In the face of a modern poetry that favors the subjective and introverted forms, inspired to a truly individualistic and egocentric self-expression (or rather one that Adorno called the “identification without reserves” of lyrical creation), the extroverted forms referring to the external reality still assumed a crucial role in Italian Renaissance poetry. Even at a time when the Petrarchesque *Fragmenta* exercised a powerful normative influence on writing in verse, the range of subjects available for poetry had thus remained broader compared to the crystalized one in that paradigm. It was therefore perfectly admissible for anyone who wrote poetry in that context to treat subjects that today we would unequivocally attribute to the territory of prose. As we will see several times even in the pages of this book, it was furthermore for those authors just as admissible to compose verses that made explicit their own rootedness in historical circumstances, which are essentially unpoetic to our eyes.

Secondly, the recent interest in verses by individual personalities of note in the Italian artistic panorama of the Renaissance era has moved the modern prejudice in favor of a subjectivist poetry to another plane. Often reinstating the image of the isolated genius operating in a cultural vacuum, the studies dedicated to those authors have even lost sight of the fact that poetic writing of the time was a practice that was usually anything but monologic. Especially from the middle decades of the 16th century on, in conjunction with that expansion of literary society that was the subject of a masterful contribution by Carlo Dioisotti, it actually tended towards dialogic and frequently choral activity. Such a communicative dimension was specified for the most part as colloquium with a more or less extended circle of cohorts, aimed at strengthening personal relationships of esteem or friendship through reciprocal declarations of appreciation, solidarity or rather ideal commonality in such areas of interest as political or esthetic sensibility.