

Ronsard's *Hymnes*

A LITERARY AND  
ICONOGRAPHICAL STUDY

# Ronsards Hymnes A Literary And Iconographical Study

**Phillip John Usher**



## **Ronsards Hymnes A Literary And Iconographical Study:**

*Ronsard's Hymnes* Philip Ford, 1997      *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      *An Introduction to 16th-century French Literature and Thought* Neil Kenny, 2014-02-25 The age of Shakespeare Cervantes Erasmus Luther and Machiavelli produced in France too some of Europe's greatest ever literature and thought Montaigne's Essays Rabelais comic fictions Ronsard's poetry Calvin's theology These and numerous other extraordinary writings emerged from and contributed to cultural upheavals the movement usually known as the Renaissance which sought to revive ancient Greek and Roman culture for present day purposes religious reform including the previously unthinkable rejection of Catholicism by many in the Reformation culminating in decades of civil war in France the French language's transformation into an instrument for advanced abstract thought This book introduces this vibrant literature and thought via an apparent paradox Most writers were profoundly concerned to improve life in the here and now socially politically morally spiritually Yet they often tried to do so by making

detours in their writing to other times and places antiquity heaven and hell the hidden recesses of Nature the cosmos or the future the remote location of an absent loved one the newly discovered Americas The point was to show readers that the only way to live in the here and now was to connect it to larger realities cosmic spiritual and historical The Renaissance Epic and the Oral Past Anthony Welch, 2012-11-13 This book offers a close survey of the changing audiences modes of reading and cultural expectations that shaped epic writing in the sixteenth and seventeenth centuries According to Anthony Welch the theory and practice of epic poetry in this period including little known attempts by many epic poets to have their work orally recited or set to music must be understood in the context of Renaissance musical humanism Welch's approach leads to a fresh perspective on a literary culture that stood on the brink of a new relationship with antiquity and on the history of music in the early modern era

**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

**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

The Judgment of Palaemon Philip Ford, 2013 In Virgil's third Eclogue Palaemon concludes the poetry competition between Menalcas and Damoetas by saying that he cannot choose between them a judgment that is emblematic of the contest between Neo Latin and vernacular poetry in Renaissance France Both forms of poetry draw on similar roots both are equally accomplished and the contest between them is largely amicable The Judgment of Palaemon illustrates the almost symbiotic relationship between Renaissance Latin and French poetry while exploring poets motivation for choosing one language over another the different challenges each form of writing involved and the extent of the collaboration between different language communities It focuses on some of the major writers of the period as well as less known ones and on genres specific to humanist poetry It shows that composing in Latin was often considered

more natural than writing in the vernacular at a time when many Frenchmen's mother tongue was a non standard French dialect or distinct language Book jacket *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 **Performance, Poetry and**

**Politics on the Queen's Day** Virginia Scott, Sara Sturm-Maddox, 2017-03-02 This collaborative interdisciplinary study explores a variety of issues in theatrical and literary history that converge in two performances given at the palace of Fontainebleau on 13 February 1564 Part of the fabled Fêtes de Fontainebleau this carnival Sunday entertainment was produced at the behest of Catherine de Medici and created by courtiers and artists including Pierre de Ronsard the greatest lyric poet of the French sixteenth century While focused on the text and production of Ronsard's *Bergerie* and the choice and production of the tale of Ginevra from Ariosto's *Orlando furioso* the study also examines the urgent circumstances of the festival the moment shortly after the end of the First War of Religion was critical and highly charged as well as its political program and the rhetorical strategies employed by Catherine and Ronsard to promote harmony among the opposing factions of nobles The authors exploration of the Queen's Day also leads them to consider a range of questions pertaining to Renaissance and early modern court performance practices and literary cultural traditions The book is distinctive in that it crosses disciplinary and national boundaries and in that a number of the issues it addresses have received little or no previous scholarly attention **Iconology, Neoplatonism, and the Arts in the Renaissance** Berthold Hub, Sergius

Kodera, 2020-09-23 The mid twentieth century saw a change in paradigms of art history iconology The main claim of this novel trend in art history was that renowned Renaissance artists such as Botticelli Leonardo or Michelangelo created imaginative syntheses between their art and contemporary cosmology philosophy theology and magic The Neoplatonism in the books by Marsilio Ficino and Giovanni Pico della Mirandola became widely acknowledged for its lasting influence on art It thus became common knowledge that Renaissance artists were not exclusively concerned with problems intrinsic to their work but that their artifacts encompassed a much larger intellectual and cultural horizon This volume brings together historians concerned with the history of their own discipline and also those whose research is on the art and culture of the Italian Renaissance itself with historians from a wide variety of specialist fields in order to engage with the contested field of iconology The book will be of interest to scholars working in art history Renaissance history Renaissance studies historiography philosophy theology gender studies and literature **Mendacity and the Figure of the Liar in**

**Seventeenth-Century French Comedy** Emilia Wilton-Godberfforde, 2017-06-14 The first book length study devoted to this

topic Mendacity and the Figure of the Liar in Seventeenth Century French Comedy offers an important contribution to scholarship on the theatre as well as on early modern attitudes in France specifically on the subject of lying and deception. Unusually for a scholarly work on seventeenth century theatre it is particularly alert to plays as performed pieces and not simply printed texts. The study also distinguishes itself by offering original readings of Molière alongside innovative analyses of other playwrights. The chapters offer fresh insights on well known plays by Molière and Pierre Corneille but also invite readers to discover lesser known works of the time by writers such as Benserade, Thomas Corneille, Dufresny and Rotrou. Through comparative and sustained close readings including a linguistic and speech act approach, a historical survey of texts with an analysis of different versions and a study of irony, the reader is shown the manifest ways in which different playwrights incorporate the comedic tropes of lying and scheming, confusion and unmasking. Drawing particular attention to the levels of communicative or miscommunicative exchanges on the character to character axis and the character to audience axis, this work examines the process whereby characters in the comedies construct narratives designed to trick, misdirect, dazzle, confuse or exploit their interlocutors. In the different incarnations of seducer, parasite, cross dresser, duplicitous narrator, messenger and deluded mythomaniac, the author underscores the way in which the figure of the liar both entertains and troubles, making it a fascinating subject worthy of detailed investigation.

Selected Poems Du

Bellay, Ronsard, 2023-07-11 Live now and listen do not wait in vain Until tomorrow pluck life's rose today Joachim du Bellay and Pierre de Ronsard are two of the major sixteenth century French poets and leaders of the extraordinary group known as La Pléiade. Determined to create a national vernacular literature, the Pléiade poets profited from an intense study of Greek and Roman models and from a creative use of classical mythology to produce a body of verse that reflects the vigour and variety of European Renaissance culture. Du Bellay broke new ground with the gritty realism and resentment of the *Regrets* and with his meditation in the *Antiquities* on the rise and fall of the Roman Empire. In a series of sonnet sequences, *Cassandre*, Marie Astruc and Hélène Ronsard developed the Petrarchan tradition of love poetry with a wider range of situations, a richer imagery and more robust sensuality. His reputation as France's greatest love poet should not, however, obscure his excellence in an astonishing variety of forms and genres such as elegies, odes, philosophical hymns and religious controversy. Anthony Mortimer's verse translations cover this many faceted achievement in a version that functions as English poetry in its own right without departing from the letter and spirit of the original. The French text is given on facing pages and a useful appendix contains extracts from seminal manifestos by the two poets. A critical introduction, a glossary of names and places and abundant notes encourage the reader to place the poems in their social and cultural context.

ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities, helpful notes to clarify the text, up to date

bibliographies for further study and much more      *Bicultural Literature and Film in French and English* Peter I. Barta, Phil Powrie, 2015-12-22 This book focuses on literature and cinema in English or French by authors and directors not working in their native language Artists with hybrid identities have become a defining phenomenon of contemporary reality following the increased mobility between civilisations during the postcolonial period and the waves of emigration to the West Cinema and prose fiction remain the most popular sources of cultural consumption not least owing to the adaptability of both to the new electronic media This volume considers cultural products in English and French in which the explicitly multi focal representation of authors experiences of their native languages cultures makes itself conspicuous The essays explore work by the peripheral and those without a country while problematising what might be meant by the widely used but not always well defined term bicultural The first section looks at films by such well known filmmakers working in France as Bouchareb Kechiche Legzouli and Dridi as well as the animated feature *Persepolis* Here the focus is on the representation of human experience in spatial terms exploring the appropriation of territory cohabited by local people newcomers and their children haunted by the cultural memories of distant places The second part is devoted to multicultural authors whose native language was English Russian Polish Hungarian or Spanish Beckett Herzen Voeikova Triolet Conrad Hoffmann Kristof Dorfman and their creative engagement with difference A study of the emergence of multilingual writing in Montaigne and an autobiographical essay by Elleke Boehmer on growing up surrounded by English Dutch Afrikaans and Zulu frame the volume s chapters The collection relishes the freedom provided by liberation from the confines of one language and culture and the delight in creative multilingualism This book will be of significant interest to those studying the subject of biculturalism as well as the fields of comparative literature and cinema      **Representing Avarice in Late Renaissance**

**France** Jonathan Patterson, 2015 Why did people talk so much about avarice in late Renaissance France nearly a century before Moliere s famous comedy *L Avare* As wars and economic crises ravaged France on the threshold of modernity avarice was said to be flourishing as never before Yet by the late sixteenth century a number of French writers would argue that in some contexts avaricious behaviour was not straightforwardly sinful or harmful Considerations of social rank gender object pursued time and circumstance led some to question age old beliefs Traditionally reviled groups rapacious usurers greedy lawyers miserly fathers covetous women might still exhibit unmistakable signs of avarice but perhaps not invariably in an age of shifting social economic and intellectual values Across a large diverse corpus of French texts Jonathan Patterson shows how a range of flexible genres nourished by humanism tended to offset traditional condemnation of avarice and avarices with innovative mitigating perspectives arising from subjective experience In such writings an avaricious disposition could be re described as something less vicious excusable or even expedient In this word history of avarice close readings of well known authors Marguerite de Navarre Ronsard Montaigne and of their lesser known contemporaries are connected to broader socio economic developments of the late French Renaissance c 1540 1615 The final chapter situates key themes in relation to

Moliere's *L'Avare* As such Representing Avarice in Late Renaissance France newly illuminates debates about avarice within broader cultural preoccupations surrounding gender enrichment and status in early modern France

**Forms of the "medieval" in the "Renaissance"** George Hugo Tucker, 2000 *The Cambridge Critical Guide to Latin Literature* Roy Gibson, Christopher Whitton, 2024-01-18 The Cambridge Critical Guide to Latin Literature offers a critical overview of work on Latin literature Where are we How did we get here Where to next Fifteen commissioned chapters along with an extensive introduction and Mary Beard's postscript approach these questions from a range of angles They aim not to codify the field but to give snapshots of the discipline from different perspectives and to offer provocations for future development The Critical Guide aims to stimulate reflection on how we engage with Latin literature Texts tools and territories are the three areas of focus The Guide situates the study of classical Latin literature within its global context from late antiquity to Neo Latin moving away from an exclusive focus on the pre 200 CE corpus It recalibrates links with adjoining disciplines history philosophy material culture linguistics political thought Greek and takes a fresh look at key tools editing reception intertextuality theory

**The Oxford Handbook of Greek and Roman Mythography** R. Scott Smith, Stephen M. Trzaskoma, 2022 Offers the first comprehensive survey of mythographical impulses and output from the archaic period up to late antiquity with further essays tracing the influence of mythography into the western Medieval Byzantine and Renaissance traditions Features essays on the intersection of mythography and other intellectual pursuits including ancient art and education Includes contributions from both established scholars and emerging voices Book jacket

**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

**Making Money in Sixteenth-Century France** Jotham Parsons, 2015-02-06 Coinage and currency abstract and socially created units of value and power were basic to early modern society By controlling money the people sought to understand and control their complex expanding and interdependent world In *Making Money in Sixteenth Century France* Jotham Parsons investigates the creation and circulation of currency in France The royal Cour des Monnaies centralized monetary administration expanding its role in the emerging modern state during the sixteenth century and assuming new powers as an often controversial repository of theoretical and administrative expertise The Cour des Monnaies Parsons shows played an important role in developing the contemporary understanding of money as a source of both danger and opportunity at the center of economic and political life More practically the Monnaies led generally successful responses to the endemic inflation of the era and the monetary chaos of a period of civil war Its work investigating and prosecuting counterfeiters shone light into a picaresque world of those who used the abstract and artificial nature of money for their own ends Parsons's broad multidimensional portrait of money in early modern France also encompasses the literature of the age in which money's arbitrary and



dangerous power was a major theme      *The Classical Tradition* Anthony Grafton, Glenn W. Most, Salvatore Settis, 2010-10-25  
A vast cabinet of curiosities Stephen Greenblatt Eclectic rather than exhaustive less an encyclopedia than a buffet Frederic Raphael Literary Review How do we get from the polis to the police Or from Odysseus's sirens to those of an ambulance The legacy of ancient Greece and Rome is all around us imitated resisted reworked and misunderstood In this beautifully illustrated and encyclopedic compendium a team of leading scholars investigates the afterlife of this rich heritage in the fields of literature philosophy art architecture history politics religion and science From Academy to Zoology Aristotle and the Argonauts to Pegasus and Persia The Classical Tradition looks at facts and adages people places and ideas to reveal how the Classical tradition has shaped human endeavors from government to medicine drama to urban planning legal theory to popular culture At once authoritative and accessible learned and entertaining it illuminates the vitality of these enduring influences

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