Chimères is a literary journal published each academic semester (Fall and Spring numbers) by the graduate students of the Department of French and Italian at The University of Kansas. The editors welcome the submission of papers written by non-tenured Ph.D's and advanced graduate students which deal with any aspect of French or Italian language, literature, or culture. We shall consider any critical study, essay, bibliography, or book review. Such material may be submitted in English, French, or Italian. In addition, we encourage the submission of poems and short stories written in French or Italian.

Manuscripts must conform to the MLA Style Sheet and should not exceed 15 pages in length. All submissions should be double-spaced and be clearly marked with the author's name and address. Please submit all material in duplicate. If return of the material is desired, please enclose a stamped, self-addressed envelope.

The annual subscription rate is $4 for individuals and $10 for institutions and libraries. Single copies: $3.

Chimères is published with funds provided in part by the Student Activity Fee through the Graduate Student Council of The University of Kansas.

Please direct all manuscripts, subscriptions, and correspondence to the following address:

Editor
Chimères
Department of French and Italian
The University of Kansas
Lawrence, Kansas 66405

ISSN 0276-7856
# TABLE OF CONTENTS

LINDA SAMSON-TALLEUR
  Ungaretti, Leopardi, and the Shipwreck of the Soul. 
  
KENNETH S. WHITE
  Miroir 
  
KAREN SMITH
  L'Estoire de Griseldis: The Relationship between Griseldis and Gautier 
  
MARIE-JOSE FASSIOTTO
  "Il faut laisser..." de Ronsard: étude des sons 
  
WILLIAM HELLING
  Les Maximes de La Rochefoucauld en tant que nouveau roman: entreprise phénoménologique? 
  
COMPTE RENDU
  Lucien Bodard: Anne-Marie (Henri Freyburger) 

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LINDA SAMSON-TALLEUR</td>
<td>Ungaretti, Leopardi, and the Shipwreck of the Soul.</td>
<td>5</td>
</tr>
<tr>
<td>KENNETH S. WHITE</td>
<td>Miroir</td>
<td>20</td>
</tr>
<tr>
<td>KAREN SMITH</td>
<td>L'Estoire de Griseldis: The Relationship between Griseldis and Gautier</td>
<td>23</td>
</tr>
<tr>
<td>MARIE-JOSE FASSIOTTO</td>
<td>&quot;Il faut laisser...&quot; de Ronsard: étude des sons</td>
<td>49</td>
</tr>
<tr>
<td>WILLIAM HELLING</td>
<td>Les Maximes de La Rochefoucauld en tant que nouveau roman: entreprise phénoménologique?</td>
<td>59</td>
</tr>
<tr>
<td>COMPTE RENDU</td>
<td>Lucien Bodard: Anne-Marie (Henri Freyburger)</td>
<td>78</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENT

The editorial board of Chimères expresses sincere gratitude to the Helen Foresman Spencer Museum of Art, The University of Kansas, for the kind permission to reproduce photographs of the following works from its collection: "Fishing Boats" (Johannes Herman Barend Koekkoek, 1901), p. 4; "Virgin and Child" (anonymous, French, late 15th century), p. 22; "Landscape with a Ruin" (Claude Lorrain, 1630), p. 53; and "Soleil couchant, marine" (Gustave Courbet, 1869), p. 64.