



Du Bellay, Ronsard, Tristan: On some sonnets from the *Amours*

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Abstract: Tristan L'Hermite's familiarity with Ronsard (*Amours*) and Du Bellay (*Antiquitez and Regrets*), beyond the Malherbian turn, reveals a new enunciative positioning in the sonnets from his *Amours*. Three case studies, the pieces of preliminary refusal, the expressive and allocutionary incipits, and the topos of the Belle Matineuse, testify to the subtle way in which he manages this legacy, in the double play of hypotexts, the acceptance of an inner theater, and the re-elaboration of stereotypes.

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