

R O B E R T O C A M P O



# Ronsard's Contentious Sisters

THE PARAGONE  
BETWEEN POETRY  
AND PAINTING  
IN THE WORKS OF  
PIERRE DE RONSARD

# Ronsards Contentious Sisters

**Pierre Ronsard**



## **Ronsards Contentious Sisters:**

**Ronsard's Contentious Sisters** Roberto E. Campo, 1998 This book examines Ronsard's participation in the heated paragone debate between poets and painters the Renaissance contest for superiority in the ranking of the arts that emerged in counterpoint to the parity centered pseudo Horatian principle of *ut pictura poesis* as is painting so is poetry The book explores issues that despite their importance throughout Ronsard's poetry and the writings of leading paragone theorists such as Leone Battista Alberti and Leonardo da Vinci have remained largely unnoticed In broadest terms Roberto Campo investigates the poet's notions about the differences between poems and pictures More precisely it examines Ronsard's views on two fundamental preoccupations of the theoretical and practical discussions about the arts during the Renaissance which mode of expression word or image can more accurately and meaningfully represent natural realities and abstract celestial truths and thus whose art the poet's or the painter's holds the highest station in the hierarchy of human creative endeavor

**Writers in Conflict in Sixteenth-century France** Malcolm Quainton, 2008 Text in English with some contributions in French

**Queer (Re)Readings in the French Renaissance** Gary Ferguson, 2016-12-05 Focusing on multiple aspects of Renaissance culture and in particular its preoccupation with the reading and rewriting of classical sources this book examines representations of homosexuality in sixteenth century France Analysing a wide range of texts and topics it presents an assessment of queer theory that is grounded in historical examples including French translations of Boccaccio's *Decameron* the poetry of Ronsard works in praise of and satirising Henri III and his mignons Montaigne's *Essais* Brantôme's *Dames galantes* the figures of the androgyne and the hermaphrodite and religious discourses and practices of penance and confession Close comparison with the ancient models on which they drew the elegy and epic the works of Plato Ovid Lucian and others reveals Renaissance writers redeploying an established set of cultural understandings and assumptions at once congruent and at odds with their own society's socio sexual norms Throughout this study emphasis is placed on the coexistence of different models of homosexuality during the Renaissance homosexual desire was simultaneously universal and individual neither of these views excluding the other Insisting equally on points of convergence and difference between Renaissance and modern understandings of homosexuality this book works towards a historicisation of the concept of queerness

**Transformations of Memory and Forgetting in Sixteenth-Century France** Nicolas Russell, 2011-04-29 This book proposes that in a number of French Renaissance texts produced in varying contexts and genres we observe a shift in thinking about memory and forgetting Focusing on a corpus of texts by Marguerite de Navarre Pierre de Ronsard and Michel de Montaigne it explores several parallel transformations of and challenges to traditional discourses on the human faculty of memory Throughout Classical Antiquity and the Middle Ages a number of influential authors described memory as a powerful tool used to engage important human concerns such as spirituality knowledge politics and ethics This tradition had great esteem for memory and made great efforts to cultivate it in their pedagogical programs In the early sixteenth century this

attitude toward memory started to be widely questioned The invention of the printing press and the early stages of the scientific revolution changed the intellectual landscape in ways that would make memory less important in intellectual endeavors Sixteenth century writers began to question the reliability and stability of memory They became wary of this mental faculty which they portrayed as stubbornly independent mysterious unruly and uncontrollable an attitude that became the norm in modern Western thought as is illustrated by the works of Descartes Locke Freud Proust Foucault and Nora for example Writing in this new intellectual landscape Marguerite de Navarre Ronsard and Montaigne describe memory not as a powerful tool of the intellect but rather as an uncontrollable mental faculty that mirrored the uncertainty of human life Their characterization of memory emerges from an engagement with a number of traditional ideas about memory Notwithstanding the great many differences in concerns of these writers and in the nature of their texts they react against or transform their classical and medieval models in similar ways They focus on memory's unruly side the ways that memory functions independently of the will They associate memory with the fluctuations of the body the organic soul rather than the stability of the mind the intellectual soul In their descriptions of memory these authors both reflect and contribute to a modern understanding of and attitude towards this mental faculty Published by University of Delaware Press Distributed worldwide by Rutgers University Press

*Sounding Objects* Carla Zecher, 2007-12-15 Often abstracted by the aesthetic implications of music itself musical instruments can be seen as physical signifiers apart from the music that they produce In *Sounding Objects* Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties as well as from their aesthetic product *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich nuanced vocabulary for reflecting on their own art and its roles in courtly life the civic arena and salon society Poets not only depicted the world of musical practice but also appropriated it using musical instruments figuratively to establish their literary identities Drawing on music treatises and archival sources as well as poems paintings and engravings this unique study aims to enrich our understanding of the interplay of poetry music and art in this period and highlights the importance of musical materiality to Renaissance culture Electronic Format Disclaimer Images removed at the request of the rights holder

**Selected Poems** Pierre Ronsard, 2002-08-29 Ronsard is considered one of France's greatest love poets yet his poetic achievements are not restricted to his verses of love wine and nature A true Renaissance figure his themes ranged from politics science and philosophy to the bawdy and risqu Using Greco Roman and Italian poetic models and drawing on the rich images of classical mythology Ronsard revolutionised the tradition of French poetry In the 20th century Ronsard's poetry was influential for W B Yeats translated by Sylvia Plath and illustrated by Henri Matisse He stands as one of the most innovative and diverse voices in the history of European poetry

The Classical Heritage in France Gerald N. Sandy, 2002 A study of the reception of Greek and Latin culture in France in the 16th and 17th

centuries There are surveys on topics as diverse as the role of French travellers to classical lands in transforming perceptible reality into narrative textuality and the influence of ancient law in France

**The Poetry of Place** Louisa Mackenzie, 2011-01-01 The sixteenth century in France was marked by religious warfare and shifting political and physical landscapes Between 1549 and 1584 however the Pl iade poets including Pierre de Ronsard Joachim Du Bellay R my Belleau and Antoine de Ba f produced some of the most abiding and irenic depictions of rural French landscapes ever written In The Poetry of Place Louisa Mackenzie reveals and analyzes the cultural history of French paysage through her study of lyric poetry and its connections with landscape painting cartography and land use history In the face of destructive environmental change lyric poets in Renaissance France often wrote about idealized physical spaces reclaiming the altered landscape to counteract the violence and loss of the period and creating in the process what Mackenzie following David Harvey terms spaces of hope This unique alliance of French Renaissance studies with cultural geography and eco criticism demonstrates that sixteenth century poetry created a powerful sense of place which continues to inform national and regional sentiment today

*Funerary Inscriptions in Early Modern Europe* , 2025-05-26 This volume brings together studies that consider funerary inscriptions from Early Modern Europe 1400 1800 from various angles their material dimension their literary character the content of what they are stating their relation to sculpted and other decorations and the wider context of a culture of commemoration and remembrance The central question is how were funerary inscriptions used to shape the memory of a deceased person in such a way as to determine how s he would be remembered and what s he would be commemorated for How would this image fit in the contemporary collective culture of remembrance or in narrower spheres as for instance specific religious groups or denominations Contributors are Faith D Acker Kaylee P Alexander Ramona Baltolu Jens Borchert Pickenhan Veronika Brandis Christopher Joby Jan L de Jong Katharina Kagerer Rodney Lokaj Anu M nd Luise Mervin John Nassichuk Stefania Pasti Snezana Rajic Robert Seidel Federica Vermot Arsenii Vetushko Kalevich Maia Wellington Gahtan and Stamatis Zochios

*The Cambridge Introduction to French Poetry* Mary Lewis Shaw, 2003-08-14 Table of contents

**Setting Plato Straight** Todd W. Reeser, 2015-12-28 When we talk of platonic love or relationships today we mean something very different from what Plato meant For this we have fifteenth and sixteenth century European humanists to thank As these scholars most of them Catholic read digested and translated Plato they found themselves faced with a fundamental problem how to be faithful to the text yet not propagate pederasty or homosexuality In Setting Plato Straight Todd W Reeser undertakes the first sustained and comprehensive study of Renaissance textual responses to Platonic same sex sexuality Reeser mines an expansive collection of translations commentaries and literary sources to study how Renaissance translators transformed ancient eros into non erotic non homosexual relations He analyzes the interpretive lenses translators employed and the ways in which they read and reread Plato s texts In spite of this cleansing Reeser finds surviving traces of Platonic same sex sexuality that imply a complicated recurring process of course correction of setting

Plato straight      *Epic Arts in Renaissance France* Phillip John Usher,2014 *Epic Arts in Renaissance France* examines the relationship between art and literature in 16th century France and considers how the epic genre became public via realisations in various other art forms      **The Paragone in Nineteenth-Century Art** Sarah J. Lippert,2019-03-27 Offering an examination of the paragone meaning artistic rivalry in nineteenth century France and England this book considers how artists were impacted by prevailing aesthetic theories or institutional and cultural paradigms to compete in the art world The paragone has been considered primarily in the context of Renaissance art history but in this book readers will see how the legacy of this humanistic competitive model survived into the late nineteenth century      **Puerto Rican Cultural Identity and the Work of Luis Rafael Sánchez** John Perivolaris,2000 This book undertakes the most comprehensive and theoretically rigorous examination to date of Luis Rafael Sánchez's work in the context of cultural politics in Puerto Rico and of the international and regional dimensions of Sánchez's work in relation to      **Reading Huizinga** Willem Otterspeer,2010 Summary This study by the renowned Dutch scholar Willem Otterspeer shows the same hallmark passion with which Huizinga immersed himself in history For Huizinga philology was the mother of all interpretative endeavour the master skill from which all branches of humanities originate and to which they all ultimately return Reading and writing were both part of a collective ritual that channeled human passion into beautiful forms while passion and how to master it remained the fundamental fact of human life Throughout this analysis of Huizinga's oeuvre Otterspeer remains faithful to his main philosophical tenets in which contrast and harmony memory and desire are the warp and weft of his work And again this is precisely what Otterspeer does Reading and writing passion and detachment method and mysticism are here combined in a way that would have delighted Huizinga himself This book is the English translation of the original Dutch edition *Orde en trouw* 2006      *Encyclopedia of British Writers, 16th, 17th, and 18th Centuries* Book Builders LLC.,2005 Presents a two volume A to Z reference on English authors from the sixteenth seventeenth and eighteenth centuries providing information about major figures key schools and genres biographical information author publications and some critical analyses      *Poets on Paintings* Robert D. Denham,2010-03-10 Ekphrasis the description of pictorial art in words is the subject of this bibliography More specifically some 2500 poems on paintings are catalogued by type of publication in which they appear and by poet Also included are 2000 entries on the secondary literature of ekphrasis including works on sculpture music photography film and mixed media      **Earthly Treasures** Catharine Randall,2007 *Earthly Treasures* maps the presence position and use in the narrative of a variety of material objects in Marguerite de Navarre's *Heptameron* There is a wide selection of objects ranging from tapestries with scripture passages woven into the borders fine arts paintings chalices incised with proverbs emblems table linens copies of Bibles or manuscripts clothing masks stage props jewelry furniture and foodstuffs Although the presence of such material objects seems paradoxical given the scriptural mandate to disregard things of this world and to store up treasure rather in heaven Marguerite found license to use such objects both in the Bible and in

the daily life oriented and artifact studded sermons and writings collected in the Table Talk of Martin Luther Current Contents Institute for Scientific Information (Philadelphia),2000      **Galdós's Segunda Manera** Linda M. Willem,1998 This book explores the change that occurred in the writings of Spanish novelist Benito Perez Galdos when he entered his segunda manera in 1881 with the publication of La desheredada his first contemporary novel Critical work on this important phase of Galdos s career has tended to concentrate on the content of his novels with little attention given to the way in which Galdos conveys that content to the reader By studying these works in light of how their stories are told Linda Willem shows that La desheredada marks the beginning of a more sophisticated and varied mode of narrative in Galdos s novels Through close readings of his first seven contemporary works Willem shows how the affective response associated with various narrative devices plays a role in the rhetorical strategies of each text

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