As compared to modern poetry which favors subjective and introflexive forms, marked by a truly individualistic and egocentric expression of self (namely what Adorno called the “unreserved individuation" of lyrical creation), extroflected forms and those forms related to external reality still played a major role in Italian Renaissance poetry. Even at a time when Petrach’s *Fragmenta* exercised a powerful regulatory influence on verse-writing, the range of subjects for poetry had thus remained wider than that crystallized in that paradigm. It was therefore perfectly acceptable for those who penned poetry in that context to use content which today would fall within the realms of prose. As will be commonly seen throughout this book, those authors could also compose verse which showed their roots in historical circumstances which in our eyes were essentially unpoetical.

Secondly, the recent interest in the verses of individual prominent personalities of the Italian artistic art scene of the Renaissance period has shifted modern prejudice in favor of subjectivist poetry to another level. Often providing the image of an isolated genius working within a cultural void, the studies dedicated to those authors have also lost sight of the fact that poetic writing was at the time usually anything but monological. Especially from the central decades of the Cinquecento, alongside that expansion of the literary society (which was the subject of a masterful contribution by Carlo Dionisotti), it actually tended to be a dialogical and frequently unanimous activity. This communicative dimension was mainly specified as an interview with a more or less extensive circle of associates, aimed at strengthening personal relationships of esteem or friendship through mutual attestations of appreciation, solidarity, or ideal commonality in fields such as political or aesthetic sensitivity.