insensata di termini è inadeguata. I proverbi e le frasi sentenziose non solo non interrompono il senso, ma rafforzano, ridimensionano o addirittura ribaltano il messaggio. La sospensione e l'incoerenza del senso è solo apparente ed è attribuita ad un cambio di registro linguistico.

Nell'ultimo capitolo la Russell analizza la disperata maschile letteraria e la disperata femminile popolare, e dimostra che il successo e la scomparsa di questo genere sono stati determinati dalla sua destinazione letteraria e dalla sua funzione socio-culturale. Come appendice a questo ultimo capitolo vengono presentati due testi inediti, "La disperata di Felice Feliciano" e la "Ruffianella di Siena," esemplificativi della disperata maschile e di quella femminile. Nella presentazione di questi due testi inediti si sarebbe preferita tuttavia una più dettagliata descrizione dei manoscritti e dei criteri impiegati nella trascrizione del testo.

Il lavoro della Russell, se anche consistente di saggi ben distinti, rivela continuità, coerenza e metodicità. Le sue analisi sono minuziose e precise, sia nel presentarci dettagliatamente l'organizzazione interna dei singoli testi (si sofferma spesso su singoli versi, parole o addirittura sillabe), sia nell'illustrare i loro rapporti reciproci e i rapporti con le coordinate socio-culturali del tempo. La studiosa raggiunge lo scopo che si era prefisso, anche se, impiegando a volte un linguaggio molto tecnico, rischia di alienarsi il lettore "non specialista."

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MIA COCCO. *La tradizione cortese ed il petrarchismo nella poesia di Clément Marot*. Biblioteca dell'"Archivum Romanicum," Serie I, Vol. CXXXV. Firenze: Leo S. Olschki Editore, 1978. Pp. 314.

Professor Cocco's book makes an interesting contribution to a debate which has increasingly engaged the attention of Marot scholars during recent years and which focuses, in particular, on the following questions: To what extent was Marot a "Petrarchist" poet? When did his Petrarchism first manifest itself? Did his stay in Italy in 1536-1537 affect his literary ideas? How much did he owe to the native French tradition? To these questions the book under review provides thoughtful and largely plausible answers, based on a careful, competent investigation.

There are three main sections. In the first, Cocco sets out to identify the principal characteristics of courtly lyric poetry in France prior to Marot. An entire chapter is devoted to Charles d'Orléans "perchè la sua lirica presenta somiglianze più numerose e significative con quelle di Marot che non le composizioni dei poeti precedenti." The second section deals with Petrarchism before Marot's time and includes, in addition to an examination of Petrarch's own poetry, also an analysis of the themes and concetti popularized by Cariteo, Tebaldeo, and Serafino. While these two sections offer little that is really new or original, they do provide a sound and necessary foundation for the third section, the longest and

most important of the book, which offers a close appraisal of the influence of these different literary currents on Marot's poems.

Cocco believes that there is already clear proof of Marot's knowledge of Petrarch in some of his earliest poems, and that he admired and imitated Petrarch virtually throughout the entire period during which he wrote love poetry. On the reasons for his abandonment of Petrarchism, she disagrees with C.A. Mayer who stated that Marot deliberately turned away from it while he was in Italy, because he found that its prestige had declined under the impact of Bembo's rising fame. Cocco contends that the publication of further editions of the Petrarchist poets during the period in question testifies to its continuing popularity in Italy and, moreover, to a popularity exceeding that enjoyed by Bembo; and she goes on to argue that the disappearance of Petrarchism from Marot's later poetry need, in any case, not be interpreted as reflecting his growing disenchantment with it, but should rather be seen as a consequence of the fact that, for personal reasons, he forsook the writing of love poetry.

Ample evidence is provided of the importance of both the native courtly and the Petrarchist traditions as sources of Marot's poetic art and imagination. Indeed, Cocco claims that the extent of their influence suggests that Marot was a good deal more closely acquainted with both than has generally been realized. She calls Marot the last of the troubadours and, at the same time, the first true Petrarchist outside of Italy, that is to say the first foreign poet who not only adopted the external features of Petrarchism, but also assimilated its ethos. It is in the *rondeaux*, according to her, that Marot achieved the most subtle fusion of the two literary currents; so harmoniously are they intertwined there that it becomes almost impossible to separate them. The examination of the *rondeaux* occupies the longest and most interesting chapter of the book. In it Cocco concentrates on studying Marot's treatment of different themes, e.g. "l'offerta e lo scambio dei cuori," "lo sguardo ed il bacio che feriscono," and "l'amante malheureux."

Not the least valuable part of the book is provided by the several appendices which list those elegies, *chansons*, epigrams and *rondeaux* by Marot in which earlier critics (Diana Magrini, Joseph Vianey, C.A. Mayer) have detected Petrarchist influences. For each of these genres Cocco has added further poems — in the case of the *rondeaux* no fewer than sixteen — in which she claims to have discerned traces of the same influences. The volume is rounded off by a most useful bibliography.

Cocco's study impresses by its thoroughness, its level-headedness, its competence. Of course, given the complexity of the subject, it is unlikely that each of her suggestions, her judgements, or her identifications of sources of particular passages will be found equally convincing by all scholars. Few, however, will quarrel with her conclusion that, in the process of drawing so much of his inspiration from these twin sources, Marot "è pervenuto alla vera e propria *ricreazione* che porta il suggello indelebile della sua personalità e genio creatore."

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