

Renaissance and Reformation Renaissance et Réforme



Rajchenbach-Teller, Elise. “Mais devant tous est le Lyon marchand”: Construction littéraire d’un milieu editorial et livres de poésie française à Lyon (1536–1551)

Mark Crane

Volume 40, numéro 3, été 2017

URI : <https://id.erudit.org/iderudit/1086159ar>

DOI : <https://doi.org/10.33137/rr.v40i3.28763>

[Aller au sommaire du numéro](#)

Éditeur(s)

Iter Press

ISSN

0034-429X (imprimé)

2293-7374 (numérique)

[Découvrir la revue](#)

Citer ce compte rendu

Crane, M. (2017). Compte rendu de [Rajchenbach-Teller, Elise. “Mais devant tous est le Lyon marchand”: Construction littéraire d’un milieu editorial et livres de poésie française à Lyon (1536–1551)]. *Renaissance and Reformation / Renaissance et Réforme*, 40(3), 327–329. <https://doi.org/10.33137/rr.v40i3.28763>

© Canadian Society for Renaissance Studies / Société canadienne d’études de la Renaissance; Pacific Northwest Renaissance Society; Toronto Renaissance and Reformation Colloquium; Victoria University Centre for Renaissance and Reformation Studies, 2017

Ce document est protégé par la loi sur le droit d’auteur. L’utilisation des services d’Érudit (y compris la reproduction) est assujettie à sa politique d’utilisation que vous pouvez consulter en ligne.

<https://apropos.erudit.org/fr/usagers/politique-dutilisation/>

érudit

Cet article est diffusé et préservé par Érudit.

Érudit est un consortium interuniversitaire sans but lucratif composé de l’Université de Montréal, l’Université Laval et l’Université du Québec à Montréal. Il a pour mission la promotion et la valorisation de la recherche.

<https://www.erudit.org/fr/>

of which are *Dualisms* and *Erasmus and Voltaire: Why They Still Matter* (2010). (Erasmus and Voltaire, not incidentally, figure prominently in the present volume's discussions of tolerance and skepticism.) Read in this way, the sketches he offers here become more finished drawings with detail and depth. It is also true that the ideas on offer in *North/South* are not just elaborations or restatements of earlier arguments, but also in some cases correctives, redirections of, or polyphonic alternatives to those arguments. All the more reason, then, to read this slim volume as a kind of revisionary coda to the more weighty volumes Quinones has already published.

DAVID M. POSNER

Loyola University Chicago

Rajchenbach-Teller, Elise.

“Mais devant tous est le Lyon marchant”: Construction littéraire d’un milieu éditorial et livres de poésie française à Lyon (1536–1551).

Geneva: Droz, 2016. Pp. 597 + 18 ill. ISBN 978-2-600-01882-1 (paperback) US\$98.40.

One of the basic premises underlying the argument of this book is that all literary productions are collaborations. This concept is by no means new; it has emerged as one of the basic tenets of the approach known as “histoire du livre” in French and “Book History and Print Culture” in English. The author uses this premise to build a sophisticated and compelling argument about how a diverse group—of poets, printers, booksellers, and editors—came together to create a literary identity for the city of Lyons during the decade-and-a-half between 1536 and 1551 through the publication of vernacular poetry collections. Eschewing the traditional notion of an “École lyonnaise” of poetry driven by poets, the author tells a story about how a wide-ranging cast of characters created a myth of the city in which vernacular poetry, commerce, and good letters become its distinguishing features.

The book is divided into three main parts. The first part presents a prosopography of the main actors in the promotion of French vernacular literature. The second part elaborates the range of symbols and images of Lyons used to create the myth of Lyons as a political and cultural centre. The final

part traces the geographical realities of the myth of Lyons beyond the city itself, particularly in Paris and in other French cities.

The first part introduces the cast of characters—mainly printers and booksellers—to whom the author attributes a central role in the creation of the literary movement in Lyons, and who have, for the most part, been relegated to the sidelines by literary historians. They include such figures as the printers Etienne Dolet, François de Juste, Pierre de Tours, Jean de Tournes, and Guillaume Roullié and their interactions with poets, editors, and translators of poetry collections.

The three chapters in the second part of the book describe in more detail the symbols that associated the city of Lyons with vernacular poetry and linked it with the chief vernacular poets, such as Clément Marot, Maurice Scève, and Jean Lemaire des Belges. Thus, not only were the poets shown as champions of the French language, but so too was the city itself. Through their publication of poetry collections, the author argues, the collaborators in their production asserted a central political role for Lyons—not only in the French kingdom, but also throughout Europe and especially in Italy. In the patronage to this endeavour offered by Marguerite de Navarre to promote both Neoplatonism and the poetry of Bonaventure des Périers), and the exalted image of Catherine de Médicis created by this collaboration, the author sees a special role for women here.

The third and final part aims to sketch the geographical reach of poetry books produced in Lyons at this time. The author argues that while Lyons became the focal point for poets of Southern France, especially Toulouse, and could claim, through proximity, a distinctive affinity with the new styles of poetry emerging from Italy, it could never displace Paris as the real centre of poetic production and diffusion. Despite Lyons' heyday as a centre of vernacular poetry during the 1540s, the pull of Paris was eventually too strong.

The volume includes a number of appendices with illustrations from and descriptions of collections of poetry published in Lyons in this period. Especially useful—and key to the author's argument—are the transcriptions of paratexts written by the translator and editor Antoine de Moulin.

Rajchenbach-Teller's book delivers on the promise of a discipline of book history and print culture in numerous ways. By forcing poets to share centre stage with the other actors who were involved in book production and dissemination, the author helps to expose the tangled web of literary

production that ultimately displaced the primacy of neo-Latin poetry in favour of vernacular poetry. In so doing, she also exposes the social, economic, and political motivations that promoted this shift. All of this is accomplished through careful analysis of the vernacular poetry collections published during this fifteen-year period, and through critical literary analysis of the texts that were included in them. In other words, the author achieves that often-elusive balance of material context and textual analysis without privileging one over the other.

MARK CRANE

Nipissing University

Sanson, Helena, and Francesco Lucioli, eds.

Conduct Literature for and about Women in Italy 1470–1900: Prescribing and Describing Life.

Paris: Classiques Garnier, 2016. Pp. 437. ISBN 978-2-406-05916-5 (paperback) €32.

Conduct Literature for and about Women in Italy traces the genre's evolution from the last decades of the fifteenth century to post-unification Italy. Conduct literature is defined as an expansive genre that includes any text prescribing female behaviour, such as didactic treatises and manuals in prose, letters, dialogues, edifying novels, and biographical tracts.

Helena Sanson and Francesco Lucioli's work is a welcome one. Until now, relatively little space has been dedicated in literary histories to works on female conduct, unless written by well-known male authors. Here, Sanson and Lucioli's analysis focuses on lesser-known works, with a particular emphasis on printed texts written in the vernacular and aimed at women readers.

In Italy, conduct writing flourished in the Middle Ages and treated such topics as domestic life, marriage, the education and upbringing of children, public and private mores and manners, conversational skills, household management, prayer life, and suitable hair and makeup. Ultimately, the purpose of a conduct text was for women to comply with patristic models of self-control. Although this purpose may seem foreign to our own day and time, Sanson points to modern women's magazines, social media, etiquette guides, and