

Italiqque: Poésie Italienne de la Renaissance, vol. XV. Ed. Guglielmo Gorni.

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Volume 15 of the Swiss specialized review in Italian Renaissance poetry (Fondation Barbier-Müller, University of Geneva) presents the papers delivered in Venice during four panels of the 2010 Annual Meeting of the Renaissance Society of America, organized by Stefano Jossa and dedicated to “European Petrarchism, Reading and Writing in the Renaissance.” In fact, the present volume was preceded (in vol. 14) by a series of contributions of the same sessions focusing on the role of the poet’s voice contextualized both in the community and networking of lyric poets and against the background of the socioeconomic conditions of contemporary writing and editing (Gigliucci, Alves, Kennedy, Camerlingo, Béhar, Gargano, Micò). Being the second part of a double publication, the internal coherence of volume 15 is granted by an explicit dealing with highly sophisticated close readings of neo-Petrarchan poetry in Italy, France, and Tudor England, in which new perspectives are opened on the detailed reunderstanding of the texts.

The eight essays assembled here all share the main objective of a profound textual analysis in which quite a lot of time, space, and attention is spent in reconstructing the rhetorical identity of a small corpus of poetry (mainly sixteenth-century sonnets), among which we count some of the most celebrated canonical examples in literary history (Petrarch’s *Una candida cerva*, Castiglione’s *Superbi colli, e voi sacre ruine*, Ariosto’s *Aventuroso carcere soave*, Michelangelo’s *Vorrei voler, Signor, quel ch’io non voglio*, Tasso’s *Arsi gran tempo e del mio foco indegno* and his madrigal *Ecco mormorar l’onde*). As Jossa explains in the introduction to the volume, one has to reconsider the notion of neo-Petrarchism in a broader perspective than before. We can now, more than before, take profit of a return in methodology of serious philological considerations in textual approach. For all these reasons, several case studies are here proposed in order to formulate new hypotheses on Cinquecento literary creation, in which the model of Petrarch is a constant point of reference. Lexical choices, the disposition of classical *topoi*, the construction of the sonnet as a cultural macrotext, the question of *imitatio*, poetry as a collective consciousness and exercise: all those matters are treated with equal care, sometimes in a very expansive way, sometimes by means of a shorter overview. Francesco Bausi analyzes the stylistic features in Della Casa (sonnet 62 and the epilogue). Franco Tomasi offers a detailed reconstruction of the editorial history of Tasso’s *rime* between the versions for the Accademici Eterni (1567), the codex Chigiano (1583–85), and the 1591 Osanna edition. Rosanna Gorris Camos focuses on the intertextual resonances in Du Bellay’s *L’Olive* and puts forward the spiritual thought in poetry that assembles partners of the circle of Marguerite de Navarre on both sides of the Alps. Not only Ariosto but also Vittoria Colonna, Veronica Gambara and other writers of the 1545 Giolito anthology of poets are voices interwoven in Du Bellay’s 1550 expansion and “cangiato stile” of his initial text from the year before. In close connection, indeed, with spiritual poetry in the Italian Reformation, Davide Dalmas explores the semantic echoing in Michelangelo’s *Vorrei voler, Signor, quel ch’io non voglio*. A lexical analysis of Ariosto’s canzoniere project is proposed by Alberto Roncaccia; there follows a reading of Castiglione’s poetry by Hans Honnacker, and the record of life experience by Sir Thomas Wyatt, the first English Petrarchist and sonneteer, is treated by Mario Domenichelli. The musicality

of *rime* structure is the object of Salvatore Ritrovato in his close reading of Tasso's madrigal, which will be performed in Monteverdi's interpretation of 1590. In "Varia," a separate section of the volume, we can find two extra explorations of the Venice RSA panels: poetry and music in Daniela Iovino's contribution on Tansillo, and the impact of female writing on the neo-Petrarchan landscape in Piotr Salwa's reconsideration of Veronica Franco and dignity. As a result, we can conclude that Petrarchism is often less Petrarchan than one would tend to believe. In the same way, the notion we so often use covers in fact a plurality of layers that might be characterized by internal contradiction. As a matter of fact, European Renaissance poetry constantly uses Petrarch's lyrical self-construction as evidenced in his *Canzoniere* and its paramount modeling of the famous *coincidentia oppositorum* of human emotions as a platform of resonances for the most intimate expression of the inner self. What the poet is creating in all those many examples of poetry is the continuous tension vis-à-vis the Trecento standard in style and language: a tension that becomes the symbol of the inner contradictions so deeply felt in a society marked by several existential crises. So, in sixteenth-century culture Petrarch can be viewed as the hypotext par excellence for new poetical inventions but also as the most evident and necessary mediation for new matters of content in contemporary literature. Definitely, volume 15 of *Italique* offers an excellent state of the art (in Italian, French, and English) on the philology of neo-Petrarchism and, by means of the constant questioning of established answers, sets a new standard for current research on Renaissance creativity in text making.



Œuvres Complètes, II. Scévole de Sainte-Marthe. Ed. Jean Brunel.

Textes Littéraires Français. Geneva: Droz, 2012. 752 pp. \$74.00. ISBN 978-2-600-01521-9.

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This work in Droz's distinguished Textes Littéraires Français series is a welcome addition. It follows closely the first volume in 2010 of Scévole de Sainte-Marthe's collected writings, also edited by Jean Brunel, the *doyen* of Sainte-Marthe studies. Volume 3 appeared in 2013 and will be continued by other volumes. This second volume includes four sections of verse composed between 1569 and 1575, consisting of pieces published in 1569 but not included in the first volume, such as Sainte-Marthe's Latin epitaph with a French translation by Guillaume Aubert on the death of Timoléon de Cossé, comte de Brissac, a favorite at the court of Charles IX, who was killed in battle in 1569; the *Second Volume des Œuvres* (1573); the *Canticorum Paraphrasis Poetica* (1573); and finally, the *Hymne à Mgr. Christophle de Thou* by Guillaume Aubert, with a Latin translation by Sainte-Marthe.

Scévole de Sainte-Marthe (1536–1623), a prolific author and close colleague of the Pléiade poets, came from an illustrious family of jurists, doctors, and writers. He studied in Paris under the great classicists Adrien Turnèbe, Pierre de la Ramée (Ramus), and Marc-Antoine Muret; he then attended law school in Poitiers and Bourges. After a brief stay at court and travels to Germany and the Low Countries, he was elected in 1575 as one of the seventy-five officials of the *Mois et Cent*, Poitiers's municipal council, becoming mayor of the city in 1579. He was later appointed treasurer of France for the Poitou region and served in various official capacities under Henri III and Henri IV. In Paris he frequented the salon of Jean de Morel and his learned wife, Antoinette de Loynes, and daughters Camille, Lucrece, and Diane, and, in Poitiers, the celebrated salon of his cousins Madeleine and Catherine