in unity by the same means. Concurrently, Dr. Rubin discusses various aspects of the sixteenth century’s handling of narrative, logical, conventional, paratactic, and associative structures, in order to suggest a formal basis of comparison between poems that earlier scholars have called “Renaissance,” “manneristic,” and “Baroque.” In so doing, he offers a fresh and convincing argument for reexaming the French baroque lyric in its own nature.

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