

# Acknowledgments



In the astonishing passage of a letter (*Fam. XV, 3*) Petrarch imagines gathering the memories of the great cities of the past, his interlocutors from all places and from all ages, and all the friends he has or he has had, whose achievements, style, and wit he greatly admires. The pleasure he derives from conversing with them, he will say elsewhere, reaches to the marrow of his bones.

There have been many times since 1973, the year I began writing on Petrarch in Toronto, when I felt I understood exactly this passion of his mind, the joys and regrets induced by memories and anticipations of encounters and conversations with one's own friends. The work of Petrarch, which always evokes the links between friendship and conversation, memory and language, love and apprenticeship, has happily given me the occasion to engage in steady interactions with several friends, whom I remember one by one and from whom I have always learned without, probably, their even knowing it. Some of these "Petrarchan" friends are Guido and Olga Pugliese, the memory of whom brings me back to the time spent in Toronto. Other friends evoke the time spent at Cornell: John Freccero, whose seminars he gave on Petrarch while I was writing my dissertation on Dante I occasionally attended; Robert Durling, Piero Pucci, the late Eugenio Donato, Phil Lewis, who read and commented on my first papers, Richard Klein, the late Ted Morris who really loved Petrarch's poetry, Tim Bahti, Enrico Santi, Mary Ann Caws, the Aretine Donatella Stocchi-Perucchio, Robert Harrison, and Lynn Enterline. Still others, such as the late Bart Giamatti, who quickly understood my project, Vasily Rudich, Lowry Nelson, Nancy Vickers, and Virginia Jewiss belong to my Yale tenure. My dear friend Roberto González, who is now my colleague at Yale, was in my department also at Cornell and listened from the start to my early musings.

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Some of these chapters were published in professional journals and critical anthologies. I republish them with only slight variations and gratefully acknowledge permission to reprint. Chapter 1 appeared as “Antiquity and the New Arts in Petrarch,” reprinted in *The New Medievalism*, ed. Marina S. Brownlee, Kevin Brownlee, and Stephen G. Nichols (Baltimore, Md.: Johns Hopkins University Press, 1991), pp. 46–69. Chapter 2, in a much abbreviated shape, was published as “Petrarch’s Thought,” in *Mimesis in Contemporary Theory and Interdisciplinary Approach*, vol. 2: *Mimesis, Semiosis and Power*, ed. Ronald Bogue (Philadelphia: John Benjamins, 1991), pp. 27–43. Chapter 3, which is the first piece I wrote on Petrarch, appeared as “The Canzoniere and the Language of the Self,” *Studies in Philology* 75 (1978), pp. 271–96. Chapter 6 appeared in a somewhat abbreviated form as “Orpheus: Rhetoric and Music in Petrarch,” published in *Forma e parola Studi in memoria di Fredi Chiappelli*, ed. D. J. Dutschke, P. M. Forni, F. Grazzini, B. R. Lawton, and L. S. White (Roma: Bulzoni Editore, 1992), pp. 137–54. Chapter 7 appeared as “Humanism and Monastic Spirituality in Petrarch,” *Stanford Literature Review*, vol. 5, nos. 1–2 (Saratoga, Calif.: ANMA Libri, 1988), pp. 57–74. Appendix 1 appeared in *Textual Analysis: Some Readers Reading*, ed. M. A. Caws (New York: Modern Language Association of America, 1986), pp. 121–31, with the title “Petrarch’s Song 126.” The translations from the *Canzoniere* are taken from Robert Durling’s excellent *Petrarch’s Lyric Poems* (Cambridge, Mass.: Harvard University Press, 1976). Permission to use the above material is gratefully acknowledged.

