

quasi ci si vergogna, in una presentazione rapida come la presente, a citare ancora una volta: "io scrittore udii dire a Dante che mai rima nol trasse a dire altro che quello ch' avea in suo proponimento; ma ch' elli molte e spesse volte faceva li vocaboli dire nelle sue rime altro che quello ch' erano appo gli altri dicitori usati di sprimere": "elli fu di Firenze, e però qui recita una falsa opinione, che ebbero gli antichi di quella cittade, la quale io scrittore domandandonebele, udii così raccontare". Insomma, l'identificazione del Lancia con l'Ottimo non è esplicita, ma neppure è da mettere in dubbio. Ed essa viene confermata indirettamente dalla circostanza rilevata a p. 39: che il ms. Cologny-Genève, Bodmer 132, appartenuto al Lancia, contiene tra l'altro anche le due epistole di Pier della Vigna utilizzate dall'Ottimo nel suo commento a Inf. XIII 64-72.

Occorrerebbe a questo punto accennare in modo non cursorio alla questione dei manoscritti della Commedia copiati in tutto o in parte dal Lancia (soprattutto pp. 36-38, con rinvii alla bibliografia precedente): ma l'argomento, per la sua tecnicità, esigerebbe altro spazio e soprattutto altre competenze da quelle dell'estensore di questa nota: il quale dunque volentieri rinvia il lettore alle pagine di Azzetta per un'informazione su una materia che presenta, anch'essa novità di rilievo e che consente di vedere all'opera, una volta ancora, notai come Andrea Lancia intorno al poema dantesco.

Dati i caratteri che qui si è cercato di delineare, e la piccola folla di personaggi grandi e piccoli e di manoscritti e documenti citati nell'introduzione, appare provvidenziale la decisione dell'autore di separare in modo netto i problemi trattati nella presentazione della figura del Lancia da quelli che emergono dal volgarizzamento; tale separazione è resa evidente dalla circostanza che gli indici dei nomi e dei manoscritti citati nell'introduzione si trovano alla fine dell'introduzione stessa. In questo modo si semplifica e si razionalizza la materia, tenendo ben distinti i personaggi che compaiono negli Ordinamenti, nelle Provvisioni e nelle Riformagioni da quelli, che al comune studioso di letteratura italiana interessano certo di più, che ci vengono presentati nella biografia.

Luca Azzetta annuncia, come si è accennato, ulteriori sviluppi delle indagini su temi particolari che nelle pagine introduttive a questo volume ha potuto solo accennare o che non sono ancora arrivate a un punto di maturazione sufficiente per un'esposizione in sede scientifica; l'auspicio è che anche i nuovi contributi si mantengano al livello di questo volume.

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**Sturm-Maddox, Sara. *Ronsard, Petrarch and the "Amours"*. Gainesville, FL: University Press of Florida, 1999. 208 pp. \$49.95.**

Just as Jacob struggled with his angel, so too Ronsard with the textual persona of Petrarch. Sara Sturm-Maddox describes this skirmish as an agonistic textual conflict between the two poets. Of the two, the interest lies above all in

# Ronsard Petrarch And The Amours

**William J. Kennedy**



## **Ronsard Petrarch And The Amours:**

*Ronsard, Petrarch and the Amours* Sara Sturm-Maddox, 1999 An engaging and provocative study of how Ronsard has written not merely like Petrarch but quite literally as Petrarch assuming the persona of the great Italian master while appropriating and manipulating his story JoAnn DellaNeve University of Notre Dame This comparative study focuses on the shaping influence of Italy's greatest Renaissance poet Francesco Petrarca on the lyric collections of France's most celebrated Renaissance poet Pierre de Ronsard By helping to define the nature of Ronsard's particular response to Petrarch Sara Sturm Maddox revises the history of French Renaissance Petrarchism Unlike previous works which compared individual poems by these authors in terms of source and imitation this study traces the larger lines of Ronsard's engagement with the underlying story and evolving self portrait of the Petrarchan lyric protagonist Sturm Maddox argues that Ronsard's imitative strategy in three of his lyric collections the *Amours* of 1552-53 the *Sonets pour Helene* and the small sequence *Sur la mort de Marie* added to the *Second Livre des Amours* in 1578 draws upon what she terms lyric impersonation giving singular prominence to the relation between the textual Ronsard and the textual Petrarch as protagonists In this first book length exploration of the presence of Petrarch in Ronsard's *Amours* Sturm Maddox draws upon her extensive previous work in the French and Italian lyric including two books examining intertextual strategies in Petrarch's *Rime sparse* Her study cites the French and Italian poems under discussion in both the original and translation thus facilitating further comparative examination Many of the poems by Ronsard appear here in English for the first time Sara Sturm Maddox professor of French and Italian at the University of Massachusetts Amherst is the author or editor of eleven books including *Petrarch's Laurels* *Petrarch's Metamorphoses* and with coeditor Donald Maddox *Froissart Across the Genres* UPF 1998 *The Sexual Culture of the French Renaissance* Katherine Crawford, 2010-04-22 An examination of how Renaissance textual practices and new forms of knowledge transformed notions of sex and sexuality in France *Petrarch and the Literary Culture of Nineteenth-century France* Jennifer Rushworth, 2017 A consideration of Petrarch's influence on and appearance in French texts and in particular his appropriation by the Avignonese Was Petrarch French This book explores the various answers to that bold question offered by French readers and translators of Petrarch working in a period of less well known but equally rich Petrarchism the nineteenth century It considers both translations and rewritings the former comprise not only Petrarch's celebrated Italian poetry but also his often neglected Latin works the latter explore Petrarch's influence on and presence in French novels as well as poetry of the period both in and out of the canon Nineteenth century French Petrarchism has its roots in the later part of the previous century with formative contributions from Voltaire Rousseau and in particular the abb de Sade To these literary catalysts must be added the unification of Avignon with France at the Revolution as well as anniversary commemorations of Petrarch's birth and death celebrated in Avignon and Fontaine de Vaucluse across the period 1804 1874 1904 Situated at the crossroads of reception history medievalism and translation studies this investigation uncovers tensions

between the competing construction of a national French Petrarch and a local Avignonese or Provençal poet. Taking Petrarch as its litmus test, this book also asks probing questions about the bases of nationality, identity and belonging. Jennifer Rushworth is a Junior Research Fellow at St John's College, Oxford.

**Petrarch and His Readers in the Renaissance**, 2006-01-01

Petrarch, the father of Humanism, has exerted a striking impact on early modern intellectuals. This volume discusses how Petrarch's writings were understood, read and used by intellectuals, writers and artists from the fourteenth to the seventeenth century. Specialists from various disciplines—Italian, French, Neo-Latin, Dutch, art history, history of science—demonstrate that early modern reception is an extremely variable phenomenon that is largely dominated by the various discourses, paradigmatic literary genres, interests, needs and experiences of the users and, to a much lesser degree, by the author's text, even if safeguarded with such great care and by such a famous author as in Petrarch's case. The volume is important for all scholars interested in literature, Humanism, Renaissance Studies, Petrarch reception, history of reading and the intellectual history of the early modern period. Contributors include Jean Balsamo, Dora Bobory, Dina De Rentiis, Ugo Dotti, Karl A. E. Enenkel, Reindert L. Falkenburg, Ursula Kocher, Marc Laureys, Reinier Leushuis, Jan Papy, Paul J. Smith and Bart Van den Bossche.

[The Cambridge Companion to Petrarch](#), Albert Russell Ascoli, 2015-11-24

Petrarch, Francesco Petrarca (1304–74), best known for his influential collection of Italian lyric poetry dedicated to his beloved Laura, was also a remarkable classical scholar, a deeply religious thinker and a philosopher of secular ethics. In this wide-ranging study, chapters by leading scholars view Petrarch's life through his works, from the epic *Africa* to the *Letter to Posterity*, from the *Canzoniere* to the vernacular epic *Triumphs*. Petrarch is revealed as the heir to the converging influences of classical, cultural and medieval Christianity, but also to his great vernacular precursor Dante and his friend, collaborator and sly critic Boccaccio. Particular attention is given to Petrarch's profound influence on the Humanist movement and on the courtly cult of vernacular love poetry, while raising important questions as to the validity of the distinction between medieval and modern and what is lost in attempting to classify this elusive figure.

**Approaches to Teaching Petrarch's Canzoniere and the Petrarchan Tradition**, Christopher Kleinhenz, Andrea Dini, 2014-01-01

One of the most important authors of the Middle Ages, Petrarch occupies a complex position: historically, he is a medieval author, but philosophically, he heralds humanism and the Renaissance. Teachers of Petrarch's *Canzoniere* and his formative influence on the canon of Western European poetry face particular challenges. Petrarch's poetic style brings together the classical tradition, Christianity, an exalted sense of poetic vocation and an obsessive love for Laura during her life and after her death in ways that can seem at once very strange and because of his style's immense influence, very familiar to students. This volume aims to meet the varied needs of instructors, whether they teach Petrarch in Italian or in translation, in surveys or in specialized courses, by providing a wealth of pedagogical approaches to Petrarch and his legacy. Part 1, Materials, reviews the extensive bibliography on Petrarch and Petrarchism, covering editions and translations of the *Canzoniere*, secondary works and music and other audiovisual and

electronic resources Part 2 Approaches opens with essays on teaching the Canzoniere and continues with essays on teaching the Petrarchan tradition Some contributors use the design and structure of the Canzoniere as entryways into the work others approach it through discussion of Petrarch's literary influences and subject matter or through the context of medieval Christianity and culture The essays on Petrarchism map the poet's influence on the Italian lyric tradition as well as on other national literatures including Spanish French English and Russian

**Lyric in the Renaissance** Ullrich Langer, 2015-06-17 This wide ranging study of the lyric as a literary genre in Renaissance Europe by a leading scholar of the period explores how Petrarch revolutionized love lyric and how European poetic language was changed thereafter It includes discussions of the work of Charles d'Orléans Ronsard Du Bellay and Montaigne among others

**Petrarchism at Work** William J. Kennedy, 2016-03-07 The Italian scholar and poet Francesco Petrarch 1304-1374 is best remembered today for vibrant and impassioned love poetry that helped to establish Italian as a literary language Petrarch inspired later Renaissance writers who produced an extraordinary body of work regarded today as perhaps the high water mark of poetic productivity in the European West These Petrarchan poets were self-consciously aware of themselves as poets as craftsmen revisers and professionals As William J. Kennedy shows in *Petrarchism at Work* this commitment to professionalism and the mastery of poetic craft is essential to understanding Petrarch's legacy *Petrarchism at Work* contributes to recent scholarship that explores relationships between poetics and economic history in early modern European literature Kennedy traces the development of a Renaissance aesthetics from one based upon Platonic intuition and visionary furor to one grounded in Aristotelian craftsmanship and technique Their polarities harbor economic consequences the first privileging the poet's divinely endowed talent rewarded by the autocratic largess of patrons the other emphasizing the poet's acquired skill and hard work Petrarch was the first to exploit the tensions between these polarities followed by his poetic successors These include Gaspara Stampa in the emergent salon society of Venice Michelangelo Buonarroti in the gift economy of Medici Florence and papal Rome Pierre de Ronsard and the poets of his Pléiade brigade in the fluctuant Valois court and William Shakespeare and his contemporaries in the commercial world of Elizabethan and early Stuart London As Kennedy shows the poetic practices of revision and redaction by Petrarch and his successors exemplify the transition from a premodern economy of patronage to an early modern economy dominated by unstable market forces

**Francis Petrarch & the European Lyric Tradition** Dino S. Cervigni, 2004 *The Site of Petrarchism* William J. Kennedy, 2004-12-01 Drawing upon poststructuralist theories of nationalism and national identity developed by such writers as Etienne Balibar Emmanuel Levinas Julia Kristeva Antonio Negri and Slavoj Žižek noted Renaissance scholar William J. Kennedy argues that the Petrarchan sonnet serves as a site for early modern expressions of national sentiment in Italy France England Spain and Germany Kennedy pursues this argument through historical research into Renaissance commentaries on Petrarch's poetry and critical studies of such poets as Lorenzo de' Medici Joachim du Bellay and the Pléiade brigade Philip and Mary Sidney and

Mary Wroth Kennedy begins with a survey of Petrarch's poetry and its citation in Italy explaining how major commentators tried to present Petrarch as a spokesperson for competing versions of national identity. He then shows how Petrarch's model helped define social class, political power and national identity in mid sixteenth century France particularly in the nationalistic sonnet cycles of Joachim Du Bellay. Finally Kennedy discusses how Philip Sidney and his sister Mary and niece Mary Wroth reworked Petrarch's model to secure their family's involvement in forging a national policy under Elizabeth I and James I. Treating the subject of early modern national expression from a broad comparative perspective, *The Site of Petrarchism* will be of interest to scholars of late medieval and early modern literature in Europe, historians of culture and critical theorists.

*Complete Poetry and Prose* Louise Labé, 2007-11-01 Thanks to her acclaimed volume of poetry and prose published in France in 1555, Louise Labé (1522-66) remains one of the most important and influential women writers of the Continental Renaissance. Best known for her exquisite collection of love sonnets, Labé played off the Petrarchan male tradition with wit and irony and her elegies respond with lyric skill to predecessors such as Sappho and Ovid. The first complete bilingual edition of this singular and broad-ranging female author, *Complete Poetry and Prose* also features the only translations of Labé's sonnets to follow the exacting rhyme patterns of the originals and the first rhymed translation of Labé's elegies in their entirety.

**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.

**A Companion to Chrétien de Troyes** Norris J. Lacy, Joan Tasker Grimbert, 2008 A fine collection, an excellent introduction to Chrétien's world and work. Highly recommended. CHOICE. Chrétien de Troyes is arguably the creator of Arthurian romance and it is on his work that later writers have based their interpretations. This book offers both crucial information on and a comprehensive coverage of all aspects of the work of Chrétien de Troyes: the literary and historical background, patronage, his influence on other writers, manuscripts and editions of his work and at the heart of the volume, major essays on the themes, techniques and artistic achievements in each of his compositions. The contributions, all from leading experts in Chrétien and related studies, have been commissioned especially for this volume and are designed to remain accessible to students while also addressing specialists in Arthurian studies and Chrétien de Troyes. They reflect the most current critical and scholarly views on one of the greatest of medieval authors.

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Music, Authorship, and the Book in the First Century of Print Kate van Orden, 2013-10-19 What does it mean to author a piece of music? What transforms the performance scripts written down by musicians into authored books? In this fascinating

cultural history of Western music's adaptation to print Kate van Orden looks at how musical authorship first developed through the medium of printing When music printing began in the sixteenth century publication did not always involve the composer printers used the names of famous composers to market books that might include little or none of their music Publishing sacred music could be career building for a composer while some types of popular song proved too light to support a reputation in print no matter how quickly they sold Van Orden addresses the complexities that arose for music and musicians in the burgeoning cultures of print concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers

### **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 Astrée* 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

### **The Cambridge Companion to Shakespeare's Poetry** Patrick

Cheney, 2007-01-04 This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems the Sonnets and his plays Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics from Shakespeare's seminal role in the development of English poetry the wide ranging practice of his poetic form and his enigmatic place in print and manuscript culture to his immersion in English Renaissance politics religion classicism and gender dynamics With individual chapters on *Venus and Adonis* *The Rape of Lucrece* *The Passionate Pilgrim* *The Phoenix and the Turtle* the Sonnets and *A Lover's Complaint* the Companion also

includes chapters on the presence of poetry in the dramatic works on the relation between poetry and performance and on the reception and influence of the poems The volume includes a chronology of Shakespeare's life a note on reference works and a reading list for each chapter

**Reading Shakespeare's Will** Lisa Freinkel, 2002 The most influential treatments of Shakespeare's Sonnets have ignored the impact of theology on his poetics examining instead the poet's secular emphasis on psychology and subjectivity Reading Shakespeare's Will offers the first systematic account of the theology behind the poetry Investigating the poetic stakes of Christianity's efforts to assimilate Jewish scripture the book reads Shakespeare through the history of Christian allegory To read Shakespeare's will Freinkel argues is to read his bequest to and from a literary history saturated by religious doctrine Freinkel thus challenges the common equation of subjectivity with secularity and defines Shakespeare's poetic voice in theological rather than psychoanalytic terms Tracing from Augustine to Luther the religious legacy that informs Shakespeare's work Freinkel suggests that we cannot properly understand his poetry without recognizing it as a response to Luther's Reformation Delving into the valences and repercussions of this response Reading Shakespeare's Will charts the notion of a theology of figure that helped to shape the themes tropes and formal structures of Renaissance literature and thought

**The Medieval French Alexander** Donald Maddox, Sara Sturm-Maddox, 2012-02-01 Alexander the Great was one of the legendary Nine Worthies in the medieval canon of ancient and modern heroes and medieval writers exploited his legend in a wide variety of literary and didactic texts Addressing the classical legacy to the Middle Ages as expressed in four centuries of vernacular narratives this volume offers the first systematic collective study of Alexander the Great's thematic prominence in medieval culture Contributors from Britain France the Netherlands and the United States combine sensitive textual analyses with perspectives from such diverse fields as art history codicology anthropology sociology the history of mentalities and postcolonial theory Overall the collection offers a provocative rethinking of the monumental medieval French tradition of Alexander the Great as well as valuable insight into the emergence and transformations of French literature between the early twelfth century and the end of the Middle Ages

*Migration and Mutation* Carole Birkan-Berz, Oriane Monthéard, Erin Cunningham, 2023-02-23 Spanning four centuries from the Renaissance to today's avant garde Migration and Mutation explores how the sonnet has evolved in and out of translation Contributors examine little studied translation trajectories in the early modern period such as the pivotal role of France between Italy and England or the first German sonnets and their Italian French Dutch and Scottish origins Essays then shed new light on major European sonneteers In the 19th and 20th centuries including Shakespeare Keats Yeats Rilke and Pessoa alongside lesser known contemporaries and with novel approaches And finally contributors explore how translation and adaptation create metaphorical space in the 21st century Migration and Mutation also pays attention to the political or subversive dimension of the sonnet with essays on women gay or postcolonial reclaimings of the sonnet and recent experiments such as post Soviet Sonnets on shirts by Genrikh Sagpir It takes the sonnet out of the confines of



enclosed national traditions bringing it into renewed contact with mostly European but also other cultures      *The Best Books for Academic Libraries* ,2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers

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### **Ronsard Petrarch And The Amours Introduction**

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