

This critical study examines the legitimation of modern sensibilities in Renaissance French songs. These humanist poets--Clement Marot, Marguerite de Navarre, and Pierre de Ronsard--advance laws in their vernacular songs based on reformed beliefs in God or on a new cosmology. Their recourse to ancient orders--Hebraic, Christian, and pagan--also brings them to modern expressions of lawfulness. Marot's Pseaumes de David, Marguerite de Navarre's Chanson spirituelles, and Ronsard Odes form the basis of this study.

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