): painful, troublesome.
grisard (CLXXX, v. 2): greying, having a greying beard or hair (see Huguet, IV, 384).
grison (CXCVI, v. 1): someone whose hair is beginning to go grey with age.
Gregeois (CCI, v. 4): Greek.

guerdon (LI, v. 5; LXVIII, v. 10; LXXX, v. 11 et passim): recompense, reward.
guerdonneur (CCLXXXVII, v. 8): rewarder.
guerre, accorder la g. (CCLXXXII, v. 5): to make war.

hanap (LXXXIII, v. 4): lidded goblet.
hanter (CLXX, v. 1): 'to conuerse, or commerce with' (Cotgrave).
haussé (LXXXIV, v. 5): beside o.s. , mad (see FEW, I, 77).
hausser, h. une chanson (CXVI, v. 3): to sing more loudly.
haut (CXXVIII, v. 2): noble.
hautein (CXXII, v. 7; CCCII, v. 7): elevated, lofty.
haut-tonnant [noun] (XII, v. 1): the thunderer on high, periphrasis for Jupiter; [adj.] (XXXIII, v. 13):of the thunderer-on-high, ie. of Jupiter.
Herebien (XCVII, v. 3): of Erebos, either a place between Earth and the Underworld or the Underworld itself.
herser (CC, v. 5): 'to vex, turmoyle, disquiet, hurrie, torment' (Cotgrave).
heur (CXXXII, v. 6; CXXXVIII, v. 14; CXXXIX, v. 9 et passim): happiness, good fortune.
honteux (LXXXI, v. 11): timid, fearful.
hors (CLVI, v. 9): without.
hurté (CLIX, v. 9): resounding (hapax, not mentioned in this context by FEW etc.).
Hyrcanien (CLXXXVI, v. 6): of Hyrcania, an Asiatic province of the ancient Persian Empire, on the South and South Eastern shores of the Caspian sea.

Idalien (I, v. 6): of Idalia, a town in Cyprus, sacred to Venus.
idole (XXVII, v. 11): 'Image, statue...Apparence vaine, fantôme' (Huguet, IV, 538-540; also, see FEW, IV, 539-540); 'image reflected in water or in a mirror' (Hellenism, derived from εἴδωλον, see supra, p. 279); (LX, v. 5): ghost, shade (see Huguet, IV, 539); (LXVII, v. 9): graven image, idol.
illustrer (CCLXV, v. 3): to distinguish, make illustrious.
impiteux (IX, v. 1): pitiless, merciless.
impourveu, à l'i. (CCXXXV, v. 8): unexpectedly, all of a sudden.
incontinent (LIII, v. 5): immediately.
indonté (CXXIII, v. 12): unsurpassed.
infait (XXII, v. 9): ignoble.
inhumaine (CXXII, v. 6): inhumane woman.
inluminer (LXIX, v. 7): to illuminate, brighten.
iré (CLII, v. 8; CCXLVIII, v. 6): angered.
ire (CXXX, v. 12; CLXXI, v. 9; CLXXXIV, v. 6 et passim): anger.
isnel (CCCIV, v. 11): nimble, quick.
issir (CLXXXIII, v. 10; CCXCVII, v. 4): to flow forth.

ja (passim) already.
jamais, à tout j. (LXXII, v. 6; CCCVIII, v. 8): for ever.
jargonner (LII, v. 7): to chirp, to warble.
jetter, j. le sort (LXXVI, v. 2): to work out one's fate.
jou (LIV, v. 7; XCIV, v. 1; CCLII, v. 8): yoke.
jumelet (CCXIV, v. 5): small twin (fig.).
Junonien (CC, v. 3): of Juno (see supra, list of proper names).

lac/laq (LXXV, v. 1; CXCII, v. 4): snare.
lairra, (CLI, v. 6; CLIII, v. 11):3rd pers. sing. fut. indic. of laisser; lairrai (CVIII, v. 9; CXL, v. 2; 1st pers. sing. fut. indic. of laisser (see Fouché, pp. 392-393).
lamenter, se l. (CI, v. 4; CCC, v. 4; CCXIV, v. 1): to lament.
lancé, (CLXVIII, v. 11): 'pierced, pricked, or thrust through' (Cotgrave).
lancer [intrans.] (XIII, v. 7): to throw.
langard (CLXXX, v. 6): chattering.
langueur (LXXXVII, v. 5): languor.
large-empenné (XII, v. 3): copiously covered in feathers.
largesse, faire l. de qqch (CXXVI, v. 9): to make a generous gift of sthg.
las (XXXIV, v. 9; LXXIII, v. 14; LXXXIII, v. 3 et passim): alas.
lassé (CXXX, v. 2): tired person.
lasser, se l. (XCV, v. 5): to relax (hapax, not mentioned in this context by FEW etc.; latinism, derived from laxare).
laürer qqch. (I, v. 4): to place a laurel on sthg.
lieu, en si peu de l. (LV, v. 3): in so short a time, so quickly (probable hapax, not mentioned by FEW etc.)
liesse (XCVIII, v. 6; CLXXVI, v. 10; CLXXVIII, v. 7 et passim): joy, delight.
long (CXXIII, v. 11): in a long line.
loier (XX, v. 11; CXXVII, v. 7; CCXII, v. 12 et passim): recompense.
los (LXXI, v. 6; LXXII, v. 2; LXXXV, v. 4 et passim): praise.
luminaire (CII, v. 9): 'A light, a candle, a lampe' (Cotgrave); also, window-shutter or window (latinism, derived from luminare, see supra, p. 280). See FEW, V, 445, which, unaware of Buttet's figurative use of the noun, claims that luminaire was first used as a metaphor for the eye in the 17th century.

main, à gauche m. (CIX, v. 5): on the left-hand side.
malaugure (CCXXII, v. 3): ill-fortune (hapax).
malavisé, m. à qqch (CXXXVIII, v. 11): unaware of sthg.
malheurté (CCV, v. 5): evil deed.
malice (LXXXVII, v. 1): wicked; (CCXXVII, v. 8; CCXCIV, v. 9): wickedness.
mander (XCVI, v. 10; CXCVII, v. 2; CCXVIII, v. 5 et

passim): to send; (CXX, v. 8): to order, decree.
mane (LII, v. 8; LXXXVII, v. 10; CCXII, v. 8 et passim): ghost (latinism, derived from manes; see Muret's commentary to Ronsard Amours, ed. cit., IV, 140, CXLV, n. 2: 'Manes se nomment en latin les ames sorties des cors. Il faut naturaliser et faire françois ce mot là, veu que nous n'en avons point d'autre').
manoir (LI, v. 9): 'a place, or chiefe dwelling place' (Cotgrave); (CCLXIX, v. 11): life-span (see Huguet, V, 128).
matinier (CCXLVII, v. 1): of the morning.
marbrin (CXCVIII, v. 10): of marble.
marcher (C, v. 14): manner of walking, carriage.
marine (LXXVII, v. 3): sea.
marri (CXI, v. 5; CCLIX, v. 13): sad, doleful.
marvoisie (CLXXXIII, v. 12): variant of malvoisie, meaning malmsey, a strong sweet wine from Greece, Spain, Madeira etc.
maugré (passim) despite, notwithstanding.
maugréer (CLXXIV, v. 3): 'To curse, banne, blspheme, reuile extreamly, raile on despightefully' (Cotgrave).
mauvaitié (LXVI, v. 10; CXIV, v. 6; CCXVI, v. 5): wickedness, spitefulness.
mellissien (CCXC, v. 1): sweet (hapax and hellenism, derived from UEKIOOA, not mentioned by FEW etc.)
mentard (CCLIV, v. 2): jutting out (hapax, not mentioned except by Huguet, V, 206, who inappropriately suggests menteur; latinism, derived from mentum).
merci (LI, v. 8; XC, v. 8; CXXXIV, v. 3 et passim): pity, compassion.
mercir (CCXXXVIII, v. 5): to thank (see FEW, VI, 17).
merqué (LII, v. 5): imprinted.
messager (CXLVIII, v. 5): message-bearing.
mettre, m. qqch. en avant (CXLVI, v. 4): to offer, propose sthg; m. en proie (IX, v. 2): to endanger.
meur (I, v. 11; XX, v. 7): ripe; (LXXXI, v. 4): full.
mignard/mignars (CXLI, v. 10; CCXIII, v. 10; CCXLVII, v. 12 et passim): pretty, pleasing.
mignardement (XCV, v. 6): 'gently' (Cotgrave).
mignarder (CLXX, v. 6): 'To... make much, or make a wanton, of' (Cotgrave).
mignon (CCXLV, v. 4): favourite.
Minerve (CCXXXIX, v. 9): intelligence (see FEW, VI, 113; Huguet, V, 272).
Minervin (XXXVI, v. 11): of Minerva (see supra, list of proper names).
mirer (XV, v. 11; XLIII, v. 10): to contemplate, to study; se m. (XXIX, v. 4): to contemplate o.s.; also, to be reflected.
molest (CCLXXXIII, v. 10): grievous.
moleste (CCXXII, v. 13): trouble-maker.
montueux (XCIII, v. 3): towering (like mountains).
mort, à la m. (CLIX, v. 12): fatally.
mouche à miel (XLII, v. 4; CLXVII, v. 5): bee.

mourir (XXXVIII, v. 14): death.
mousser (CCLIII, v. 8): to cover with moss.
mouvoir [intrans.](CLVIII, v. 7): to stir, to approach.
mutin (LXI, v. 1): unsubjugated; (XCIV, v. 11; CXXVIII, v. 12): rebellious.
Mycenien (CCLVIII, v. 12): of Mycenae.

naguere (passim) not long ago, a short time ago.
naïf (XXI, v. 7; LVI, v. 8; CCXLVI, v. 6): natural, true; [noun] (XIV, v. 3): nakedness.
narciser, se n. (CLXIV, v. 8): to fall in love, like Narcissus, with one's own image (hapax, not mentioned except by Huguet, V, 396, who proposes the less expansive 'imiter Narcisse'; see supra, p. 279).
nauf (CCLIV, v. 14): ship.
navonde (LVIII, v. 5): water nymphe. (Hapax and latinism; see supra, appendix 2, ll. 141-144).
nocher (XXXII, v. 12): steerer, pilot of a vessel.
nompareil (XXI, v. 6): peerless.
noncer (CLX, v. 11): to declare, announce.
nonceur (CCXLVII, v. 2): announcer.
nouvelet (CCXIV, v. 4): very new.
novein (LXXI, v. 4): comprising nine; see Huguet, V, 421: ce qui est au nombre de neuf...Ce mot qualifie surtout la troupe des Muses'.
nue (XLV, v. 145; CLXXX, v. 11; CCXXXIX, v. 13): cloud.
nueux (CXXI, v. 10; CCLXII, v. 2; CCLXXII, v. 8): cloudy.
nuisance, faire de n. à qqn (XXXI, v. 8): to wrong s.o.
nuiteux (LVII, v. 5): nocturnal, of the night.

obscur (LXII, v. 1): confusedly.
obscurcir, s'o. (CXLIX, v. 9): to grow dark.
obstiner, o. qqn (CLXVI, v. 2): to fix s.o. firmly;(CCXCVIII, v. 5): to hold s.o. up; o. qqn en qqch. (CCXII, v. 10): to make s.o. persevere in sthg.
occultement (CXCI, v. 8): secretly.
ocieux (CXXIII, v. 11): idle, inactive.
oeillade (LXXXI, v. 12; CXLVIII, v. 5): gaze.
oeillader (CXLIII, v. 13; CCXXX, v. 12): 'To...behold affectionately' (Cotgrave); (CLXX, v. 7): 'To...winke at lasciuiously, looke on wantonly' (Cotgrave).
oeilladette (LXXXIV, v. 6): 'A prettie winke, iert, cast of the eye' (Cotgrave).
Olympien (XCVII, v. 2): of Mount Olympus.
oncq/oncques (passim): ever; o. + ne (passim): never.
onder (CCLXVI, v. 7): to form waves.
ord (XIII, v. 3; CLXXXV, v. 1; CCLXXIII, v. 5 et passim): base; (LXII, v. 8): ugly.
oreade (CCLXVII, v. 1): nymph frequenting mountains and grottoes.
oreillette (LXXXIV, v. 3): smalll ear.
ores (passim): now.
orgueillir, s'o. (CLXXXII, v. 10): to become proud.
orque (CCXXVI, v. 11; CCLXIX, v. 14): Hell (latinism,

derived from orcus).
ottroyer (XXVII, v. 10; CXXXII, v. 9): to bestow, grant.ouïr (XCVI, v. 12; CI, v. 7; CVII, v. 4 et passim): to hear.
outragé (LIII, v. 5): treated violently.
outrager (CLIX, v. 2; CCLIX, v. 1): to hurt, harm.
outré, (CXXVIII, v. 6): consumed; (HDV, v. 54): wounded; o. de qqn (CXLIX, v. 10): madly in love with s.o.
outre, o. l'usage (LXXIII, v. 9; CXIX, v. 7): out of the ordinary, exceptional.
outrecuidé (XXXI, v. 10): arrogant, audacious.
outrecuider, s'o. (CXXVII, v. 5): to overestimate o.s.
outrepercer (CCLII, v. 3): to pierce through.

paitre, se p. (IV, v. 10; XXXIV, v. 4; CLXXXV, v. 8): to feed o.s., eat; [trans.] (CCLXXX, v. 4): to feed.
pallu (CCXVII, v. 14): marsh (latinism, derived from palus).
papegai (CCXV, v. 1): parrot.
par (CXLVI, v. 14): for; p. sur tous (LIX, v. 2): above all.
paravant (HDV, v. 17): before, previously.
pardurable (LV, v. 8; CCLXXVIII, v. 4): everlasting, eternal.
parfin, à la p. (CCCXVIII, v. 8): in the end, finally.
parfonder (CCV, v. 6): to put into the sea (see Cotgrave: 'to...put into the deepe'); (CCXCIV, v. 7): to sink into (fig.).
parler (XIX, v. 10; XXIV, v. 6; CLXV, v. 2; CCVI, v. 1): speech.
partage (CXCI, v. 11): share of power.
parterre (XCVIII, v. 10): garden.
parver (CCCXVI, v. 9): corrupt person.
passer (XXVIII, v. 11): to pierce, go through (see Huguet, V, 669); (CXXII, v. 13; CCVI, v. 1; CCXIV, v. 7; CCXXVIII, v. 9): to surpass.
peindre, se p. qqch. (CXVI, v. 13): to imagine, conjure sthg up in one's mind.
peinturer (CXLV, v. 13; CLXVII, v. 3): to colour in.
peneux (CLVIII, v. 8): difficult, arduous.
perdon (LI, v. 8): mercy.
perlette (XIX, v. 8): small pearl (fig.).
perleux (CLXXX, v. 4): shimmering.
pierrer [intrans.] (CLX, v. 8): to petrify, turn to stone (hapax).
piller/pillier (XVI, v. 13 and var. A): to plunder, pillage (italianism, derived from pigliare; see Estienne, p. 92, and supra, p. 279).
pillot (CXXIII, v. 8): steerer, pilot of a ship.
pinçade (XXX, v. 11): pinching, nipping.
pipper (LXXIV, v. 11): to deceive.
pippeur (CCLXXX, v. 1): deceitful (see supra, p. 284).
plaie (CX, v. 4): scourge.
plaisance (CLVII, v. 2): beautiful area.

planeure (HDV, v. 33): flat surface.
player (LXXV, v. 13): to wound, gash (See Pasquier, II, 654; Laumonier, IV, 68, n. 2).
ploié (LIV, v. 7): bent.
ploier (CXXXVII, v. 8): to undermine, weaken.
plombin (CLXXXV, v. 5): lead-coloured.
plorer, p. qqn (CCLXXIV, v. 9): to weep for s.o.
pluïeux (CCXIII, v. 6): rainy.
plus, qui p. est (LI, v. 5): moreover.
poinçonner (LXXXVII, v. 6): to pierce.
poindre (LXV, v. 12; CCXXXIX, v. 11): to sting; (LXXV, v. 1; XC, v. 11; CCLXXIX, v. 13): to afflict, to make suffer; (CXLI, v. 4): to prick.
point (XCVII, v. 12): spurred; (CLXIX, v. 11): pierced (fig.).
pointure (CCLXVIII, v. 2): prick.
police, tenir p. (CCXCIV, v. 10): to govern, keep the peace.
populace (HDV, v. 41): people (italianism; see Hope, I, 217).
porte-maux (CCCIII, v. 5): bringer of ills (hapax, not mentioned by FEW etc.).(
porter (CCXVI, v. 12): to bring about.
poster (CCLI, v. 4): to move, displace.
pourmenade (CXLVIII, v. 8): walk.
pourmener, se p. (CXLIX, v. 1; CXCVIII, v. 11; HDV, v. 1): to walk.
pour, p. tout (XXVII, v. 11): after all.
pourpris (LIV, v. 2): 'Lieu clos, enceinte, clôture...Jardin...Etendue, espace...Habitation, séjour ...Grandeur, volume, dimension' (Huguet, VI, 120).
pourtant (LXXXVII, v. 11): yet (see Gougenheim, p. 149).
pourtraire (XIII, v. 2; LX, v. 8): to portray.
poux (XXXIV, v. 7; CLII, v. 12; CCXXXVI, v. 7): pulse.
povreux (CXXXVI, v. 14): miserable (hapax, not mentioned by FEW etc.).
presomption, avoir p. de faire qqch. (CXLV, v. 6): to believe o.s. able to do sthg, to aspire to sthg.
presser (XXXIV, v. 7): to attack violently.
pront (VI, v. 5; XXVI, v. 3; XXXIII, v. 10 et passim): quick, rapid; (CXXXIX, v. 3; CLXV, v. 12; CCIII, v. 3 et passim) ready; (LXXIV, v. 6; LXXXIX, v. 6): quickly.

que (CV, v. 6; CXLII, v. 1; CLXXIII, v. 2 et passim): why (interrogative).
quel (CIV, v. 14): no matter what, whatever.
quiter/quitter (CXXIX, v. 12; CXXXIV, v. 11): to renounce; q. qqch. à qqn (CLVIII, v. 8; CCLXI, v. 6): to cede, leave sthg too s.o.
quoi (XXVII, v. 11; LXX, v. 12): why (interrogative).

r'accueil (LIV, v. 9): welcome.
rage (LX, v. 9): torment, suffering.
ramené (XCIII, v. 10): repeated.

ramer (CCLXXXII, v. 7): to grow branches.
ramparer, se r. (CXXXIX, v. 3; CCCI, v. 10): to fortify o.s.
ramu (CCLXIX, v. 9): antlered.
randons, à grans r. (CCXIII, v. 2): in heavy, fast-falling showers.
rang, de r. (XLIII, v. 6): in a row.
rapt (CCCIII, v. 1): theft.
r'assaillir (CXXV, v. 12; CCXXVII, v. 11): to attack, assail again.
rebagner (CXXIV, v. 5): to bathe again.
rebaiser (LXIV, v. 7; XCV, v. 13): to kiss again.
rebrasser (XXVIII, v. 13; CXXIX, v. 8): to reembrace (see M-L, II, 322; Huguet, VI).
recheoir (CLIX, v. 14): to fall shut again.
recorder, se r. (CIV, v. 7 [var.]): to remember.
recoulourer (CXLV, v. 12): to recolour.
recreer (CLXXIV, v. 2): to cheer up, comfort.
reflammer (LIII, v. 12): to light up.
reflot (CCLXXXII, v. 2): reflection.
refracassé (CXXXVII, v. 2): shattered (hapax).
refuir (CXXXVI, v. 11): to flee.
regesner (V, v. 11): 'To retorture, to racke once more' (Cotgrave).
rehurter (LXXIV, v. 4): to dash against.
reitre (CLIII, v. 13): German mercenary (derived from the German, reiter).
relanguir (CCXX, v. 14): to languish repeatedly.
relever (CXXXVIII, v. 12): to relieve.
reluiter (LIII, v. 7): to contend, strive with each other (see Huguet, VI, 468: 'Lutter l'un contre l'autre').
remirer (CCXCIX, v. 12): to behold.
remontrer (CXXXVIII, v. 6): to point out.
remordant (CCXV, v. 3): gnawing.
r'enlaçer (CCLII, v. 10): to entwine again (hapax).
renombré (LII, v. 13): reorganised (hapax in this context; see Huguet, VI, 499 who suggests 'rappelé')
renombrer (LXXVI, v. 3): to number, count.
renommer, se r. (LXXIII, v. 6): to win renown (hapax in this context).
reonder (CCLXVI, v. 7): to reform waves.
represser (CLXV, v. 11): to press close.
requerir (CCXX, v. 3): to earnestly beseech.
resuivre (CXXXIII, v. 13): to repeatedly follow.
retarder (XXXV, v. 9): to delay.
retater (LXII, v. 3): to re-experience.
retraire, se r. (XXXII, v. 1): to withdraw.
reveille-dormant (LXXXVIII, v. 1): sleepless night (hapax).
ribler (CX, v. 13): to rob, ransack.
roide-courans (CLXXXVII, v. 1): straight flowing (hapax).
rompre, (CLXV, v. 5): to end; r. la parolle (LIV, v. 13): to interrupt s.o.
ronde, (CC, v. 10): on all sides.

roüant (VI, v. 5): turning, revolving.
roüer (XLV, v. 5; CXXXIII, v. 8): to turn.
ruinant (CXXVII, v. 3): in decline (hapax).

sablon (CCLXVI, v. 9): sand.
sacrifiant (CXIII, v. 6): sacrifier (hapax).
sailli (XCII, v. 3): jutting out.
saillir, s. hors (LVIII, v. 7): to jump out.
sarcler (CXXXVII, v. 12): to weed out (fig.).
saturnien (CIII, v. 1): ill-boding.
satyreau (XXXIX, v. 6): lascivious woodland deity, with goat's feet (latinism, derived from satyrus).
scadron (LXXIV, v. 5; CCLVIII, v. 3; CCCIII, v. 9): squadron (see Estienne, I, 244 and n. 714; Marty-Laveaux, I, 192, 207; supra, p. 279). (Italianism).
seconder (CCVI, v. 9): to approach (in quality); (CCLXXXI, v. 8): to help, second.
seduit (CXXVIII, v. 13): corrupted.
sejour, à s. (XXVIII, v. 11): at will; (LXIV, v. 5): garden; (CXV, v. 9; CXXV, v. 11; CCXXV, v. 11): abode.
sejourner (XLV, v. 12; CLXII, v. 9; CCLX, v. 2): to dawdle, tarry.
sembler, s. à (CCXIV, v. 3): to ressemble.
semée (XCIX, v. 4): sown field.
semondre (CCXLV, v. 11): to cite.
senestre (IV, v. 8; CIII, v. 7): adverse, unfavourable; (LII, v. 10): coming from the left, and auguring well (latinism, derived from sinister).
serener (CLXXVII, v. 10; CCLXV, v. 11): to make serene, quiet, calm.
serre (CCXLVIII, v. 2): close.
serrer (LXXXIX, v. 13; CLXXVI, v. 14): to close, shut.
seur (XLVIII, v. 11; CLXXIV, v. 12): reliable.
si (LXXXVII, v. 11; CCVII, v. 9): yet (see Gougenheim, pp. 148-149); (CXLIII, v. 12): however.
Smyntien (CCL, v. 2): of Apollo (see supra, list of proper names). (Either a hellenism derived from or from , or a latinism derived from smintheus or Smintha; see supra, CCL, n.).
sogneux (LXXXVII, v. 12; CV, v. 13): mindful, heedful.
soler (CCXXV, v. 13; CCCVI, v. 2): to be accustomed (latinism derived from soleo).
songe (LXXVII, v. 8; XCV, v. 2; CXV, v. 12 et passim): dream.
songer (XI, v. 3): to learn, to become acquainted with (hapax in this context); (LIII, v. 2): to dream.
songer (XXVII, v. 3; CLVIII, v. 3): dream.
Sophoclien (CXXVIII, v. 1): in the manner, style of Sophocles.
soucie (XIV, v. 14): fem.
soucieux (XXXII, v. 11): troublesome, worrisome.
soudar (CLXI, v. 1): soldier.
souëf (CXVI, v. 2; CLXXIV, v. 1): pleasing, agreable.
souëfvement (HDV, v. 10): agreeably, pleasingly.

souffle-feux (LXXVII, v. 1): fire-breathing.
soulas (XCVIII, v. 9; CXCII, v. 5; CXCVI, v. 11 et passim): relief, comfort.
souler (CXLV, v. 6; CCIV, v. 2): to satisfy.
sourdaut (LXXXVIII, v. 2): a little deaf.
souvenir, il me souvient (CLI, v. 1): I remember.
Spartein (XII, v. 4 [var.]): of Sparta (see supra, index of proper names).
Stygien (CCXVII, v. 14): of Styx (see supra, index of proper names).
subtil (XLV, v. 3): ingenious; (LI, v. 2): delicate, slight.
suie (CLII, v. 14): soot.
suite (XXIII, v. 2): posterity.
surpendre (HDV, v. 27): to hang up, over.
surplus (CCLXIII, v. 8): rest, remainder.
sus (passim): on; (CXXXVI, v. 1; CLXXXIII, v. 11; CCLVI, v. 10): rise, up [imperative]; par s. tout (CCXCIV, v. 8): above all.
Sylvain (CXXIV, v. 9): woodland deity (latinism, derived from Silvanus).

tapissé (CXXIV, v. 1): tapestry-like, and by extension, multi-coloured (hapax in this context).
targuer (CXIX, v. 3): to shield, protect.
Téïenne, à la T. (CVII, v. 1): in the Anacreontic vein.
tempester (CIX, v. 9): to storm; [trans.] (CLXXXV, v. 10): to torment.
tencer (LVII, v. 6): to chide, rebuke.
tendre (CCLXXVI, v. 3): to approach; t. à qqch. (CLXXII, v. 6; CLXXVI, v. 2): to aim for sthg.
tendret (XIII, v. 3): gentle.
tenir, se t. (CXXIV, v. 10): to remain; t. police (CCXCIV, v. 10): to govern, to keep the peace.
tenter (XXXVII, v. 9): to attempt (to take); (LXXXVII, v. 3): to try, to put to the test; also, to seduce, to tempt (see supra, p. 284).
terroi (CXXXV, v. 3): land.
tetas (LXI, v. 6): pendulous, flabby breast.
thyrse (CCL, v. 6): vine or ivy-entwined staff, carried by Bacchus (see supra, CCL, n. 5) (Latinism, derived from thyrsus).
tigrin (XV, v. 10): like a tiger; cruel.
tirasser (CXLVII, v. 8): to pull along (fig.)
ton (CCI, v. 10): sound.
tonnant (LI, v. 5): thunderer (epithet for Jupiter, see supra, XII, n.)
tort (CLXXXIII, v. 13): twisted.
tour, au t. des ans (CCLXXVI, v. 4): in the course of time.
tourbe (LIX, v. 10; CIX, v. 7): multitude, crowd.
toutebelle (CXV, v. 5): perfect one (hapax).
trac (CXCVI, v. 12; CCXCIII, v. 8): path.
tracasser (CXXXVI, v. 12): to hurry up and down; CCCIX,

v. 2): to roam.
trame (CCXXXVIII, v. 8): thread.
tramis (XI, v. 10; CCX, v. 5): sent.
tramontane (CCCIX, v. 6): North star.
travail (XV, v. 4; CVI, v. 10; CCLXXVII, v. 1): suffering, agony.
trepassement (CLIX, v. 14): death.
tresve, mettre une t. à qqch. (XLI, v. 14): to put an end to sthg.
treuve-eau (CCXLI, v. 3): water-finding (hapax).
Trinacre (XXXVII, v. 5): of Sicily (see supra, XXXVII, n. 2.
trine (XIX, v. 4): plait (hapax and dialectal ; see Huguet, VII, 342; FEW, XIII, 286-287; Terreaux, Marc-Claude de Buttet: 'L'Amalthée', p. 188; both FEW and Terreaux draw attention to the similarity between the regional word trena and the latin trinus, and Terreaux suggests trine is a deliberate latinisation of the dialectal term).
Troien (CCCV, v. 3): of Troy (see supra, list of proper names).
troi-testu (CLXII, v. 8): three-headed (hapax; see supra, appendix 2, l. 161).
trompe (XXXIII, v. 11): trumpet; (CCXLV, v. 6): praise (hapax in this context).
trop, t. plus que...ne (CXCV, v. 14): more than (see Gougenheim, p. 59).
trouvé (CCVII, v. 7): recognised.
Tusque (CXXII, v. 10): of Tuscany, and by extension, of Petrarch (see supra, CXXII, n. 6).

union, en u. (CXXXV, v. 2): at peace.

vagabond (LVIII, v. 4): swaying.
vague (IX, v. 5; HDV, v. 1): wandering, roaming.
vair (XXI, v. 4; XXXVIII, v. 2): blue, grayish-blue; shining (see supra, XXI, n. 3).
venter, se v. à qqch (XCIX, v. 7): to flatter sthg excessively.
venteux (CXXXV, v. 13): windy.
verdelet (XXXIX, v. 8): 'onely beginning to be greene, but young, not yet ripe' (Cotgrave).
ver-gai (CLXXX, v. 4): bright green.
verge (XXXIII, v. 2; CCXLI, v. 5): wand (latinism derived from virga; see FEW, XIV, 490-501).
vermeillet (CIV, v. 4): 'Somewhat ruddie, prettie and red' (Cotgrave).
versé (CLXII, v. 2): lying down.
ver-vétu (CXCVI, v. 8): clothed in green (fig.) (hapax).
vice (LXXX, v. 10): evil deed.
vif (CXCV, v. 1): true-to-life; au v. (CCLXXIV, v. 5): same meaning.
vineux (CCXIX, v. 3): rich, abundant in wine.
voile, faire v. (CCXII, v. 4): to sail.

vollage (XXX, v. 12; CCXLIV, v. 12): flitting; also, fickle.
vollée, prendre la v. (CCLXV, v. 13): to take flight.
vouture (CCCXII, v. 3): vaulting.
vrai, au v. (LXXVII, v. 10): in reality.
vueil (CCLXXIX, v. 2): will.
vuide (CCXVIII, v. 10): naked, uncovered; (passim): empty.
vuider (XVI, v. 11): to take away, remove.

INCIPIT

Ah, Amalthée, ah, trop cruelle, helas CXCII
Ah, je pensoi que pour changer de lieu XLIV
Ahi, que ne peut mon beau chant penetrer XXIII
Aiant tant honnoré vostre trouppe inconnue CCXLIX
Ainsi que fit le caut fils de Laerte CCCXI
Ainsi que Myde embeguine d'oreilles CCL
Allés mes vers, allés, trottés ma chere bande LIV
Amour à dieu, par mes yeux plus ne saute CCCXXI
Amour par les regards d'une indontable femme CXLIII
Amour, si quelque deuil peut ton cueur dur serrer LXXXV
Apelles-tu un grand crime d'aimer? CCLXXXIV
A tant de maux & de ruines prestes CCXXXV
Atteint à mort du doux mal qui m'empestre CXXXI
Au bon mois que Bacchus décharge sa vendange CCXVIII
Au ciel montroit la tresbelle Cynthie CXXI
Au doux amour les armes sont bien jointes CCLVIII
Au front du ciel le nom de HENRIETTE LXXI
Au grand palais des Dieux, par un etroit sentier CCLVI
Au pié d'un roc j'ai vu le dieu cornu CLXXXIII
Aux gais bessons l'oeil du beau monde arrive CLXVII
Aux grands déserts des forests plus hauteines CXI
Aux grans erreurs d'un travail trop durable CCLXXVII

Beauté celeste,(& puisqu'en ces bas lieux XVIII
Beauté sans pair en qui nature mere CCXI
Beaux yeux veincueurs, d'où Amour caché tire CCLII
Belle Marphise, égale à l'ancienne XCVI
Bien que fortune ou quelque astre contraire CLIV
Brave palais, citoien, & champestre CXXV

Ce grand soleil, mari de la Nature CCLIII
Celle à bon droit qui n'a point de semblable CCLXXI
Celle qui fit les superbes murailles CLIII
Ce n'est en vain qu'on me voit animer LXVIII
Ce port roial, cette divine adresse CL
Ce sacré bois, où ma douce Nymphette XXXIX
Cet astre beau un tens s'effacera CCXCII
Ce traitre archer soit rude, ou favorable CCLXXVIII
Ceux qui du ciel ont leur ame saisie CCXLV
Chere fenestre, où je vi que s'ornoit XCVIII
Cher perroquet, present verd, beau, & rare CXCIX
Combien, combien, je t'ai en reverence XXXI
Comme au ciel le soleil perd tout autre flambeau CLXXXIX
Comme en autonne, (annonçant que l'année CCXLIII
Comme le Dieu qui lance le tonnerre XXXVII
Comme l'effort de la grand'mer émue CCVIII
Comme un feu de seurté,(quand la mer sent la rage CLXXIX
Connus du ciel, que creignés-vous, mes carmes? CCLVII

Dames, affin qu'en voz cueurs n'ait puissance CCLXXXIX
Dans la forest 'esperance incertaine LXVI
Dans le beau front rampart de ma Déesse X

Dans le jardin où les neuf seurs m'ont mis CCX
Dans son jardin, l'angelique beauté CXIX
Debout, voici le profane méchant XCVII
De jour, en jour, un vrai amant varie CXLV
De nuit, le bien que de jour je pourchasse XCV
Depuis le bord emperlé, & gemmeux CCXCI
De quel rosier, & de quelles épines XIX
De ses beautés Amalthée honnoroit XIV
De si beaux yeux celle plaisante ardeur LXXVIII
Des Perses au couchant, vollante Renommée CCLXI
Des plus profonds abimes de peché CCCXIII
D'esprit & corps, les autres elle excelle C
Dieu du ciel, qu'ai-je fait, (crioit la povre France CXC
Dieu éternel, Dieu fort, Dieu invincible CCCXIX
Digne d'un Dieu se pourmenoit la belle CXLIX
Dites-moi, je vous pri, Oreades pucelles CCLXVII
Divins flambeaux, ornement de la nuit XLI
Dix et neuf ans j'avois heureusement LXXX
Dor'enavant tu seras nostre Apelle XXXV
Droit contre moi ton chemin se hatoit CLXXXIV
Du ciel ça-bas les Graces descendues III
Du feu des Dieux le larron, pour l'injure XVII
Du jour pognant la nuit fut refusée CXV
Du mois d'Avril la riche & bonne pluïe CLXXVII
D'un tel assaut qu'on voit hors de leur tente CI
Dure beauté, qu'un seul trait de pitié LXXXI

Efarouché d'une fraieur soudeine CX
Embraze l'encensoir, & me serre le front LXIII
En ce grief tens que l'horrible Discorde CCLXXIII
En ce printens que triste je chemine CCXXXIX
En ce gai val d'érables verdissans CXVI
Enfant cruel, si Venus est ta mere CCXXVI
Enfant Cytherien, que veut dire cet arc CCXCIII
En moi sans fin vivra la remembrance CXVIII
En sa grandeur si ce haut ornement CCCXII
En tous noz faits, quoi que l'on die ou face, CCCX
En tous ses faits la Nature admirable CLVI
En vain pour moi tapisée campagne CXXIV
Eplorée Didon, par Amour qui s'obstine CCIV
Estant certein l'ame estre si puissante CCCVIII
Estre ne peut que tousjours je n'adore CCXXXII
Et bien soit fait, puisqu'il vous plait, Madame CXL
Et ces beaux yeux, & cette aubine joüe XXIV

Fais Atalante encores retourner CCXCVIII
Fausse Felise, en magique malice LXXXVII
Fleur de beauté, que ne peut ma main dire XLIX
Fleuve roial, à qui de ce grand monde XXIX
Fleuves roide-courans d'une éternelle trace CLXXXVII
Fresnes feuillus, qui sous l'épes ombrage CCXXXIII

Hé Nymphe, Nymphe, & m'as-tu si souvent CXLVI
Hé, qui aura çà-bas constante place CXXIX

Hé, si j'ai dit que la coulpe est en elle XC
Heureux joïau, plus te suis regardant CLXXVIII
Horloge heureux, dont le départ je pleure CXX
Hyver, grison à la barbe florie CXCVI

Ici, mon cher Lambert, ton cher Buttet te dresse CCXXIV
Il estoit nuit, & dormant, pensois estre CCXXIX
Il me souvient, (si tu ne m'as otée CLI
Il n'aviendra jamais, (ont dit les Destinées CCLXXV
Il ne te restoit plus sinon que d'estre prince CCLXXIV
Il n'i a rien qu'on puisse dire fort CCLXXVI
Infame Circe, & maitresse d'écolle LX

Ja cinq hyvers, (ô ma douce guerriere VI
Ja de bien pres j'aspirois au beau bord LXXIV
J'ai navigé par la grand'mer Egée LIII
Ja le mattin qui l'Orient redore VIII
J'alloi veincueur sous les ombres borner CLXIII
Jamais je ne senti nuit plus malencontreuse CLVIII
Jamais ne vint par la voute estoilée CCLXVI
J'apparangonne au grief mal que j'endure XLV
Je fui l'hotel & la trop dure porte LXXXVI
Je me per tout aux divins yeux de celle L
Je me suis pleu ainsi que mere tendre CCLXX
Je n'ai point veu au mont à double creste I
Je n'ai que maux, je n'ai autre que peines CLII
Je n'arme point les Atrides guerriers CCI
Je ramplissoi la longue horreur d'un bois LXXXIX
Je suis égal au jeune Abydien VII
Je suis tousjours apres le beau d'un ombre CCCIV
Je t'eu au cueur trop impatiemment CLXVI
Je vai la nuit (palle aux rais de la lune CCCIX
Je veu là-haut, où les clairs feux ont place CXCVII

La beauté seule à mes yeux si souëfve CLXXIV
La belle fleur orne ce gai preau LVI
La Deité supresme à son image belle CCCXVII
Laisse flotter ces grans pompes mondaines CCXXXI
La longue nuit jusqu'au fond des moëlles CCII
La rose vive, embellie en son sang XXXVI
La Savoie au dos fort, & l'invincible France CLXXI
Las, en quel fort me pourrei-je retraire XXXII
L'aveugle Amour l'air des ailes fendant XCII
L'aveugle feu qui les plus cauts sçait prendre CCCV
Le caut archer Amour, l'angelet Cupidon LI
Le ciel çà-bas n'est à tous favorable LXXIII
Le fier lion, effroi de la Libye CCC
Le grand soleil à longs rais tout ardent CCXCV
Le haut-tonnant en la trouppe immortelle XII
Le noir & blanc, principe des couleurs CXXXIII
Le Prince qui n'a peu son hardi cueur souler CLXXXVIII
Le printens verdoiant, tout flori & joieux CCXIX
Le saint Démon qui pas à pas me suit CCLXXXIII
Le seul mouveur de soi, & de nature CCLXXIX

Les grans vertus, clairs ornemens de l'ame CCLXXXV
Les vers-luisans par les buissons la nuit CCXXII
Le tens piteux de l'indigne naufrage CLXIX
L'oeil qui tous cueurs à son gré fait mouvoir CCLXXII
L'oiseau cresté, sur l'aube matiniere CCXLVII
L'or ondoiant du combat crepelet CCXIV
Lors que du tens, & des siecles veincueur XLVII
L'os indien & le marbre de Pare CXIV
Loüe l'Itale un bel oeil gros & noir XXI
L'une du ciel, l'autre belle splendeur LXV

Mais dites-moi, Eolides soudars CLXI
Mais que ne veut le ciel que je manie CCXLI
Malheureux Or, quels maux n'oses-tu faire CLV
Massacres tels nefit Atile au monde CV
Ma vie à toi heureusement servile CCXCVI
Me blamés-vous si je vai rapellant XXII
Me deut encor'désecher jusqu'aux os CCXII
Mere Ceres, à qui se va rendant CXIII
Mes humbles vers un Achille impiteux IX
Mon peau penser, clair miroir en mon ame XXXIV
Mon beau soleil, (par qui Seines ores brave CCLXV
Mon gardien, le Naturel Conseil CCCVI
Mon jeune cueur courut voir ma maitresse CVIII
Mon lieu natal, où mon desir se fonde XCIII
Mon pié fauché de ma fin qui m'embrace CLX
Morte pitié, que soi foudroié CXXXVII
Mort, tu n'es mort, comme le peuple croit CCCXVI

N'aie regret, outragée Semele CCLIX
Ne cherche point, Sophoclien Jodelle CXXVIII
Ne pense pas, Nymphe Mellissienne CCXC
Ne sçauroit-on un emplâtre trouver CCLXVIII
Ne verrei-je jamais ma gentile Naïade CXLVIII
Non comme au bord d'Alphée, (où accourant la Grece CCLV
Non l'air plus sain de la ville de Blois CLVII
Non pour vous voir d'un riche & puissant Conte CCXLVI
Non sans raison à l'admirable monde CCLXXXI
Nul sammedi ne passe sans soleil CXXIII
Nymphe au poil d'or, aux yeux tels que sapphirs XXXVIII
Nymphe qui as la bouchette allaitée V
Nymphes des eaux, qui d'à bas sous les ondes LVIII

Oblier tout, mesme soi & son estre CCLXIV
O cheveux longs, qui privés l'or de gloire CXCIV
O de mes jours non reparable perte CCCXX
O des amours insupportable gesne XXX
O des hauts Dieux demeurance éternelle CLXIV
O froide, ô foible, ô miserable vie CCLXIX
O grand Janet, que tu m'es admirable LV
O l'art divin en ce tableau, Madame CCIII
O le grief jou que c'est de trop aimer XCIV
O le puissant miracle de noz jours CCXVII
O ma tant belle, & tant belle maitresse CCXL

On ne voit plus la splendeur glorieuse XCI
On ne voit point par la voute du ciel XLII
O orde, vile, & detestable Envie CLXXXV
O par un mal qui puissant démolit CXXII
O qu'à grand tort l'Ignorance, compagne CXCI
Or allant voir ta Geneve fameuse CCLI
Or broutera, arera, dontera CCXLVIII
Or çà, Cyclope, en contemplant ton estre CII
Ores me tient mon beau champ de Treiserve CXCVIII
Ores qu'aux champs ton grand plaisir se jette CIV
Ores que l'ardent Turc de galeres guerrieres CCXXV
Ornée d'or, en manteau d'écarlatte XXVIII
Or'qu'Orion d'un gros amas humide CCXIII
Or'voi-je bien Felise trop à creindre CXLI
O toi que j'ai plus chere que ma vie XLVI
Où sont, où sont, vous plus douces clartés CCCXV
O vie non, mais toujours vive peine CXXXII
O vrais serfs de voz cueurs qui du monstrueux vice CCXXVII

Par la mort froide à la fin combatu CLXII
Par les roseaux du tortueux Meandre XXV
Parmi ce pré (où tu vas moissonnant LXXXIV
Par un détroit, où obscur me gouverne LXII
Pere tonnant, pren ta foudre mutine LXI
Philelphe sus, que plus l'aube on ne dorme CXXXVI
Piochet, mon autre moi, quand la Mort qui moissonne CXII
Pippeur Amour, ah, que sous ta caresse CCLXXX
Point, apres point, sus une blanche carte LXXVI
Posterité amie, ô si de ma jeunesse CCXCIX
Pource qu'au mont qui a jumelle creste CCLX
Pour le cher don de vostre vif pourtrait CXCV
Pour me montrer combien Amour est fort IV
Pour ne t'avoir qu'un jour ou deux hantée CLXX
Pourquoi mes yeux ouvrites-vous la porte CCCI
Pour reconfort de ma douleur croissante CXLIV
Prend, je te pri, Atlantide Mercure XXXIII
Puisque ce roc de diamans défie CCLXIII
Puisque je voi que ma belle Esperance CLXXVI

Quand ce bel oeil me mit en son écolle LXX
Quand de là-haut tant de flammes sont mornes CCLXII
Quand détournas des rivages promis CCLIV
Quand en pleurant au monde je fu né LXXIX
Quand je vivroi de moissons retournées CCXXXVIII
Quand le beau corps de ma tant souhaitée CCXXI
Quand le ciel clair sera l'obscure terre CCLXXXII
Quand le sommeil, present des Dieux, endort XXVII
Quand trop foiblet Amour me fit en place CXXXVIII
Quand un subtil contemplateur asseura CLXXXI
Que fais-tu cueur?-Je soupire & lamente CCCXIV
Quel oeil pourroit membre en mon corps choisir CCXXXVI
Que me fuis-tu, mille Nymphes me cherchent CXLII
Quiconque fut qui premier s'asseura XIII
Qui me fera dans la claire Hyppocrene XI

Qui veut sçavoir tous les ennuis & maux XV

Rois veincueurs qui voulés par la vive memoire LXXII
Rose de mai, tant aimée d'Amour LXIV

S'arme sur moi haineuse Felonnie CCXXXIV
Se peut-il faire, (ô dieux de l'amitié CCXVI
Seul, vagabond, j'erre parmi ces bois CLIX
Si,(comme on dit), tu es le gouverneur CCLXXXVII
Si je suis pris, celui qui tout abbaisse CCXXXVII
Si la vertu, divinement connue CCXXIII
Si les secrets des philosphes sceuz CCXCVII
S'il est donq'vrai que l'Amour pour Omphale CCXLIV
Si par son rapt le subtil Promethée CCCIII
Si plus tu vas pleignant apres ta belle Sainte CLXXV
Si pourautant quelq'un meu de pitié XL
Si pour flamber d'extreme cruauté CCV
Si quelque amant, efforcé par ma pleinte LXXXIII
Si quelquefois, Madame, par méprise CLXVIII
Si tu naquis, Déesse, de l'écume CXCIII
Soit pour jamais ta belle onde dorée XLIII
Soit que d'un vers gaillard fait à la Téïenne CVII
Soit que j'arreste, aille, monte, ou devalle CVI
Soit qu'on la voie avec un grave port CCCVII
Soleil, courrier de ce grand tour celeste CLXXIII
Songe trompeur, qui tant as de povoir CCXLII
Sot éborgné de cerveau, & de teste XCIX
Sous le tyran qui dépité me plonge CLXV
Souvent lassé de dueil, & de plaisir CCXX
Sus un coutaut non lointein, où ma Lesse LXVII

Ta riche corne (à qui le ciel commande XX
Telle que toi dedans son Idalie CCXXVIII
Ton oeil aigu tant qu'il plaira perce CC
Ton oeil trompeur, astre de mon émoi XXVI
Ton parler grave en sa grand'douceur passe CCVI
Tousjours ne sera d'or ton poil qui s'entrelace CLXXXII
Tous les amans qui chantent par la France LVII
Tous mes desseins d'elle seront moqués LII
Toute la nuit ce reveille-dormant LXXXVIII
Tout est folie, & n'est rien de certein CCXCIV
Tout l'or roulant au sable Lydien CCCII
Trait, flamme, & las d'amour, ne point ne brulle & laçe LXXV
Triste souci qui tousjours m'accompagnes CCXXX
Trop aveuglé, je serois un Thamyre XLVIII
Trop fut mon oeil de voir avantureux II
Tu a ce crin à Phoebus dérobbé XVI
Tu pourras bien en dueil me consommer CXXXIV
Tu verras donq'l'écartée Angleterre CXXXV
Tyran Amour, Dieu de toute insolence LXXXII

Un lourd esprit n'a jamais connoissance LIX
Un mont s'éleve, à peu de gens ouvert CXVII
Un Prince qui ne fait connoitre ses conquestes CCIX

Un songe, helas, sacrilege inhumain CIX
Un tens estoit qu'à langue déploiée CLXXII

Va malheureux corbeau, Saturnien message CIII
Va reposer tes coursiers souffle-feux LXXVII
Vefve France, n'aguere invincible puissance CXXVII
Venant la nuit, tout mal va empirant LXIX
Venant le jour, l'Aurore vergogneuse CLXXX
Verd papagai n'agueres ma liesse CCXV
Vieille, où que soit que ton pié te déplace CXLVII
Vive tousjours, magnanime Artemise CCVII
Voici encor'la fenestre, & le lieu CCLXXXVI
Voir mes deux yeux noier d'un lac de pleurs CCLXXXVIII
Volontiers je voudroi estrener voz beaux yeux CXXVI
Voudrois-tu bien m'effacer de ta grace? CLXXXVI
Vous, ô mortels, ne croiés la fortune CXXXIX
Vous qui deviés estre sel de la terre CXXX

Les fautes passées à l'impression[1]

Au fueillet 43, lin. 15: lisés, 'd'esperance'; fueil. 49, lin. 14: 'au jour'; fueillet 49, lin. 20: 'encordelée'; feuil. 60, lin. 5: 'vraiment'; feuil. 58, lin. 24: 'cotés'; feuil. 124, lin. 1: 'serfs'; feuil. 146, lin. 20: 'desserre'; feuil. 147, lin. 14: 'couronne'.

1. These amendments have been incorporated into my text.

BIBLIOGRAPHY OF BUTTET'S WORKS

Full bibliographical descriptions and details of location are only given for those works by Buttet which were published under his name and not as part of an anthology containing the work of other writers.

1: PRINTED WORKS

1. APOLOGIE / DE MARC /CLAVD. DE BVTTET. / POVR LA SAVOIE, / Contre les iniures / & calumnies de / Bartholomé / Aneau. / A LYON, / Chez Angelin Benoist. / M.V.LIIII. In-8, 16 fols (unpaginated). A-B^8.
   Location:
   BML: Rés. 358137

2. ODE A LA PAIX / Par Marc Clavde de Bvttet. / A PARIS / Chez Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude. / 1559 / AVEC PRIVILEGE. In-14, 10 fols (unpaginated). A-B^5.
   Location:
   BNP: (i) Ye. 2168 (ii) Rés. Ye. 482
   BSM: 4° P.O. gall. 176/56

3. EPITHALAME, / OV / NOSSES DE / TRESILLVSTRE / ET MAGNANIME PRINCE / EMANVEL PHILIBERT/ DVC DE SAVOYE, ET DE / TRES VERTVEVSE PRIN-/ CESSE MARGVERITE DE / FRANCE, / DVCHESSE DE / BERRY, SEVR VNIQVE DV ROY. / PAR / MARC CLAVDE DE BVTTET / SAVOISIEN./ A PARIS, / DE L'IMPRIMERIE DE ROBERT ESTIENNE. / M.D.LIX. / AVEC PRIVILEGE. In-4, 12 fols (unpaginated). A-C^4.
   Location (* indicates those copies on vellum containing an <u>épitre</u>):
   BNP: (i) Rés. Ye. 483 (ii) Vélins 2268*
   BPUG: Rés. HF4645
   AST, Pri. Sez.: <u>Storia della real casa: cat. 3, mazzo 10</u>, art. 11*. Fol. [14] v°, ms. note in black ink: 'Ludovico Millieto Jurecons. patrono bene merito in perpetua amicitia testimoni[u]m M. Cl. Buttetus. Dono dedit 1559. Lutetia' (see <u>supra</u>, p. 88).
   AF: 6223*. Fol. [1] r°, ms. note in pencil: 'exemplaire de William Martin Paradin. T. G. HERPIN' and 'bibl. de Backer'

4. ODE FVNEBRE / Sur le Trepas du Roi, / ou sont entreparleurs. / La France, & le Poëte. / PAR MARC CLAVDE DE BVTTET, / SAVOISIEN. / A PARIS, / Chez Gabriel Buon, au clos Bruneau, / à l'enseigne S. Claude. / 1559. / AVEC PRIVILEGE. In-4, 4 fols (unpaginated). A^4.
   Location:
   BAP: 4° B3928 (3)

5. 'Sonet sur sa Couronne' published fol. [4] v° of

SONETS / Amoureux, / PAR C.D.B./ A PARIS, / Pour Guillaume Barbé. / M.D.LIX. / AVEC PRIVILEGE.

6. Ibid., fol. [3] v° in LES SONETS / DE / CHARLES D'ESPI- / NAY BRETON. / Reueus & augmentez par l'Autheur. / [Estienne's emblem] /A PARIS, / De l'Imprimerie de Robert Estienne. / M.D.LX. / AVEC PRIVILEGE.

7. Quatrain, fol. [2] r° in LES / OEVVRES DE / P. DE RONSARD / GENTILHOMME / VANDOMOIS. / TOME PREMIER / Contenant ses Amours, diuisees en deux parties / La premiere commentée par M. A. de Muret. / La seconde par R. Belleau. / A PARIS, / Chez Gebriel Buon, au clos Bruneau, / à l'enseigne S. Claude. / 1560. / AVEC PRIVILEGE DV ROY.

8. LE PREMIER LIVRE DES VERS DE / MARC CLAVDE DE BVTTET / SAVOISIEN / DEDIE' / A TRESILLVSTRE PRINCESSE / MARGVERITE DE FRANCE / DVCHESSE DE SAVOIE / ET DE BERRI. / AVQVEL A ESTE' AIOUTE' LE SECOND / ENSEMBLE L'AMALTHEE. /A PARIS, / De l'imprimerie de Michel Fezandat au / Mont S. Hilaire à l'hostel d'Albret; / 1560. / AVEC PRIVILEGE DV ROY. In-8, 124 fols: [1]2-120[4]. A-P^{8}; Q^{4}.
Location (* indicates those copies with the titlepage dated 1561; ◊ indicates those copies with the titlepage 'LES OEVVRES / POETIQVES DE / MARC CLAVDE / DE BVTTET, / Savoisien. / A PARIS, / Chez Hierosme, de Marnef, & la vefve Guillaume Cavellat, au mont S. / Hilaire au Pellican. / M.D.LXXXVIII):
BAP: (i) Rés. 8° B 8833 (ii) Rés. 8° B 8834* (iii) 8° B 8879 ◊
BMV: Goujet 116◊
BMB: B5289/1. Fol. [1] r°, ms. note: 'DECESSAC/qui me nourrit me tue'; fol. [1] v°, ms accounts.
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BNP: Rés. Ye. 1873*
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9. LA VICTOIRE / DE TRES-HAVT / ET MAGNANIME / PRINCE EMANVEL / PHILIBERT, DVC DE SAVOIE. / PAR / MARC CLAVDE DE BVTTET. / A ANVERS. / POVR PIERRE MATHIEV, LIBRAIRE. / 1561.
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10. CHANT DE LIESSE / SVR LA CONVALESCENCE DE / TRES ILLVSTRE PRINCE / EMANVEL PHILIBERT / DVC / DE SAVOIE / A CHAMBERI / DE L'IMPRIMERIE DE F. POMAR / 1563. In-8, 4 fols (unpaginated). No signatures.
Location:

AST, Pri. Sez.: Biblioteca Antica I.VII.30. Fol. [1] r°, ms. note: 'Authoris M. Claudii Butteti Sabaudi Munere P. Pingon' (see supra, p. 131).

11. SVR / LA VENVE DE / TRESILLVSTRE PRINCESSE / ANNE D'ESTE / DVCHESSE DE NEMOVRS / ET GENEVOIS / EN SA VILLE / D'ANNESSI. / A CHAMBERI ;/ DE L'IMPRIMERIE DE F. POMAR. In-4, 5 fols (unpaginated). No signatures.
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AST, Pri. Sez.: Biblioteca Antica I. VII. 5. Fol. [1] r°, ms. note: 'Don de Marc Claude de Buttet autheur à son entier amy, P. Pingon' (see supra, p. 132).

12. Sonnet (see supra, my text, CLXXIX) published fol. [8] v°, of IL BATTESIMO / DEL SERENISSIMO / PRENCIPE DI / PIEMONTE, / FATTO NELLA CITTA DI TVRINO / L'ANNO MDLXVII. IL IX. DI MARZO. / Aggiontiui alcuni componimenti Latini e Vol-/ gari di diuersi, scritti nella solennità di / detto Battesimo. / Nella Stamparia Ducal de' Torrentini / MDLXVII.

13. L'AMALTHE'E / DE MARC CLAVDE / DE BVTTET GENTIL-/ HOMME SA- / VOISIEN, NOVVELLEMENT PAR LVI / REVEVE, MISE EN SON ORDRE, ET / DE LA MEILLEVRE PART / AVGMENTEE. / KEPAΣ AMAΛΘEIAΣ. / A LYON, / PAR BENOIST RIGAVD. / MD. LXXV. / AVEC PERMISSION. In-8, 190 fols: [1-2] 3-176 [14]. A-M^{8}.
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BAP: 8° B8878 Rés.
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BNP: Rés. Ye. 1874

14. LE TOMBEAV / DE TRES-ILLV- / STRE TRES VERT- / TVEVSE ET NON IAMAIS / ASSES LOVE'E PRINCESSE MAR- / GVERITE DE FRANCE DVCHESSE / DE SAVOIE ET DE BERRI / INSCRIPT / LE TOMBEAV DE MINERVE. / Par Marc Claude de Buttet /gentilhomme Sauoisien. / A' ANNECI / Par Iaques Bertrand, / clc. lc. LXXV. In-8, 11 fols: [1] 2-8 [3]. A-B^{4}.
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AST, Pri. Sez.: Biblioteca Antica I. IX. 32.
BNP: Rés. Ye. 3645

15. IN OBITVM / MARGARITAE FRANCISCI MA- / GNI GALLORVM REGIS FILIAE / EMANVELIS PHILIBERTI AL-/ LOBROGVM ET SVBALPINO- / RVM PRINCIPIS CONIVGIS IN- / COMPARABILIS ELEGIA / ANECII ALLOBROGVM / Excudebat Iacobus Bertrandus, / clc. lc. LXXV. In-8, 3 fols (unpaginated). *ij.
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16. Sonet to Gabriel Chappuys (see supra, p. 174) published on fol. [7] of COMMENTAIRES HIEROGLPHIQVES OV IMAGES DES CHOSES DE IAN PIEIRVS VALERIAN, ESQVELS COMME EN VN VIF TABLEAV EST INGE- / nieusement depeinct & representé l'estat de plusieurs choses antiques: comme de monnoyes, medales, armes, inscriptions & deuises, obelisques, pyramides, & autres monumens: outre une infinité de diuerses & profitables histoires, prouerbes & lieux communs: auec la parfaicte interpretation des mysteres d'AEgypte, & plusieurs passages de l'escriture saincte conformes a iceux, PLVS DEVX LIVRES DE COELIVS CVRIO, TOV-/ chant ce qui est signifié par les diuerses images & pourtraits des Dieux & des hommes. Mis en François par GABRIEL CHAPPVYS Tourangeau / A LYON, / PAR BARTHELEMY HONORAT / M.D.LXXVI. / AVEC PRIVILEGE DV ROY.

17. Sonnet (see supra, my text, XCV) published on fol. 10 v° of CONTRA / TROISIEME LIVRE / DE CHANSONS. / mis en musique à IIII. parties par Anthoine de / Bertrand natif de Fontagnes en Auuergne / A PARIS. / Par Adrian Le Roy, 1 Robert Ballard. / Imprimeurs du Roy. / M.D.LXXVIII. / Auec priuilege de sa majesté pour dix ans.

18. Ten sonnets (see supra, my text, CCCXIII-CCCXXII) published on pp. 313-322 of L'OEUURE / CHRESTIENNE / DE TOUS LES / Poëtes Fran- / çois: / Recueillie des oeuures de / Marot, Ronsard, Bellay, / Belleau, Pybrac, Des-por- / tes, Saluste, Buttet, Iamin, : de Billy & Pontoux. / A LYON, / Par Thibaud Ancelin. / M.DCXLI. / On les vend au Change / à la boutique de Paulin / Bianchi, & au Palais à / celle d'Anthoine Prat.

19. Dizain (see supra, p. 180) published on fol. [4] r° of INCLYTORUM / SAXONIAE / SABAUDIAEQ. / PRINCIPIUM / ARBOR GENTILITIA / PHILIBERTO PINGONIO / Authore. AUGUSTAE TAURINORUM / Apud haeredes Nicolai Bevilaquae, / M.D.LXXXI. / CUM PRIVILEGIO DECENNALI.2

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21. Sonnet to Prosper de Geneve (see supra, my text, CCLV, n. 3), fol. 8 r° in LBDC, Pyochet: livres de raison: inventaire de mes titres.
Location:
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22. Sonnet (see supra, my text, I), fol. 10 r° in LBDC,

Pyochet: livres de raison: inventaire de mes titres.
Location:
MSS LBDC

23. Latin epigram (see supra, p. 157), fol. 166 r° in LBDC, Pyochet: livres de raison: vol. G.
Location:
MSS LBDC

24. A TRES ILLUSTRE PRINCESSE / MARGUERITE DE FRANCE / DUCHESSE DE BERRI / .ODE. / Par Marc Claude de Buttet Savoisien. 28 fols.
Location:
BNP: MS Fr. 25446

25. In obitum (see supra, no. 15), fols 16 v°-17 v°.
Location:
BNT: MSX9

3: LOST WORKS

All titles in this section are those given by Richevaux.

26. 'Cinq volumes de lyriques'
Source: Richevaux, L'Amalthée, p. 7 (see supra, my text, p.314, l. 77)

27. 'Idyllies à l'imitation de Theocrite'
Source: Richevaux, L'Amalthée, p. 7 (see supra, my text, p. 314, l. 76)

28. 'La nouvelle poësie en vers mesurés'
Source: Richevaux, L'Amalthée (see supra, my text, p. 314, l. 79)

29. 'Les Hystoriens'
Source: Richevaux, L'Amalthée (see supra, my text, p. 314, l. 82)

30. 'Traduction de Job, faite en diversité de vers, pour les chanter,...promise & reservée à feu tresillustre, tresvertueuse, & non jamais asses louée princesse, Madame la Duchesse de Savoie'
Source: Richevaux, L'Amalthée, pp. 7-8 (see supra, my text, p. 314, l. 84); La Croix du Maine, Premier volume de la bibliothèque, p. 306; du Verdier, La Bibliothèque,p. 840.

31. 'Le Monde bigarré'
Source: Richevaux, L'Amalthée, p. 7 (see supra, my text, p. 314, l. 82).

32. 'Pandore'
Source: Richevaux, L'Amalthée (see supra, my text, p. 314, l. 83)

33. 'Vn liure des plus illustres & apparens personnages de son pais'
Source:
Buttet: Le Premier Livre des vers, fol. [123] r°
Richevaux: L'Amalthée, p. 7 (see supra, my text, p. 314, ll. 77-78)
La Croix du Maine: Premier volume de la bibliothèque, p. 306
Du Verdier, La Bibliothèque, p. 804

34. 'La Maison ruinée'
Source: La Croix du Maine, Premier volume de la bibliothèque, p. 306

35. 'Recueil de poésies'
Source: Morand, La Savoie et les Savoyards au XVIe siècle, p. 366

36. Sonnet in recommendation of Jehan de Pyochet's translation of Ulloa's biography of Charles V (see supra, p. 151, ll. 7-17)

4: REPRINTS AND POST 16TH CENTURY EDITIONS OF BUTTET'S WORKS

37. Ode à la Paix (see supra, no. 2), reprinted in Le Premier Livre des vers, II, fols 49 r°-52 v°, under the title 'HYMNE A LA PAIX'.

38. Epithalame (see supra, no. 3), reprinted in Le Premier Livre des vers, fols 110 v°-120 r°, under the title 'EPITHALAME AVX / NOSSES DE TRESMAGNANIME / PRINCE EM. PHILIBERT DVC DE SAVOIE / & De tresuertueuse Princesse MARGVERITE / de France, Duchesse de Berri, sur les triumphes : qui étoient prets à faire, sans la mort du Roi / suruenue.

39. Ode funebre (see supra, no. 4), reprinted in Le Premier Livre des vers, II, fols 58 r°-60 r°, under the title 'SVR LE TREPAS / du Roi. ODE XV'.

40. Two Books of Odes (see supra, no. 8), reprinted in Les OEuvres poétiques, edited by A. Philibert-Soupé (Lyon, N. Sheuring, 1877).

41. Le Premier Livre des vers (see supra, no. 8), reprinted in OEuvres poétiques de Marc-Claude de Buttet, edited by P.L.Jacob Paris, 2 vols (Librairie des Bibliophiles, 1880).

42. A Tres illustre Princesse Marguerite (see supra, no. 24), reprinted as Ode à Madame Marguerite de France Duchesse de Savoie par Marc-Claude de Buttet Savoisien, edited by A. Dufour and F. Rabut (Chambéry, A. Bottero, 1880)

43. L'Amalthée (see supra, no. 13), reprinted in Les OEuvres poétiques, edited by Philibert-Soupé (see supra, no. 38).

44. Thirty-two line poem from the 'Recueil de poésies' (see supra, no. 35), published by Morand, in La Savoie et les Savoyards au XVIe siècle, p. 367

45. Sonnet to Prosper de Geneve (see supra, no. 21), published by D'Oncieu de la Batie, 'Note sur les derniers moments du poète Marc-Claude de Buttet: extrait d'un livre de raison du XVIe siècle', MASBLAS, 1884 (10), 347-363 (p. 350)

46. Apologie (see supra, no. 1), published by F. Mugnier, 'Marc-Claude de Buttet poète savoisien (XVIe siècle): notice sur sa vie, ses oeuvres poétiques et en prose française et sur ses amis: l'Apologie pour la Savoie: le testament de M.-C. de Buttet, MDSS, 35 (1896), 5-227 (pp. 109-132)

47. La Victoire (see supra, no. 9), published in La Victoire de Tres-haut et magnanime Prine Emanuel Philibert Duc de Savoie par Marc-Claude de Buttet: réimpression avec une notice bibliographique et des notes par le chevalier d'Arcollières correspondant de la royale deputation d'histoire nationale de Turin (Torino, Tipografia del Collegio degli artigianelli, 1915)

5: ANTHOLOGIES CONTAINING POEMS BY BUTTET

48. Les Poètes françois depuis le XIIe siècle jusqu'à Malherbe, edited by P. R. Auguis, 6 vols (Paris, Crapelet, 1824), V, 155-167.

49. Anthologie poétique française: XVIe siècle, edited by M. Allen (Paris, G. Flammarion, 1965), pp. 308-312.

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(a) Documents concerning the Sorbonne and Parisian Colleges

(i) Sous-série H^3: Ancienne Université de Paris et collèges

Titre III:

-H^3*2589 Université, Registre, 1552-1613

-H^3*2776^1 Collège Sainte Barbe, Comptes, 1559-1764

-H^3*2776$^{3-5}$ Collège du Mans, 3 registres de comptes, 1531-1764

-H^3*2784$^{1-4}$ Collège de Bayeux, 4 registres de comptes, 1546-1764

-H^3*2785$^{1-47}$ (art. 21-24), Collège de Beauvais/de Dormans, Comptes de recettes et de dépenses, 1540-1548, 1553-1566

-H^3*2787$^{1-16}$ Collège d'Autun, 16 registres de comptes, 1397-1764

-H^3*2796^1 Collège de Cambrai, Registre de comptes, 1523-1546

-H^3*2796^2 Collège de Cambrai, Registre de comptes, 1546-1560

-H^3*2803$^{1-15}$ (art. 5-6), Collège de Laon, Comptes, 1540-1550, 1551-1552, 1554-1557

-H^3*2855$^{1-3}$ (art. 1), Collège de Tréguier, Comptes, 1541-1543, 1547

-H^3*2862^1 Collège du Trésorier, Comptes, 1549-1600

-H^3*2863$^{1-6}$ (art. 1), Collège de Tours, Comptes, 1548-1561

-H^3*2869$^{1-4}$ Collège de Saint Michel, Comptes, 1542-1764

-H^3*2874^2 Collège de Presles, Comptes, 1546-1573

-H^3*2875$^{4-5}$ Collège de Maître-Gervais, Comptes, 1533-1539, 1554-1557

-H^3*2891^2 Collège de Presles, Boursiers, pensionnaires, rentes, 16th-18th centuries

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Titre II:

-M81 (art. 130-148), Collège d'Autun, Procédures diverses concernant les boursiers, 1548-1559

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-M121 (art. 31-89), Collège des Dix-Huit ou de Notre Dame, Provisions de bourses par le doyen de Notre-Dame, 1513-1769
-M124 (art. 1-249), Collège de Fortet, Nominations aux bourses, 16th-17th centuries
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-M130 (art. 2-3), Collège de Fortet, 1551-1552, 1557-1559
-M134 Collège de Harcourt, Dossiers de fondations de bourses, 1484-1724
-M144A (art. 16) Collège de Laon, Etat des bourses, 1313-1683
-M144B Collège de Laon, Quittances, mémoires etc., 16th-18th centuries
-M170 (art. 20), Collège du Mans, principaux et boursiers
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(b) Documents relevant to the Court
(iii) Série K: Monuments historiques
Titre III:
-K503 Comptes divers, 1468-1711
-K530[24-28] Fragments divers, 16th century
Titre V:
-K651 Offices et charges divers, 1236-1714
Titre X:
-K1715 Mariages des rois et des princes royaux, 1543-1775
-K1722 Quittances concernant essentiellement les Hôtels ou Maisons royaulx, gages des officers, paiement de fournisseurs et frais divers, 1504-1597

(iv) Série KK: Registres
Titre I:
-KK106 Argenterie d'Henri II, dons, voyages, récompenses, etc., 1557
-KK107 Comptes de l'hôtel du roi, 1556
-KK108 Comptes de l'hôtel du roi, 1558
-KK113 Gages et soldes des gentilhommes ordinaires de l'hôtel, 1552-1555
-KK129 Gages des officiers de la maison du roi, 1559

(v) Série PP: Chambre des comptes et comptabilité
-PP98 Anciens inventaires, mémoires, rôles, etc. dressées au XVIe et XVIIe s.
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(vi) Série Z1A: Cour des aides de Paris
-ZIA 472 Maison du roi: états généraux des officiers, 1535-1642
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B: Bibliothèque Nationale, Paris

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-MS Fr. N.A. 1471 Recueil de lettres, quittances et pièces diverses...formé par le Dr Payer
-MS Fr. N.A. 1474 Chartres, rôles, quittances et actes divers relatifs à differents villes et châteaux de Guyenne, aux dignitaires et officiers de la maison du roi, aux connetables, etc.
-MS Fr. 2833 Les Noms des officiers de l'ostel du roy, et combien chascun doit prendre de gaiges (16th century, undated)
-MS Fr. 3109 Compte de la tresorerie des cens gentilzhommes de la maison du roy estans soubz la charge de mons^{r}. de Boisy, grand escuier de France, pour le quartier de janvier fevrier et mars mil cinq cens cinquante cinq
-MS Fr. 3134, fol. 126 Estat à Mr Jehan de Fournicon, tresorier commis au paiement des gaiges des gentilzhommes et officiers domestiques du roy Daulphin et de messeigneurs les ducs d'Orléans, d'Angoulesme et d'Anjou, ses freres, faict pour ung an commancant le premier jour de janvier mil cinq cens cinquante huict et finissant le dernier jour de decembre mil cinq cens cinquante neuf

-MS Fr. 3156 Retranchement fait par le roi Henri II dans sa maison, dans celle de la reine et des enfants de France, 1556
-MS Fr. 4432 Ordonnances et reglemens de la Chambre des Comptes, 1338-1636
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-MS Fr. 7857 Etats et rôles de paiement des 1re et 2e compagnies des Gentilhommes de la Maison du Roy, 1471-1596MS Fr. N.A. 7858 Maison du roi, de la reine et des enfans de France, 1548-1549
-MS Fr. N.A. 9737 Grands officiers de la couronne et officiers de la maison du roi en général etc.
-MS Fr. 10394, Compte septiesme de Me François Barguin, tresorier et receveur general de la maison de madame Marguerite de France, seur unique du Roy, des recepte et despense par luy faictes à cause de ladicte tresorerie et recepte generale, où sont comprins la Chambre aux deniers, gaiges et pensions des officiers de ladite dame, escuyerie et argenterie, durant le quartier de janvier fevrier et mars 1549 [sic-it covers 1550]
-MS Fr. 20451 Recueil de lettres originales, de minutes et de pièces réunies par Gaignières
-MS Fr. 20452 Recueil de lettres originales de minutes et de pièces réunies par Gaignières, pour servir à l'histoire de France depuis le regne de Charles VII, jusqu'à celui de Louius XIV.
-MS Fr. 20525 Recueil de lettres et pièces originales formé par Gaignières (includes letters from Marguerite de France, 1554-1557)
-MS Fr. 20684-20685 Recueil de copies et d'extraits faits dans les archives de la Chambre des Comptes, 13th-17th centuries
-MS Fr. 20776, fol. 303, Extraits assez considérables des registres de la Chambre des Comptes, 14th-16th centuries
-MS Fr. 21448 Rôles des gentilshommes de la maison du roi, 1471-1580
-MS Fr. 26434 Meslanges pour l'histoire et la génealogie: Chambre des Comptes de Paris, tome XXXIII. Secrétaires du roy, maison et coronne de France, 16th-17th centuries

C: Archives de l'Université de Paris, Sorbonne

-AU 19 (20) Registrum congregatiorum, conclusionum, ordinationum Universitatis Parisiensis ac deputatorum et Facultatis Artium nec non quattuor Nationum eiusdem, inceptum anno Domini millesimo quingentesimo quadragesimo

primo (dies pasche viia aprilis) iovis xxia mensis iulii xliii, 1541-1543
-AU 66 (56) Rotuli nominandorum, 1540-1546
-AU 68 (58) Rotuli nominandorum, 1547
-AU 69 (59) Rotuli nominandorum, 1548
-AU 70 (60) Rotuli nominandorum, 1549
-AU 71 (61) Rotuli nominandorum, 1551-1555
-AU 72 (62-63) Rotuli nominandorum, 1553-1554
-AU 73 (64) Rotuli nominandorum, 1556-1570

D: Minutier Central de Notaires de Paris

-Fichier of all names appearing in 16th century notarial actes
-Fichier of all students mentioned in 16th century notarial actes
-Fichier of 16th century authors mentioned in 16th century notarial actes

E. Archives Départementales de la Savoie, Chambéry

(i) Série SA: Archives de Cour (SA1-259)
(a) Consignements et sommaires des titres de fiefs (SA1-13), 1758-1781:
-SA1 Savoie en général. Consignements des fiefs. Reconnaissances reçues du 31 août 1758 au 1er décembre 1773 par Jean-Baptiste Léger, commissaire générale des royales extentes, et Louis-Joachim Léger, substitut commissaire. Copie conforme des actes originaux faite en 1774
-SA2 Savoie en général. Consignements des fiefs. Reconnaissances recues et enregistrées du 16 décembre 1773 au 1er juin 1774 par Louis-Joachim Léger, substitut commissaire et archiviste des extentes de sa majesté
Catégorie II: fonds de la Province de Savoie (SA14-61):
-SA17 (art. 19) Rôle des cotisants, taxés pour les frais de la muraille dite de la Trosse, établie le long de la Leysse pour la defense de la ville de Chambéry: enumeration des habitants, chefs de famille, de la ville et des environs par quartiers ou dizaines
-SA41 Province de Savoie: Chambéry. Ventes, reconnaissances, contrats de mariage, testaments et autres actes concernant les bourgeois dez Chambéry et leurs transactions immobilières et intéressant en particulier les familles Calod et de Leschaux, 1420-1600
(b) Fonds de l'instruction publique (SA243-245)
(c) Fonds des matières economiques (SA246-259):
-SA259 Matières economoques: salines et gabelles du sel, mémoire rédigé à la suite au sujet de la relation du chevalier de Buttet au sujet des améliorations et des progrès à éffectuer aux salines de Tarentaise pour le proufit des royales finances, 1780
(d) Finances (SA260-473):
-SA264 Sommaire des reconnaissances de la province de

Savoie, 1339-1668
(e) Chambre des Comptes de Savoie:
-SA499 Registre 2: lettres originelles et minutes ecrittes par la Chambre au Cour et aux ministres, 1576-1585
-SA503 Lettres de particuliers à la Chambre des Comptes et aux ministres, 1578-1589
-SA512-514 Séances et entrées de la Chambre des Comptes, 1575-1589
-SA537-591 Registres des arrêts rendus par la Chambre des Comptes, 1560-1586
-SA873 Registre des ordonnances rendues ès audiences de la Chambre des Comptes, 1576-1579
-SA914-923 Registre des actes de présentation et de comparaissances mis au greffe par les plaidants 1560-1586
-SA957-958 Registres des défauts obtenus par les parties plaidants en la Chambre des Comptes, 1576-1617
-SA966 Registre des contrats, prix faits, baux à ferme, 1579-1589
-SA979-987 Registres des requêtes et actes de caution et soumission passées au greffe de la Chambre des Comptes, 1561-1591
-SA1004-1005 Requêtes de divers seigneurs pour enterinement de patentes d'inféodations, dons, mandats, constitutions d'offices, gages et pensions, 1581-1584
-SA1073-1075 Verbaux, informations, procès contre des comptables pour reddition de leurs comptes, 1331-1730
-SA1137-1138, 1142-1143, 1145-1152, 1155, 1159 Registres des restants des amendes, condemnations, confiscations et peines, tant civiles que criminels, adiugés à SA par la Cour et Parlement de Savoye, 1540-1614
-SA1587 (11) Contrerolle, soit dénombrement des personnes des paroisses de Tresserve, Aix, St Innocent, Gresy, Cessens, La Biolle, St Germain, St Girod et Albens, signé Ducloz, 13 Ocober-23 December 1561
-SA1593 Dénombrement contenant la cotte de ce que chaque paroisse des baillages de Savoye, Tarentaise, Maurienne, Bugey, Bresse, Genevois et Faucigny sont tirées et taxées pour le subside, soit don gratuit, signé par extrait Trollioz, 1576
-SA1864 Registre des actes de transport [du sel] aux paroisses de la provinces de Savoye pour la description et dénombrement des familles et bétail tenu par le commis Ducayre, 1561
-SA1865 Registre contenant la description des maisons qui sont cottisées pour prendre le sel suivant l'ordonnance de S.A. rière la ville et mandement de Chambéry, 1561-1562
-SA1866 Dénombrement des personnes, manans et habitants de la paroisse de Chambéry le vieux, signé Ducayre commis et Bochet, 1562
-SA1951 Registres des productions des roolles et registres des descriptions et dénombrements des sujets de S.S. et autres habitans dans le Comté du Genevois et

Beaufort que du bétail y étans prenans sel, 18 May-18 July 1561
-SA1953 Livre contenant le dénombrement des personnes de la province du Genevois prenans sel au grenier d'Annessy, September 1561
-SA2025 Gabelle du sel, (Allinges, Sciez, Brenthonne, Loisin) December 1568
-SA2026 Gabelle du sel, (Allinges, Chens-sur-Léman, Hermance, Lullin, Samoens, Sciez) October 1568
-SA2027 Gabelle du sel, (St-Paul-en-Chablais, St Jean d'Aulps, Chapelle d'Abondance) 1569
-SA2029 Gabelle du sel, (Ambilly, Laconnex) August 1576
-SA2090 Roolle des personnes défaillans à prendre le sel ensuite de la description faitte par l'ordre de S.A. au grenier de Chambéry, 1562
-SA2091 Contrerolle des amendes et peines exigées par le Commissaire Yves des défaillans d'avoir payé leur quartier du sel chez le dernier quartier 15621 pour le premier 1562
-SA2105 Roolle de ceux qui n'ont pris leur quartier du sel pour les mois d'avril may et juin des paroisses remortissantes au grenier d'Annessy, signé Decouz controlleur, 1562
-SA3158-3160 Contrerolle des albergements, investitures, infeudations, capacités et autres provisions, 1560-1572, 1581-1583, 1584-1592
-SA3980 Protocolle des contrats receus par le notaire François Tonduti des Echelles habitant à Chambéry, 1540-1542
-SA3982 Minutaire des contrats stipulés par maître De Bons, notaire du lieu de Bons, en Chablais, 1562-1567
-SA3985 Minutaire des contrats stipulés par feu maître Claude le Noir, notaire ducal et bourgeois de Chambéry, 1577-1589
-SA4019-4047 Mariages et dots
-SA4108-4137 Testaments, 1329-1597
-SA4138-4167 Donations et cessions, 1258-1583
-SA4168-4209 Acquis, ventes et reachats, 1257-1644
-SA4261-4346 Quittances et acquittements, 1296-1690
-SA4609-4615, 4619, 4620, 4622 Requêtes, lettres de contrainte, plaidés au sujet de procès devant la Chambre des Comptes, 1518-1590
-SA4607-4622 Sentences et arrêts, 1344-1599

(ii) Série B: Cours et Juridictions avant 1973
(a) Archives du Parlement de Chambéry
-SA3555 Registre des mandats de paiement, 1552-1559
-SA1422 Edits, lettres patentes, lettres de grace, 1554-1558
-SA1423 Edits, lettres patentes, lettres de grace, 1554-1559
-Registre des édits-bulles and the following documents in this category:
-B1412

-B1414
-B1418 Registre Basane
-B1436
-B1437
-B1441
-B1442
-B1444
-B1470
Arrêts civils rendus en audience:
-B31 10 April 1554-3 November 1554
-B32 12 November 1556-15 May 1557
-B33 16 November 1557-2 April 1558
Arrêts civils rendus sur pièces vues:
-B34 24 November 1540-7 December 1541
-B35 3 July 1542-31 October 1543
-B36 16 June 1543-14 August 1544
-B37 9 November 1553-9 November 1554
-B38 15 November 1553
Arrêts criminels rendus en audience:
-B39 January 1542-21 October 1542
-B40 7 November 1542-17 December 1544
-B41 14 January 1545-9 November 1547
-B42 October 1548-12 February 1549
-B43 22 November 1549-3 October 1551
-B44 8 January 1552-29 October 1552
-B45 15 November 1552-21 October 1553
-B46 15 November 1553-19 December 1556
-B47 12 January 1557-15 December 1558
Arrêts criminels rendus sur pièces vues:
-B48 28 May 1540-5 May 1543
-B49 2 May 1542-25 September 1543
-B50 September 1543-27 November 1545
-B51 5 November 1546-22 December 1547
-B52 10 January 1548-29 May 1549
-B53 1 June 1549-28 February 1550
-B54 1 March 1550-25 October 1550
-B55 6 November 1550-9 November 1551
-B56 14 November 1551-20 December 1552
-B57 13 January 1553-27 October 1553
-B58 14 November 1553-20 December 1554
-B59 9 January 1555-19 December 1556
-B60 9 January 1557-28 April 1559
Greffes civils et criminels :
-B28 26 July 1549-21 December 1551
15 November 1553-23 September 1556
-B30 Registre des requêtes présentées au greffe par les condamnés à la prison préventive, 9 January 1554-6 November 1556
-B1411 Registre des soumissions, cautionnements et autres actes enregistrés au greffe, 1547-1553
-B3140 Registre des appointements, 13 November 1545-8 November 1546
(b) Archives propres du Sénat de Savoie
Archives du Secrétariat du Sénat et du personnel

judiciaire:
-B1201-1205 Registres des entrées du personnel du Sénat, 1559-1585
-B1789 Lettres reçues du duc Emmanuel-Philibert et de Marguerite de France
-B1805 Lettres diverses reçues par les Premiers Présidents, divers membres du Sénat et d'autres personnages
-B1807 Lettres adressées aux princes et à divers autres personnages, minutes et enregistrements, 16-18 c.
-B4490 Minutes de lettres adressées [par le Sénat] aux ducs de Savoie, 1562-1682
-B4580 Minutes et copies de lettres adressées [par le Sénat] aux ducs de Savoie et autres personnages, 16-17 c.
-B5170 Ordres des Chambres, personnel, prestation de serments, etc. 16-18 c.
-B6593 Lettres reçues par le Premier Président et divers membres du Sénat
-Répertoire d'arrêts au civil et au criminel en audiences et sur pièces vues, 4 ms volumes, 1559-1586
Arrêts civils rendus en audience:
-B69 21 October 15620-12 May 1561
-B92 17 March 1565-11 September 1565
-B107 13 January 1568-15 May 1568
-B110 18 May 1568-31 August 1568
Arrêts civils rendus sur pièces vues:
-B79 20 November 1561-19 December 1562
-B102 9 January 1567-20 December 1567
Arrêts sur requêtes et remonstrances:
-B1055 1564-1599
Actes judiciaires et procédures:
-B1424 1559-1561
-B1409 1563-1565
-B1412 1580-1582
-B1413 1582-1583
-B1414 1584-1586
Greffes:
-B2051 Registre des actes et contrats faits et passés au greffe, 1559-1561
-B2054 Répertoires et notes diverses, 16-18 c.
-B2670 Registre des présentations, 14 August 1559-4 November 1559
-B2716 Registre des soumissions et cautions, 1575-1582
-B3277 Registre des présentations, 6 Novemebr 1559-30 December 1560
-B3278 Registre des présentations, 8 January 1560-21 March 1560
-B3279-3462 Registre des présentations,8 January 1561-30 December 1586
-B4586 Répertoire du registre des actes faits au greffe civil du souverain Sénat de Savoye, 1559-1560
-B4615 Registre des présentations, April 1560-13 July 1560
-B5035 Registre des présentations, (fragment) 1560

(c) Archives saisies ou recueillies par le Sénat de Savoie
Hautes juridictions:
-B5216 Lettres reçues des ducs de Savoie et d'autres personnages
Noblesse et fiefs:
-B5343 Notte des infeudations, soit ventes passées par les ducs de Savoye en faveur de divers particuliers, des terres et seigneuries deçà les monts qui se sont trouvés [sic] dans les registres aux archives du Sénat, 1561-1590
Archives familiales et notariales:
-B6807 Buttet
(d) Procédures du Sénat de Savoie
-B01138
-B01655

(iii) Série C: Administration générale et cadastre avant 1973
1C: Administration générale et cadastre de 1728-1738
(a) Commissaires d'extentes:
-1C1757 Législation et personnel, inventaire après décès, notes d'un commissaire d'extentes, 1435-1779
-1C1794-1817 Affaires générales: indice des nouvelles investitures, manifestes, notes, requêtes etc., 1559-1791
-1C1818 Titres féodaux, 1319-1789
-1C1819 Titres féodaux, 1486-1776
-1C1835-1841 Tributs et devoirs féodaux, 1542-1782
(b) Délégation générale pour les biens féodaux et la péréquation:
-1C4843-4856 Instruction des demandes, 1459-1763
-1C4890-4900 Nouvelle répartition des tailles, 1551-1790
(c) Délégation générale pour les affranchissements des droits féodaux:
-1C4913-4932 Instruction des demandes, pièces produites par des seigneurs et des ecclesiastiques, 1501-1792
-1C4964-4971 Résultats des opérations de la Délégation, 1551-1793

(iv) Série E: Familles, notaires, communes, fiefs, corporations, état civil
(a) 1E: Titres de familles, 1329-1809
1E1-53
Minutes notariales (notaries practising in Chambéry in the 16th century):
-E73-74 Minutes du notaire Rochet, 1562, 1571
-E75-77 Minutes du notaire Rosset, 1540-1590
-E91-101 Minutes du notaire Jantier, 1553-1558
-E102-114 Minutes du notaire Miguet, 1549-1580
-E116-169 Minutes du notaire Rochet,1550-1600
-E170-196 Minutes du notaire Rosset, 1540-1579
(b) 2E: Additions
-2E111 Buttet (de), 16-18 c.
(c) 4E: Registres de Catholicité déposés par les paroisses

-4E146 Baptême, (Chambéry: Cathedral, St François de Sales, St Léger) 1561-1564 (NB: this is the earliest extant 16th century baptismal record for Savoy)

(v) Série F: Fonds de familles, d'érudits, de sociétés, d'institutions et de personnalités entrés par voies extraordinaires depuis 1893
-8F Fonds Claudius Bouvier
-10F (art. 157) Fonds de Mareschal de Luciane: livre de comptes, 1568, belonging to Jehan de Pyochet
-19F Fonds Gabriel Loridon
-45F Fonds Poussielgue
-62F Fonds Fourest

(vi) Série J: Documents divers entrés par voies extraordinaires
-J84 Collection de documents sur papier timbré du XVIe au début du XIXe s.
-J242 Archives de famille concernant la Savoie et des particuliers de 1251 à 1860 et possession de M. le Marquis de Faverges
-J537 Edits, lettres patentes, manifestes des ducs et du Sénat de Savoie, 1560-1791

(vii) Archives Communales
AA: Titre I: Actes constitutifs et politiques de la commune; lettres de rois et princes adressés aux syndics de Chambéry, 1431-1846
-EE40 (art. 1)5 letters from Emmanuel-Philibert,1565-1579
BB: Titre II: Administration communale
CC: Titre III: Impôts et comptabilité
-Carton 225 (art. 8) Compte de nobles Claude Oddinet, claude Buttet, etc., 23 November 1527-23 November 1528
Carton 255 Compte de 1594 rendu a MM les syndics par M. Jean Baptiste Riondet, trésorier des recettes et dépenses faites devant le syndicat de MM. François de Buttet etc.

F: Archives Départementales de la Haute-Savoie, Annecy

(i) Série SA: Archives de l'ancien duché de Savoie, XIe-XVIIIe s.
(a) Archives camérales
Anc. Inv. 194: Registres des contracts et des livres de constitutions d'offices, de dons, at d'autres concessions, d'abbergements, affranchissements, actes de caution et autres expeditions des ducs et de la Chambre des Comptes du Genevois:
-reg. 4 1526-1527
-reg. 8-10 1543-1547
-reg. 11-13 1549-1562
-reg. 15-18 1562-1582
Anc. Inv. 195: Registres d'abbergements, affranchissements, laods, suffertes, concessions et autres expeditions de la Chambre des Comptes du Genevois:

-reg. 30-55 1457-1588
-reg. 58-62 1559-1641
Anc. Inv. 196: Reconnaissance des châteaux et lieux des biens féodaux au duché du Genevois at aux baronnies de Faucigny et de Beaufort:
-reg. 17 1533
-reg. 89-130, 133 1424-1586
Anc. Inv. 197: Registres des baux à ferme, de lettres de constitution d'office, actes de caution et d'expedition des fermes du domaine du Genevois:
-reg. 135-147 1546-1655
-SA8009-8045 Comptes des émoluments du sceau, peines et multes, 1440-1585

(ii) Série B: Cours et juridictions 1368-1792
-B8 (art. 4) Approbation des emprunts faits au nom du duc de Nemours par Jacques de Genève, sire de Boringe, auprès de Jacquemine Chapuis d'Ugine, et de François de Baillant, sire de Verbouz, 2 June 1559
-B22 Documents rélatifs au domaine du Genevois, 1338-1656
-B23 Inventaire des protocoles de divers notaires du Genevois et de Faucigny, 1537-1545
-B28 Pièces diverses [concerns Sénat of Savoy]
-B31 Pièces diverses [concerns judicatures mages]

(iii) Série 1E: Familles, 1228-18th c.
-1E63 fol. 21 Roolle des livres et mises faictes par Jehan François de Buttet, 1603

(iv) Série 2E: Minutaires de notaires, 1404-1900 (notaries practising in Annecy in the 16th century)
-2E418-484 Minutes du notaire Deserveta, 1536-1573
-2E555-556 Minutes du notaire Farnex, 1579-1585
-2E561-563 Minutes du notaire Gautier, 1575-1586
-2E565-566 Minutes du notaire Georges, 1506-1517
-2E578-582 Minutes du notaire Jon (Louis), 1543-1560
-2E583-587 Minutes du notaire Jon (Claude), 1560-1570
-2E592 Minutes du notaire Mermier, 1529-1537
-2E593-596 Minutes du notaire Mignon, 1571-1585
-2E602 Minutes du notaire Paturel, 1572
-2E605-637 Minutes du notaire, 1565-1606
-2E643-648 Minutes du notaire Portier, 1556-1562
-2E649 Minutes du notaire Rosset, 1590
-2E681-683 Minutes du notaire Viger, 1501-1534

(v) Série F: Manuscrits divers et varia
-F173 Notes prises par un Savoyard étudiant en droit en Italie avec des vers, etc., c. 1585
-F232 Claude Faure: notes diverses, 1920-1926. Communes de Cruseilles et Cluses, Brison; familles Buttet, Rocye, Deronzien, Château de Clermont, Bernardines de Rumilly; diverses notes d'état civil

(vi) Série J: Documents entrés par voie extraordinaire
-1J41 Papiers concernant les Lambert de Chambéry et d'Annecy, 15th-16th c.
-1J1169 Extrait du registre des délibérations de la ville d'Annecy, élections des syndics, etc., 1564
-1J240 Familles Joly de Vallan, de Brotty et Buttet, 1644, 4 octobre, Thonon (couvent des Capucins). Vente par Noble Maurice, fils de feu noble Ferdinand Joly, de Chignes, autorisé par Buttet, avocat au Sénat, d'une rente annuelle et perpetuelle de 87 florins 6 solz
-1J582 Actes et pièces divers intéressants des familles de Chavanod, Annecy, St Jorioz etc., 16th-19th c.
-1J807-808 Annecy (familles d'): titres de diverses familles d'Annecy et de la région provenant des archives de la ville d'Annecy, 15th-18th c.
4J: Fonds Mugnier:
-dossier 6 Marc-Claude de Buttet, poète savoisien: manuscrit complet de cet ouvrage du Président Mugnier
-dossier 25 Notes sur Buttet et Pingon
-dossier 38 Trois petites chemises contenant brèves notes dont beaucoup au crayon, sur les familles Chamossy, Buttet et Lucrèce Borgia
-dossier 93 Documents divers. Vers de Constant Berlioz à F. Mugnier, historien de Marc-Claude de Buttet (coupure de journal)
7J: Fonds du Château de Marlioz:
-7J65 Copies de lettres patentes d'Emmanuel-Philibert, duc de Savoie, faisant don à Mr Prosper de Genève, 16 May 1569; lettre de jussion, 21 October, 1579
-7J71 Lettres de fidelité et hommages rendues au duc de Savoie, Emmanuel-Philibert, pour la baronnie de Cusy et le Château de Pingon par Philibert de Pingon, 17th-18th c. copy?
-7J74, 1412-1413 Testament et codicille d'Emmanuel-Philibert de Pingon, 17th-18th c. copy
-7J212 Copie d'un livre de raison de Louis de Pingon, 16 c.
-7J378-379 Genealogies of the Pingon family, 17th-18th c.
-7J387 Notes concernant la maison fort de Pingon. Inventaire détaillé. Extraits des archives du Cour de Turin au XVIIIe s.
-7J1298 Inventaire d'archives de la famille de Pingon, 18 c.
-7J1411 Marriage contract of Emmanuel-Philibert de Pingon, 23 April 1560

G: Le Blanc de Cernex

Jehan de Pyochet: Livres de raison, 9 vols:
-Vol. A Livre de raison des lodz de Sr de Sallin de 1597 à 1603
-Vol. B B 1572
-Vol. C C 1582 [title, fol. 1 r°:] Livre de raison de mes affaires despuis l'année 1580

-Vol. D D MDLXXXXII
-Vol. E E 1597
-Vol. F F 1603
-Vol. G 1608
-Vol. H Inventaire de mes titres tant à cause de ma maison forte de Sallin reue de Puynet que Villeneufve, que aussi des titres generaux et communs entre mon frere et moy, touchant tant nostre bien paternel que de l'hoerie de feuz Dieullefitz, aieul maternel et oncle, ensemble des rentes procedéez d'iceux MDLXXXIIII
-Vol. I Inventaire des biens de noble Gaspard Dieulefist [title, fol. 1 r°:] C'est l'inventayre solemnel fait avec benefice de la laj [?] de feu noble Gaspard Dieulefit, fait en faveur de nobles Lourent, Amed, Jehan et Pierre de Pyochet freres, heritiers dudit feu Dieulefit, commencé le jeudi quatorziesme de mars mil cinq centz cinquante et cinq, et parachevé le vint et cinquiesme d'avril, l'an susdit 1555

ITALY

H: Archivio di Stato, Sezione Riunite, Turin

(i) Camera dei Conti di Savoia
-Inv. 1 fol. 1 (art. 11) Registre appellé le petit livre rouge, 4 August 1559-4 August 1593
-Inv. 1, fol. 6 Etats des gages des Messrs du Sénat, Chambre des Comptes de Savoie, et officiers et dependans comme cy apres, 1560, 1561 [documents no longer extent]
-Inv. 3 Registres des lettres de la Cour écrites à la Chambre des Comptes de Savoye sur différentes matières:
(a) matières féodales: reg. 1 1411-1561
reg. 2 1561-1583
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(b)matières diverses: reg. 7-8 1561-1568
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(vii) Serie: Inventaire des Ecritures concernant le duché et province de Savoie
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(c) Categoria II: Storia generale :

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(xi) Serie: Biblioteca Antica

(a) MSS:

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(ii) Serie: Privilegi
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(iii) Serie: Statuti

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K: Archivio dell'Arcivescovado, Turin

(i) Serie: Manoscritti-Miscellanea del Torelli
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L: Biblioteca Reale, Turin

(i) Serie: MSS Storia Patria
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M: Ernesto Bellone

-Elenco degli studenti dell'Università di Torino in ordine alfabetico per nome (1490-1580)
-Similar lists of a more partial nature drawn up by Bellone for the Universities of Ferrara, Pavia, Parma, Pisa, Florence

SWITZERLAND

N: Archives d'Etat, Geneva

(i) Série: Conseils
Registres du Conseil de Genève, 1409-1792:
-R.C. 78-81 6 January 1583-28 December 1586

(ii) Série: Portefeuille historique/Pièces historiques
-P.H.1680 Lettre de Marguerite de France au Conseil de

Genève concernant le ministre Enoël, 1566
-P.H.1787 Diverses propositions de Marguerite de France, 1565
-P.H.1823 Lettre de Marguerite de France en faveur de Charles Pascal, 1567

(iii) Série: Manuscrits historiques
-MSS Hist. 10 (ancien 233) Chroniques du Pays de Vaud, chroniques de Genève, par Michel Roset (undated)
-MSS Hist. 10 (ancien 233) fol. 705 Rôle des syndics de Genève, 1503-1617, continué de diverses écritures jusqu'en 1713
-MSS Hist. 20 (ancien 240) Anecdotes curieuses et intéressantes touchant la République de Genève, avec le rolle des syndics qui l'ont gouverné depuis l'an 1000 jusqu'à l'année 1768
-MSS Hist. 134 (ancien 127) Registre des bourgeois de Genève: répertoire alphabetique, 18th c. doc.
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MSS Hist. 141 Alfred Covelle: Copie des registres d'habitants (réceptions à l'habitation genevoise):
-vol. 1 1549-1560
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(c) Fiefs:
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