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THE DEATH OF LYRIC PERSON
AND THE BIRTH OF THE POET IN
JOACHIM DU BELLAY’S BOOK OF
SONNETS THE OLIVE (1550)**

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THE DEATH OF LYRIC PERSON AND THE BIRTH OF THE
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The study analyzes Sonnets 63, 65 and 69 as the key texts of the enlarged version of Joachim Du Bellay’s *The Olive*. In the sequence of sonnets, some *loci communes* of “love poems” (*Amours*) such as *innamoramento* or description of the lady’s beauty form a kind of a “new beginning”. The paper shows how Du Bellay gradually implants the Neoplatonic and religious motifs that link the middle of his new book to its beginning and its end.

Another intertextual link, which is explored, is reference to Petrarch’s *Canzoniere* in the sonnets 63 and 69. If Petrarch’s lyric person regrets his errors leaving him to guiltiness, Du Bellay’s lyric person sees his defeat as Amor’s providence, and the defeat suddenly changes in discovery of heavenly beauty. The study demonstrates that Du Bellay addresses the ideas of Neoplatonism in order to induct and strengthen the vertical opposition of the world of earth (closely linked to suffering) and the world of heaven. Meanwhile, the poet differs from the strict followers of Neoplatonism, insisting that not the lady but Amor is the real converging point between the two worlds.

Key words: sonnet, lyric narrative, composition of a book of poetry, Neoplatonism, Joachim Du Bellay

JEL Classification: Z

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The first and second versions of *The Olive*: the movement of poetic invention

The paper focuses on *The Olive*, collection of sonnets by Joachim Du Bellay, exploring the development of its poetics from first version (1549) to the second (1550), as well as parallel evolution of Du Bellay's self-definition as a poet.

The first version of Joachim du Bellay's collection of sonnets *The Olive* (*L'Olive*) was published in 1549. It is worth pointing out that in his first book (which includes, besides *The Olive*, *Lyric Verses* (*Vers lyriques*) and *Anterotic* (*L'Antérotique de la vielle et de la jeune amyé*)), Du Bellay follows the principle of "separated writing" [Rieu 1995]. According to it, each collection of verses represents a single poetic form, such as sonnet for *The Olive*, ode for *Lyric verses*, to which appropriate subject and style (high style in *The Olive*, middle in *Lyric verses*, low in *Anterotic*) are assigned [Magnien 2005]. This mode of composing the collections within the framework of a single book corresponded, first of all, to aesthetic goals formulated by Du Bellay in the "Pleiade" manifesto *The Defense and Illustration of the French Language* (*Défense et illustration de la langue française*). The title of the collection - *Fifty Sonnets Singing Olive's Praises* (*Cinquante sonnets à la louange de l'Olive*) - served as a proof for the same point: the poet submitted to approval of his readers not less than an *example* of a new genre.

On the other hand, in his foreword to the edition of 1549, Du Bellay directly addresses the reader promising, that "if [he] likes these fragments, the whole piece of work will be shown", and letting him "estimate the lion by its nails" [Millet 2003]. Thus, the poet indicates that the first collection represents only a part of a larger literary intention.

In 1550, the second, completed edition of *The Olive* appeared, in which the number of sonnets increased more than twofold, so that the end of the collection became its middle. Love inspiration is now punctuated by appearance of an addressee - the Princess Marguerite de Valois, the King's sister, so that love glorification and court service amalgamate. At the same time, in the second half of *The Olive*, religious and Neoplatonic motifs become much more palpable than the poetics of petrarquist *dissidio*.

Transformations were also made in the disposition of the sonnets in the first *Olive* within its second, enlarged version. Du Bellay was obliged "to make cuts in the earlier structure" in order to put nine new sonnets in these «incisions» [Alduy 2007]. From a formal point of view, the changes in *dispositio* are stipulated by the reasons of symmetry. New sonnets having ruined the earlier structure, 9 from 65 new sonnets incorporated in the first half should, quantitatively, balance the two parts of the new collection. The initial sequence of sonnets only slightly "shoots out" into the new series – the last, the 50th, sonnet of the edition of 1549 becomes, in the edition

of 1550, the 59th that follows the 58th, added here. However, Du Bellay preserves, as far as possible, the framework and the order of sonnets of the first book.

The Olive in its version of 1549 was ended up by the death of the lyric person who, having put out to the sea with its dangers, did not reach the shore but, as a Leander, was drowned. The poet, therefore, confronted a complicated goal: he needed to restore a broken movement of this lyric person. In the middle of the final version of *The Olive*, Du Bellay creates a sort of “a new beginning”, reproducing, one by one, all necessary stages of the lyric plot: *innamoramento*; description of the lady’s beauty; description of the lover’s wounds [Alduy 2007]. The sonnets of this part of the collection are of highest interest, as here old meets new, and the transition is made from death to revival. This transition, blessed by the name of Petrarch, is strongly marked by metapoetic reflection. Here, Neoplatonic and religious motifs sound clearly and, being incorporated in the poetics of the first version, tie the middle of the new book together with its beginning and its end, creating new meanings within the whole structure.

Recreating Petrarch’s poetics

Two sonnets of the middle of the book resonate with its very beginning. Sonnet 63 returns the reader to the first meeting of the lyric person and his lady (Sonnet 5); the allegory used in Sonnet 69 reminds us of the motif of choosing the name of the plant which is at the same time the lady’s name (Sonnet 1). Both poems though partially paraphrase sonnets 2 and 228 (respectively) of Petrarch’s *The Book of Songs (Il Canzoniere)*. Du Bellay chooses the sonnets which follow the same scheme:

- 1) The Lady appears to be a tool of Amor;
- 2) Amor influences the Poet’s heart;
- 3) Poet’s virtue suffers the defeat from Amor.

Two sequences of sonnets merge as a result of a penetrating “wound”. In Sonnet 69, a brutal gesture becomes the allegory of *innamoramento* as well as of birth of poetry. With its right hand, Amor dissects the lyric person’s chest and implants the olive branch in his heart (1st quatrain); the young olive is fed by sighs and tears of the lover (2nd quatrain), virtue, beauty and honor being its roots (1st terzetto). Du Bellay replaces *un lauro verde (a green laurel)* with *le saint rameau (a holy bough)*, strengthens Petrarch’s antithesis by changing *la man dextra (right hand)*

to [la] main la plus forte (the strongest hand), un lato manco (left side) to le flanc le plus débile (the weakest side), uses an antonomasia – Amor is designated as *l'enfant cruel* (a cruel child)².

Spiritual and vivid (*le saint rameau*) is united with inert, lifeless matter – *le roc* (= the rock). This matter, however, metaphorically represents the poet's heart: *le roc de mon cœur immobile* (the rock of my immobile heart). The holy bough is associated with a movement towards heaven as well as with an endless growth that ruins material inertia specified by the metaphor of *the rock of my immobile heart*. Du Bellay gives this metaphor a paradoxical character: the poet's heart is vulnerable and weak (*le flanc, qui est le plus débile*), and, at the same time, unapproachable as a rock (*le roc de mon cœur immobile*). The lyric person is thus put at the place of the lady whose character was traditionally designated not only by beauty but also by cruelty. Compare in Sonnet 55, verses 13-14:

O face d'ange! ô cœur de pierre dure!

Regarde au moins le torment, que j'endure!

(Oh, face of angel! Oh, heart as hard as stone!

At least, look at the pain I suffer!)

Nevertheless, the olive strikes its roots in the arid soil, and its head starts stretching to the sky. By the metaphor, a metamorphosis is put in action: as long as beauty and virtue of the Olive penetrate the heart of the lyric person, the Olive itself appears to be an incarnation of the poet. The reader recognizes his pale face, sees his tears – *l'eau de mes yeulx* (the water of my eyes), hears his sighs – *la vive chaleur de mes soupirs* (the vivid warmth of my sighs). Tears and sighs represent the elements of water (*l'eau*), and air, or wind (*la vive chaleur*) as opposed to motionless element of ground (*le roc*). From variety of images concerning the elements, Du Bellay, following Petrarch, chooses the simplest ones, however the quoted line of explicit metaphors is absent in the Italian source: *le roc de mon cœur – l'core, l'eau de mes yeux – un dolce umore, la vive chaleur de mes soupirs - sospir*. The metaphors express the lyric person's aspiration to join the nature, the macrocosm. The sighs are related to the lover's confused thoughts, to a warm spring wind, to the omnipresent fire of love; the wet of tears is related to rain, to restless sea, to the streams of rivers running into the ocean. Du Bellay seizes the

² Henceforward, all quotations from Du Bellay, Petrarch and Scève are made by the following editions: Du Bellay J. *La Deffence, et illustration de la langue françoise* / Ed. J.-C. Monferran. Genève, 2008; Du Bellay J. *Œuvres complètes*. Paris, 2003. V. 2; Petrarca F. *Canzoniere*. Milano, 2015; Scève M. *Délie, objet de plus haute vertu* / Ed. F. Charpentier. Paris, 1984.

implication of the Italian text and changes them into the metaphors creating the poetic cloth of his book.

Though, the alliance with the nature is neither idyllic nor intrinsically valuable. The world of nature is closely related to suffering which may become “sweet” only by faith and hope for a further life when the soul will be free of everything including pain and misery. Such motifs are strengthened at the beginning of the added sequence of sonnets, e.g. Sonnet 46, verses 10-14:

Qui tarira de mes larmes la source?
Qui abatra le vent de mes soupirs?
Montre le moy, ô celeste vainqueur!
Qui a finy le terme de ma course
Au ciel, où est le but de mes desirs.

(Who will waste the source of my tears?
Who will calm the wind of my sighs?
Show this to me, o heavenly conqueror!
That put an end to my course to heaven
Where is the goal of my desires.)

Within the framework of the Neoplatonic paradigm designating the beauty as a manifestation of the Good, the soul should open the world of ideas over the earthly beauty. Thus says the central, 58th sonnet of the final version of *The Olive* (verses 5-14):

Donques le prix de celuy qui t’honnore,
Est-ce la mort, et le marbre endurcy?
O pleurs ingratz! ingratz soupirs aussi,
Mon feu, ma mort, et ta rigueur encore.
De mon esprit les aesles sont guidées
Jusques au seing des plus haultes Idées
Idolatrant ta celeste beaulté.
O doux pleurer! ô doux soupirs cuisans!
O douce ardeur des deux soleilz luisans!
O douce mort! ô douce cruaulté!

(So, the charge of the thing honoring you,
Is it the death and an indurated marble?
Oh, ungrateful tears! ungrateful sighs,
My fire, my death, and also your austerity.
The wings of my spirit are guided

Towards the bosom of the highest Ideas,
Idolizing your heavenly beauty.)
Oh, sweet tears, oh, sweet glistening sighs!
Oh, sweet fire of two glowing suns!
Oh, sweet death! oh, sweet cruelty!

The earthly and heavenly worlds (*ces bas lieux* vs. *les cieulx* of Sonnet 2) form here two poles which cannot be reduced one to another.

In Sonnet 63 Du Bellay paraphrases the second quatrain of the Sonnet 2 of *Canzoniere*, making, though, very different accents. Following Petrarch, Du Bellay uses the allegory of the battle: the lyric person does not think about danger, his “greatest force” (*plus grande force*) “defeats” (*[ne] faisoit plus de deffence*) in his heart that cannot resist to Amor at all, cannot ward off his attacks. Insidious Amor takes revenge for an insult made to him, i.e. for indifference to the power of this most ancient divinity. He overpowers the virtue, crossing the unprotected frontiers – the eyes (1st quatrain).

Anaphorical *Lors... Lors... Lors...* of the 2nd quatrain, together with recital – *rigueur de ses traictz* (*austerity of his [Amor] traits*), *feu* (*fire*), *haute puissance* (*high power*) – express a retrospective reflection. The poet looks back reminding the time when he did not feel Amor, did not know it, and did not dare to think about it. The anaphors are combined with a gradation: the effect of Amor is similar to a coming, growing wave. The allegory of virtue having left the lines of defense, together with a linked motif of blindness, gain traction: the lyric person does not see the danger which is growing very close to him.

The 2nd quatrain functions as an exposition of the battle preceded by peace and unknowing. Love, under the guise of fire and arrows, penetrates the poet’s heart though the poet himself is not able to resist to it.

An allegoric battle ends up by the triumph of the divinity over the virtue. The antithesis of the poet’s “force” and his “weakness”, belting the quatrains, reflects his transition from understanding of his interior force to weakness, suddenly appeared under the weight of Amor. One “force”, or “virtue” becomes its opposite having met another force, much stronger and embodied in metaphors of fire and arrows.

Representing Amor

In Petrarch's verses, Amor is compared to someone who "waits for time and place to make harm", it acts secretly. The virtue of the lyric person, the force of his sense and will, are concentrated "near the heart" and "near the eyes", in order to defend. Amor's "deathly blow", having overcome the obstacle – the look, goes down, to the heart, where "all the arrows always became blunt". In *terzetti* the poet deplors Amor's perfidy as well as the fact that he failed to foresee the blow, to hide on a "high and abrupt hill" of virtue (*arx rationis*, often mentioned in Petrarch's Latin works), and to escape sufferings which from now will haunt him always and everywhere.

In Sonnet 63, Du Bellay though blurs over these literary allusions, underlining not Amor's perfidy, but the lyric person's innocence. Negative connotations related to a "defeat", a "fall from the top of virtue" go into the background. These are not Amor's arrows and fire that draw the lyric person out from his habitual quietness. Force is replaced by weakness, virtue is defeated by Amor – however such a defeat does not lead to grave consequences but appears to be a salutary one. In order to reach its goal, Amor chooses the beauty on "highest heaven". The heaven is a source of good which the poet strongly appreciates residing on earth. The lover sees his defeat as a divine law: *l'homme en vain contre Dieu s'évertue (against God, a man vainly covers himself with virtue)*. The last verse of the sonnet gives it a sudden depth: an earthly love elevates to Christian resignation.

Du Bellay demonstrates that the loss of virtue discovers the heavenly beauty and the triumph of Amor – though not earthly but also heavenly. In Sonnet 63 we face the opposition of Amor's force and the lyric person's weakness (*ma plus grand'force, ma faiblesse, vigueur*), which is absent in Sonnet 2 of *Canzoniere* mentioning only *la mia virtute (my virtue)*. In the quoted quatrain of Sonnet 69, this opposition emerges again: *sa main la plus forte, le flanc qui est le plus debile*, being, once again, absent in Petrarch's text: *Amor co la man destra il lato manco m'aperse (Amor, by his right hand, dissected my left side)*.

Notwithstanding that the lyric person in both sonnets admits his weakness, Amor is always insidious and merciless. What is the nature of wounds made by Amor? Why is Amor so cruel to the lyric person? By his allusion to *Canzoniere* Du Bellay also refers to St. Paul's *Letter to the Corinthians*, where the apostle says about the sting (thorn) of death: "Three times I pleaded with the Lord to take it away from me. But he said to me, my grace is sufficient for you, for my power is made perfect in weakness" (2 Cor., 12, 8–9).

Amor lays siege to the poet's heart by the look, by heavenly beauty, however the look is oriented somewhere over the beauty, to good. The aspiration to good does not emanate from the heart but is imposed to the lyric person from outside, by Amor. If Amor hurts the lyric person, then the heavenly beauty leads him to the violent "death".

The death of the lyric person

Why is beauty doomed to death? The 1st terzetto begins with an adversative *mais*: *Mais ô le fruit de ma belle entreprise!* (*But oh, the fruit of my beautiful undertaking*). The first verse of the terzetto is opposed to the last one: *Au plus haut ciel la beauté qui me tue* (*Beauty, in highest heaven, kills me*), and, more specifically, the epithet “belle” (referring to *entreprise*) is opposed to “beauté”, the source of which is situated in heaven. Good as source of beauty appears to belong not to the lover’s heart, but to heaven only: *Là faut chercher le bien que tant je prise* (*There it is to look for good so precious for me*).

The poet’s “beautiful (i.e. aspiring for beautiful) undertaking” brings a fruit, but this fruit leads him to death. Though, which “undertaking”, or attempt (*entreprise*), does Du Bellay mention? Its meaning is disclosed in the last verse of the 2nd terzetto, related symmetrically to the first verse of the 1st terzetto: [*Que*] *l’homme en vain contre Dieu s’evetue*. The poet competes with God and realizes that when Amor indicates him to the real beauty, the source of which – good – is situated in heaven.

The lyric person dies exemplarily, for teaching those who hope to reach heaven aspiring only to their own forces. The last verse of the sonnet reminds of a didactic motto of an emblem, and not coincidentally, as it refers to the last verse of Dizaine 123 of Maurice Scève’s *Délie*: *Contre le Ciel ne vaut deffence humaine* (*Against Heaven, human defense is worth nothing*). This verse, in its turn, represents a literal translation of Petrarch’s verse 79 of canzone 270: *ché ‘ncontra ‘l ciel non val difensa humana*. Besides, within the book of *Délie*, Dizaine 123 follows emblem XIV representing the tower of Babel, with the motto: *Contre le ciel nul ne peut*.

Du Bellay often quotes Scève who quotes Petrarch. For the author of *The Olive*, Scève is mostly a reader of Petrarch: *Délie* and *Canzoniere* are related to each other as well as to Du Bellay’s collection, so the poet widely uses the system of textual nets [Della Neva 1988, Rieu 1995]. Referring to his predecessors, the poet remembers the dangers of *hybris* – opposition to God or competition with Him (*Contre le ciel nul ne peut*), and, on the other hand, impossibility of escaping Him (*Contre le Ciel ne vaut deffence humaine*). The image of Olive acquires the traits of *Délie* and Laura, simultaneously, and the poet, declining the comparison with Prometheus, puts himself together with his predecessors.

In Renaissance poetry, lyric feeling is the deeper, the more intensive is a poet’s literary dialogue with earlier poets and contemporaries. Integrity of a lyric voice is a fruit of reclusion and hard work. A poet sacrifices newness of his intimate experience to authenticity of poetic experience. The words of Du Bellay as the author of *The Defense and Illustration of the French Language* are to be interpreted, actually, in this sense: “Do not tell me that we are born as poets,

as this implies only zeal and vivacity of reason which, naturally, encourage poets and without which any erudition would be insufficient and unnecessary to them”³ [Shestakov 1981; Monferran 2008].

The look becomes a metaphor of poetic writing. In such a look, own and someone else’s merge; own is to be alienated, and someone else’s becomes own, painfully and slowly. That is why Du Bellay admires Pierre Ronsard’s, a new “prince of poets”, gift, an incredible freshness emanating from his poetry: *De quele fleur vint le miel de tes vers? (From what flower comes the honey of your verses? Sonnet 115, v. 11)*. Amor possesses the “force” of the lyric person; beauty has his regards and kills him; meanwhile, beyond the beauty he finds a source of good. The lyric person becomes an example able to encourage the others:

Là, faut chercher le bien que tant je prise,
Faisant par mon malheur notoire
Que l’homme en vain contre Dieu s’evertue.

(There it is to look for good so precious for me,
Judging by my famous unhappiness

That against God, a man vainly covers himself with virtue.)

In Sonnet 65, the poet enumerates the parts of heavenly “beauty” that kills the lyric person: ces doux soupirs (*these sweet sighs*), cet’odorante haleine (*this perfumed breathe*), ce chant divin (*this divine song*), ce chaste ris (*this chaste laugh*), cette plus qu’humaine douce beauté si cruellement belle (*this sweet, more than human beauty, so cruelly beautiful*), cette grace gentile (*this gentle grace*), ce vif esprit (*this vivid spirit*), ce port humain (*this human port*), ce doux grave stile (*this sweet and grave style*), ce haut penser (*this high thought*), cet’honeste silence (*this honest silence*), humble violence. Du Bellay, as a follower of Neoplatonism, thus makes a step from bodily beauty, perceived by senses, to an inner beauty. Meanwhile, the poet stresses that these attractive traits belong not to the lyric person but to his beloved one, and enlarges the distance between them. Beauty kills him (Sonnet 63), captivates him (Sonnet 65), so that he lives not by himself but by the beauty (Sonnet 66); finally, it sprouts up in his heart (Sonnet 69). To the beauty of the lady Du Bellay opposes the inferiority of the lyric person (ma *débile* force), this weakness that, actually, covers the force.

³ “Whoever wants to be passed from hands to hands and from mouths to mouths, should not leave his room for a long time; whoever wants to live in posterity’s memory, should, as if having died for himself, to shiver, and to be many times wet with sweat, and, whilst our court poets eat, drink and sleep at theirs’ leisure, suffer from hunger, thirst and long vigils”.

The use of tropes

The author of *The Olive* highly values the capabilities and expressiveness of epithets. Also, Du Bellay often uses such figures as contrast, antithesis and oxymoron: *forte faiblesse* (strong weakness), *vieil enfant* (an old child), *lumière obscure* (dark light), as well as spectacular epithets for describing the elements: *vents émus* (agitated winds), *clarté radieuse* (shining clarity), *mer fluctueuse* (bothering sea). In Chapter 9 (2nd book) of *The Defense and Illustration of the French Language* Du Bellay dedicates a number of lines to epithets: they should be expressive (i.e. they should introduce a complementary semantic component); besides, they are not only to fit the noun they define but to correspond to either qualities or state of an object being described [Monferran 2008]. In the sonnet we analyze, the poet's tendency consists, apparently, in giving to all epithets – to current (*doux*, *divin*, *haut*, *beau*) as well as to less usual (*chaste*, *humain*, *gentile*, *honeste*) – the character of markers, of essences that, having been put in a whole, define beauty as such (for statistics of use of words see [Cameron 1988]). In the quoted chapter of *The Defense and Illustration...* Du Bellay says: “Let our imitator look, first of all, at those whom he wants to imitate, and at that he will be able to imitate and that is worthful to be imitated” [Илецков 1981; Monferran 2008].

The concordances to *Il Canzoniere* and to Du Bellay's poetic works gave us the possibility to cross-refer the lists of ten most frequent adjectives in both of them and prove that the most recurrent lexical items of *Il Canzoniere* either did not attract attention of Du Bellay or were used less frequently [Blanc 1994]. P. Blanc pointed out that from the two lists, being divided into semantic fields of «élévation» (elevation, upward movement) and «existence» (earthly existence), adjectives of the first group (*grand*, *saint*, *haut*, *petit*, *divin*, *digne*) are twice as much in Du Bellay as in *Il Canzoniere*, and vice versa. The scholar interprets this fact as a proof of orientation to traditional ‘aristocratic values’ («valeurs de prestige») [Ibidem]. In the sonnet we analyze poetical epithets follow a Neoplatonic vertical and partly define it (*chant divin* – *port humain*). It actually fits the literary model of courtly service, being, however, more common for the lyrics of poets influenced by Pietro Bembo than for *Il Canzoniere*.

Conclusion

Having based our analysis on sonnets 63, 65 and 69, which play the key role in structure of *The Olive* collection by Joachim Du Bellay (in its version of 1550), we characterized a number of features of its poetics. The latter unites influences of Neoplatonism, of national poetic tradition represented by the works of Maurice Scève, and of the lyrics of Petrarch and the

petrarquists. Du Bellay rethinks heterogeneous ideas and literary tendencies making this process a necessary stage of his self-definition as a poet. The example of Du Bellay gives us a possibility to bring nuances to Harold's Bloom concept of "the anxiety of influence", quite popular amongst the scholars of Renaissance lyric poetry. With a generous frankness specific to him, Du Bellay admits his debt towards his predecessors and contemporaries. Sonnet 63 forms "a new beginning" in the middle of the book. A new *innamoramento* corresponds to Sonnet 5, i.e. to the beginning of the book. Both poems comprise direct allusions to the first sonnets of *Il Canzoniere*; in both cases Amor hurts the lyric person through the look. In the beginning of *The Olive* the lyric person cannot remove his eyes, *too attentive to this immense beauty* ([*les yeux*] *trop ententifz à ceste grand'beauté*) from the lady. In the middle of the collection his eyesight lowers, and susceptibility gives place to an introspection: *Ma plus grand'force estoit retraicte au cœur* (*My biggest force was reduced to the heart*). The understanding of guiltiness, linked to *innamoramento*, which brought Petrarch to regret the errors of his youth, is not absent from Du Bellay's sonnets, but is rethought in a very different sense. Contrary to expectations, the defeat of his lyric person is salutary, as it appears to be the discovery of heavenly beauty and of heaven as the source of good. It also leads the poet to understand his mission.

In Sonnet 69 the heavenly (*a holy bough*) meets the earthly (*the rock of the heart*) within the metaphor of a penetrating wound. This time, penetration is mutual: tears and sighs of the lover feed the olive. The distance between a world of heaven and a world of earth is partially overcome. In both sonnets, Amor comes to the foreground. His force wins the weakness of the lyric person – the motif absent in Petrarch's works though presented, as we have shown, in St. Paul's 2nd Letter to the Corinthians.

Both sonnets are also remarkable by the absence of the lady, she is scarcely mentioned as a tool of Amor. Meanwhile, in the aesthetics of Neoplatonism, the discovery of the earthly beauty is seen as a necessary stage in comprehension of good. Du Bellay transfers the accent from the lady to Amor [Burton, Cernogora 2007]. Sonnet 65, filling this lack, plays in *The Olive* the role of key stone.

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