PART II

GENRES OLD & NEW
The purpose of this study is to examine modalities and issues of ‘appropriation’ of the Greek-Latin Classical tradition, as illustrated by Joachim Du Bellay’s Poemata (Paris: 1558). We shall be looking at questions of multiple, diverse ‘appropriation’ of elements of that tradition stretching from the Alcestis of Euripides and the amatory verses of the Roman love elegists, as well as from funeral epigrams of the Greek Anthology, and even a Latin funeral inscription of the reign of Tiberius, known to Boccaccio (to name but a few possible ancient models or intertexts). However, this legacy, discernible as it may well be in Du Bellay’s Latin poems, and in the Tumuli of these Poemata, is itself, inevitably and typically, one mediated by, and in dialogic relation with, a more recent, no less relevant cultural context: that of the neo-Latin poetry of Renaissance Italy and France—in this particular case, the ‘conjugal’ verses of Giovanni Pontano (1429–1503) in the late Quattrocento, and those of Jean Salmon Macrin, the Horace of Loudun (1490–1557), informed