6. **Rhyme Derivative.**
Rhymes which have same root but different endings. (Five)
ex. "pare, paro, pare, pares," etc. (Buitton 85)

7. **Replicazione e Alliterazione**
(1) **Replicazione** is the frequent repetition
of same word or same root
(a) When one word is repeated,
ex. "Ne vissi e son diviso dallo vaso
E per amico, credo, non vincer
Pero diviso, vasso, dello vaso.
Ch'altre a la veglia, lo diviser," etc.
(Nottara Siciloms)
(See Pet. I, 153 for "dolce"
(b) When more than one root is repeated,
ex. "Qulla de l'altre più alta
Corte e di corte, cortegia
Pliagnente di plagnare, plangentiera
Cantata di conteggia e' contia," etc.
(similar in use of Sicilianic unaccented (b) sonnets)

No alliteration pure simple in sonnets.

---

3. **Difficult Rhymes,** p. 190
(take the Provincial "Canas rima")
In the Italian language where polysyllable
accented word,
w3. predominates, the disyllabic,
ultimate accent,
monosyllabic (tranche) and dissyllabic
(silence) are difficult rhymes.

A. **Rhyme Silenese.**
(a) Sonnets in which all the rhymes are
silenese. (Rare) p. all to 1200.
(b) Sonnets in which simple (monosyllabic) rhymes
are mingled with silenese (trisyllabic)

B. **Rhyme Tranche.**
In early Italian this referred only
to rhymes in which last syllable was
accented, not to rhymes of words of one
syllables, a form which came in
only later, in drama & in literature.

a) **All rhymes tranche.**
b) **Mingled tranche and simple.**
All examples, belong to 1350.
C. Rime Cara. (difficult/unusual)

(a) Sonnets in which all rimes are
cara: ex. nocchi, pieta, perpetua, nocchi
astrochi, arreta, impieta, pannocchi
piae, acerba, serba
superba, piae, succa.

(b) Sonnets mingled of common care rimes

4. Assonance and Consonance
   Usually not intentional.

(a) The difference between two rimes is
determined only by the unlikeness of
their final sound.

(Notes a sound of quintones which has only
four rimes: salmo and comma in octaves.
salmo = comma = seco.)

(b) Different rimes having same consonants
   ex. quanto, munto, tanto, santo
(3) Assonance in diverse rimes whose
    consonants are nearly the same
    
[1] Where the consonants belong to same class,
ex. "toso, eto, lieto, rads." (Bilotti 272)
[2] Where consonant is same but doubled,
ex. ira, terra, serra, altera." (P.F. II. 89.)

5. Prime Equivoche.
   Where the words that rime are
   identical, but their meanings are
different.
   (5) Where each rime is a single word
   (7)
   (7) Simple, where each rime is a
   single word

   (11) Composite, when one of each pair of
   rimes is made of two words,
ex. "laura, l'aura".
   (6) Or, when one rime of a pair
   has a prefix,
ex. "parte, di parte".
   (see P. F. T. 14.)
   a. Sonnets in which all rimes are simple
   equivoche, none known in which all are
   equivoche composite.
   b. Sonnets which have intermediary rimes
   which are equivoche with finals.
Sessione. - (Concorde)

1. abedfe. (Repeated identical stanzas of six stanzas, and a final break)
   1. 1. 23.

2. Same except break bdef. (L 35)

3 4 5 6 7 8

3. ... bce (L 68)

4. ... abf (L 91)

5. ... bdf (L 147)

6. ... (L 207)

7. ... bdf (L 225)

8. ... (L 321)

9. Has 12 stanzas and break:

   Same scheme doubled

   Break bdef.
Ballata (Canyon)
abbaeddeeceffaa - 1. (h. 15)

abbcdddeedddeffaa - 2. (h. 18)

abbcdddeedddeffaa - 3. (h. 60)

abbcdddeedddeffaa - 4. (h. 62)

abbcdddeedddeffaa - 5. (h. 66)

abbcdddeedddeffaa - 6. (h. 15-4)

abbcdddeedddeffaa - 7. (h. 309)

Madrigali (Canyon)
ababacbec 1. (h. 59)

ababacbec 2. (h. 60)

ababacbec 3. (h. 111)

ababacbec 4. (h. 121)

Canyoni
abcabcdeedfghhggfii 1. (h. 23:
abcabcdeedfghhggfii.
8 such tangas, and an envoy thus
abcabd add.

abcdefg.
8 such tangas naming together
into envoy thus. fg.

abcbcbaacdd e d d f
7 such tangas, new septet
envoy:
abcabcdd.

abcabcdeedf1d2f
5 such, new verses,
envoy:
abcabcdeed.

abcbaacdd. 5 such.
new verses, no envoy
abcabcdeed.

abcbaacdd. 6 such.
new verses, no envoy
abcbaacdd.

abcbaacdd. 7 such.
new verses, no envoy
abcbaacdd.

abcbaacdeed. 8 such.
new verses, no envoy
abcbaacdd.

abcbaacdeed. 9 such.
new verses, no envoy
abcbaacdd.
<table>
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<th>Stanchas like Camps.</th>
<th>Survey same</th>
<th>Date</th>
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<td>abc abcd ed dd fggf 1</td>
<td>9. 1107</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6 such, no survey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>abc abcd ed dd 18</td>
<td>10 1. 123</td>
<td></td>
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<tr>
<td>5</td>
<td>Stanchas survey agh</td>
<td>11. 1. 127</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Stanchas survey as above</td>
<td>12. 130</td>
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<tr>
<td></td>
<td>abc abcd ed dd 11</td>
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<td>such, survey (numbers)</td>
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<td></td>
<td>abc abcd dd ee</td>
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Draft

Just the same:

Send same straight to me

The won't un

Dear M. M. Price,

Sure

L E Wallen Jr

163 Willaen St
No. 3 Walton St.
Feb. 18.

Dear Mrs. Jackson,

I shall be very pleased to come to tea with you on Friday.

I trust your cold.
<table>
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<tr>
<th>ש玩耍</th>
<th>469</th>
<th>498</th>
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<td>42 (מ.2)</td>
<td>62 (מ.1)</td>
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<tr>
<td>5 Stages</td>
<td>3ab3c4d</td>
<td>5ab6c4a</td>
</tr>
<tr>
<td>6a5b9c</td>
<td>345bc6</td>
<td>765bc9</td>
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<tr>
<td>7a6b9c</td>
<td>456bc7</td>
<td>89654</td>
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(Each column represents a different stage or condition.)
Note: Petrarchian form for consonant usage
143, 174, 184, 209, 229, 250, 256, 300

176, 185, 197, 201, 202, 246, 257, 261, 287
309, Cantona 5, 57, 2.

Pet. form: for
abba abba c d e d e

1. 2. 6. 14. 16. 18. 27. 29. 37. 45. 65. 86.
168, 170, 172, 173, 174, 176, 179, 180, 181, 182, 184, 186, 188.
189, 190, 192, 193, 194, 197, 202, 204, 206, 207, 210, 211.
220, 221, 223, 224, 225, 226, 227, 228, 230, 231, 243.
271, 272, 276, 278, 283, 286, 287, 289, 290, 291.
293, 294, 303, 304, 306, 308, 310, 316, 318, 319, 320.
117, 147, 194.

abba abba c c d d e e
abba abba cdede - 69.
3. 4. 9. 13. 16. 17. 19. 23. 26. 31. 35. 40. 44.
42. 44. 46. 49. 51. 57. 60. 62. 64. 67. 68. 69. 72.
70. 74. 83. 88. 92. 93. 94. 97. 102. 104. 117. 118. 119.
140. 141. 167. 175. 201. 203. 216. 215. 233. 242. 244.
306. 308. 310. 20. 21. 22. 23. 28.

abba abba cdede - 7
3. 5. 7. 9. 24. 27. 28. 46.

abba abba cdede cdede - 12.
7. 23. 252. 183.

abba abba cdeded.
176.

abba abba cdeded.
27.

abba abba cdeded.
240. 265. 267.

abba abba cdeded.
74.

abba abba cdeded.
235.

abba abba cdeded.
43. 237. 270.

abba abba cdeded.
222. 244.

abba abba cdeded.
59.

abba abba cdeded.
104. 122. 277.
The sonnets of Joshua Sylvester, scattered through many books, mostly as dedications or commendations, have of little permanent worth. A half dozen very good loose sonnets were published posthumously after his death, among with a score acrostic sonnets, anagrams and various lyric pieces all entitled "Sonnets". In one he mentions "Sweet Petrarch's Po." He used the couplet always, otherwise his sonnets occasionally approach Petrarch and are usually spoken, with many slowly variations. 

3d. 12th. 1892. There is a sort of a cycle, the Masculine Peace" addressed to Henry 1st of France. It seems to be a translation from a French emblazon.

Spenser's Sonnets

Chrom. arrange.

ababcdedee (Spenser's sonnets)

1. ababcdedee
2. ababcdedee
3. ababcdedee
4. ababcdedee
5. ababcdedee
6. ababcdedee
7. ababcdedee
8. ababcdedee
9. ababcdedee
10. ababcdedee
11. ababcdedee
12. ababcdedee
13. ababcdedee
14. ababcdedee
15. ababcdedee
16. ababcdedee
17. ababcdedee
18. ababcdedee
19. ababcdedee
20. ababcdedee

1. To Bona, 1586
2. Prof. to Venice
3. Prof. to Venice
4. Prof. to Venice
5. Prof. to Venice
6. Prof. to Venice
7. Prof. to Venice
8. Prof. to Venice
9. Prof. to Venice
10. Prof. to Venice
11. Prof. to Venice
12. Prof. to Venice
13. Prof. to Venice
14. Prof. to Venice
15. Prof. to Venice
16. Prof. to Venice
17. Prof. to Venice
18. Prof. to Venice
19. Prof. to Venice
20. Prof. to Venice

Roses of Roman (Spenser's sonnets) (1584-91)

1. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.
The title of this Miscellaneous "Songs and Sonettes" seems to have given rise to the peculiar and persistent mistake which complicates the history of Elizabethan sonneteering. It is the use of the word "name" to connect the lines of sonnet-like poems. True, this mistake was not wholly confined to the Elizabethan form, as a similar vagueness is found in some Italian sonnets. Dante appears to have noticed this, and thus the two very free forms. But the name became strictly definite with Petrarch, and since he, by Petrarch, the name was strictly limited to poems of fourteen pentameter lines.

[Handwritten notes on the page]
Vision of Malala, Family (Sara, 1591)
abab beeced 2e (Sara, 1591)
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Vision of Bellay (June 1591)
abab beced 2a (Sara, 1591)
9, 10, 11, 12, 13, 14, 15

abab beced 26b 11
1.
abab beced 2ar 11
3.
abab beced 2d 11
7.
abab beced 2e dd
10.
abab beced 2d

Vision of Patriarch (June 1591) (cont.)

1. same as 1st form
2. abab beced 26b 11
3. same as 1st form
4. completed w. (aid to Eng. form)
5.
6.
7. (new) abab beced 2d

Anamiet (June 1592 seq)
abab beced 2ee
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90
abab beced 66 85, 86, 87, 88, 89, 90

6-12
abab beced 2a
11, 14.
abab beced 2c 60b 2e
42.

Prefixed to Queen
abab beced 2a
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17
abab beced 2a w. ac ed
3.
But it must not be said that Sidney took nothing from or overlooked entirely his English predecessors. He could have gotten the must have taken the English sonnet form from them.

Beside the eight teen
as withereth.

as withereth.

"French snow"

"My fairest Saffronlady" (Rene Bampfield)

all right.

"My heart's tongue"

"Thanks words & stones."

"As I beheld" (Mrs. Reed)

in the churchyard (Christ Church)

Vespers chant, etc. etc.

Psalms, etc. Dr. De.

A Question (Phil. 4.10)

Drum worthy lady (Richard More) Preparatory

W.T.S. commonwealth, etc.
Danisons Prof. Rhapsody.
1st ed., 1802.
sonnets 647 gene

members in brackets are
song in Bulles.

albabedde.//299
Pref. 8, 9,

alabaabedde.

[II.12] [III.32]

Sud. 1

[I.]

Sud. 12.

[II.19] [II.7] [II.9] [II.12] [II.14] [II.19] [II.12]

(There are 5 by Henry Cravat.)

49] [I.103]

Sud. 1

ababedddab.

abababedde.

[I.2]

abababedde.

[III.3]

Pet. 4

abababedde. (if not full beeing)

meg. 1

Stak. 1

To his eye. 3. 3.

[II.47]

ababacadadab.

1st Phil. [I.103]

ababedde. 3599 (Shaks)

2. to Phil. v. 3, 4, 5, 6, 7, 8, 9, 10.

"Dark matters." [I.117]

The sonnets to Philomel.

3rd. John Davies.

Shaks.

Thre en 3 sonnets by Charles

Burke, in vol. 7, 8, 9, 10. of Bulles

which prob. were on the page in ed. .1

(See Page following W. D. 's shoram.

"Dust is dige" etc."

ababacacadede.

Births and. [II.18]

Shaks.

When I awake. I. 180.

ababacacadede.

Wm. 359 359.

[II.12]
Maddie
abaded
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

abade
d 1/8/99

abade
20

abade
45

abade
65

abade
1

abade
94
sonnets than all that had previously appeared would scarce equal in number those in the cycle to Stella.

Sidneys sonnets fall naturally into two divisions, those the hundred and nine of the cycle, and the thirty from which six are excluded from that most careful student of Sidney must come to the conclusion that the greater part of these excluded ones were written earlier in his lifetime work. They are akin to the "In stirs" and colored to workmanship till they are akin to the seven classic maxims of some of those poets of the hexameters which found place in the Arcadia. It is impossible to believe that a poet who had introduced the unceasing passion of the forms in Stella could relapse into the lifeless phrases of the Arcadia poems.

Why certain of the forms were not included in the cycle is a puzzle to many critics. They seem to be

But not all the excluded forms, not even of those in the Arcadia, are destitute of poetic power.
Diamond's Sonnets,

abba aacccadd edc ee
1. 24, 46, 97

abba aacccadd edc ee
24, 51, 48, 43

abba aacccadd edc ee
2, 40, 46, 48, 136, 137

abba bccc d eddd
3.

abba baba accc eddd ee
4, 55, 93, 112.

abba baba accc eddd ee
3-23, 34, 42, 63, 56, 58, 102, 106, 123.

abba baba accc eddd ee
29, 26, 37, 51, 62, 44, 47, 94.

abba baba accc eddd ee
7, 8, 15.

abba baba eddd ee
9, 21, 64, 67, 72.

abba baba eddd ee
16, 23, 35, 60, 72.

abba baba eddd ee
11, 32, 37, 53, 71, 109, 135.

abba eddd ee
2, 72.

abba eddd ee
19, 21, 37, 1981.

abba eddd ee
12, 17, 35, 71, 67, 107, 118.

abba eddd ee
18.

abba eddd ee
19. 84.

abba eddd ee
28, 51, 123.

abba eddd ee
25, 29, 44, 57, 97, 99, 121, 123, 131.

abba eddd ee
32, 107, 122, 129, 160.

abba eddd ee
30.

abba eddd ee
51.

abba eddd ee
22.

abba eddd ee
8, 9, 11.

abba eddd ee
29, 31.

abba eddd ee
30, 34, 96, 104, 123.

abba eddd ee
38, 59, 76, 94, 129.

abba eddd ee
51.
It is probable that occasionally a sonnet in strict Italian form appeared during this time. Two were prefixed to Arthur Brooke's "Romeo and Juliet" (1562) and "Othello" (1568) as dedications and the like, but after a somewhat

"d"iminished form appeared, some, written by George Gascoigne and his friend C. Holinshed (1569), Brooke's work also had two "tactical" sonnets, which, though in a somewhat different English, farm, had each an added line of four syllables, an appendage often borrowed apparently from the French rondeau.

had the few in Italian verses left, but the octave had four signs,

"l"having on endings I ("fugitive"") 1123 pco 2 11 11 (63) 14 long

(68)
Wellesley College,
Wellesley, Mass.

Are there sonnets in Provence?

Su Tornaciari p. 17. "I've been
sonnets in Provence of Pablo
Campanchì, da Pietrìa and di Dante
da Maiano."

1. What about the Tuscan elements
in Sicilian poetry language?

3. Are there extant stromboli?

- Gliese poetero diverso nelle
racciole (Antologia) Renato

Cesareo says the sonnets orig-
cated in the two stromboli
in Sicilia

Il Cesareo escellente scriv-
tore, cerca dello stessi doppi
dell'attertori, vede altri
brani troppo alla poesia siciliana.
Ha letto la letteratura del cronaca?

Puramente no, ma, e glieli conferare tanto

Carduaci (Prataverde 1899)

S on do G dda

Riva del Garda 30 settembre 1913
Chief Supp. of Canzoniere Theory
Carini,
Saraory,
Biadene?
Can mainland but not Camp. Bradene.

Cf. Sicilianante to shambroli,
That 18th prof. poetry origin dealt in Sicil. Bartoli, La Poesia Pop. d'Ancona.
Ch 1X 1. 286 seq.

Biadene
Cesareo
Biadene
Tommaso

Borgognoi, blame on Tuscan tallata origin.
Anche la lingua è la stessa "ne suoi elementi principali". Si era creduto che la lingua delle poesie siciliane quale apparisse nei codici, si dovesse a traver- ...tamente che i testi genuini siciliani avessero sofferto per opera di copisti toscani; ma ad altri sembrò più ragionevole credere che essa lingua ricca di latinoismi, non scarsa di francesismi e di francesiscani, e pura infiltrata d'elementi di tutti principali dialetti d'Italia, con prevalenza dell'elemento toscano, si fosse formata, nel primi decenni del secolo, a Bologna, contro altissimo di cultura."

The same book Vol.II part 2, Sec.XIV, p.378
14th cent. example of rarely shambatto, a"a b a c d d
Vol.II p.419, Sec.XV, 1 rispetto from u M 1433 Florence
The last example of a"a b a c a in Casini p.52+33
Sec 1250 - 1350 ma l'aggiunti confronting colle raccolte
Laws of:

& Due piedi di quattro versi chiamati & quaterine. & di due volte di tre versi chiamati terzine

Terzine, vino alternati ad ed ed

incrociate ed ed ec

le riplicate ed ed e e

tre interline ed ed e e

Non sono addetti terzine sòlamente

Quaterine & degli ad.
in Tuscany can negatively have
spring from Sicilian folk poetry
(3) in general a new form grows out
of an old

2 more reasonable and probable is that
sound came from Sangone.
Reasons: scarcity of Kyrie forms
induced poets to consider Sangone
stanga or a single Kyrie
a cangone of Siculo-d'Arago
has abba abba add.
trobadours = provenzali
trovatori = italiani che scrivono in provenzale
trouviers = francese Alcune d'oil trovano a trouver = italiani che trovavano in frances.

Morandi, Luigi, Antologia della nostra critica letteraria moderna, città di Castello S. Lazzaro 1890.

Very important gathering.
The conclusions which I have come to after a
complete reading of Chap. I are little unlike
these impressions gained by reading of the
first pages.
are the

not been necessary.

Onlony of your critical powers, judgment
or culture. Otherwise I can say of the
studies you have made upon various
strategies of the commonwealth. They
that you know a goodly number of the
chief writers on the commonwealth does not
appear to me that you know the school of
saline, grand soules to which belonged
Ceccon di A. Ovedi, and Chiaravalli, flourishing
in Tusconia in cent. 13. These souls
did not deal with love but saline or burla
very sarcastic.—Very good also
the observations which upon make up
matters of love and characters of ladies
sung by poets in various schools, convents
the depravity of life such as(?) love
which the lady in Provedal and in
Provedal limitations taken character of
in Bolognese jolly, spiritual
This form of poetry made its way towards the middle of the 13th century in Tuscany or, in any case, in central Italy. It was called a sonnet and was formed by the fusion of two strophes of 6 and 6 syllables, and the fusion was obtained by means of the division of the caesura finale into two terzetti. Basili also notes that this form of sonnet in the 13th century was a 14-line ode, followed by three verses in most ancient sonnets senti.

Can not be considered proved. Observation against. That with a non-poise spiega se non l'origine di una sola forma di sonetto quella cioè che ha tutte le sue parti le rimanenti alternati. (1) a form son...
Casini, Tommaso.

Le Forme metriche Italiane

2^a edizione, rifatta e migliorata.

In Firenze. G. C. Sangoné editor.
1890

Capitolo III. Il Sonetto e le sue varietà.

Essentialmente italiano though origin

still controversial. Not from

romanic literature because there

we used "sonet" indicative.

Via in essa si hanno possibili

melicamente identiche al nostro

sonetto from Saldean of XIII

cent. and the few provenzal somet,

which am rimasti au written in

Ital². (Bartsch, Faundins, ges

Geschichte der provenz. Lit.)

Says, Bi ldenis derivation of somet

manifestly erroneous.

Only known facts of somet that
In love of Solal Stephanois, reaching climaxes with Dante and commencing with Cavo de' Pi forming perfectly human with Pet. You have grasped well the varied and complex character of this great poet, his known as one of the first of who were sentimental modern. You should see especially Studies on Belmaroh Humanist which Adolphus Barloli (S. Elena of Tep, Hadi) into masterpiece of art and art. There remains still more clear a vision the character of the poet which to me is revealed by his fears, his despair, his hope, his faith in everything and especially in the language he loved ignorant must be cultivated to poetry (continu)
Minor Sonneteers (cont’d)

Panfilo Sasso (c.1353–1327) 1
Bernardo Accolti (c.1438–39) 1
Antonio Tetaldeo (c.1462–1522) 21
Rustico Romano (c.1465) 1
Burchiello (tilled) (c.1380–1448) 1

Matteo Franco (c.1378) 1
Pistoja (c.1490) 1
Bernardo Bellincioni (d.1491) 1
Antonio Alamanni (t.tailed) (c.1480) 1

Isttron d’Arezzo 2
Guido Cavalcanti (c.1250) 1
Cino da Pistoja (d.1336) 1
Ortensia di Bugliefino (c.1380) 2
III. Varied Tricks and Artifices

1. Sonetto Retrogrado
   One in which:
   (a) Every line can read backwards forwards
   (b) Initial as well as final words rhyme, sonnet rhyme
   (c) Each line independent.

2. Sonfogioso Complessione Legato
   A very complicated affair, in which each word of the first line comes with the successive words of the third line, the second to fourth lines doing likewise, and so on.

   Ex.: Forma amanoza, talento solo, ovunque
        Vertute chigiana, intelletto gentile
        Natura pura, contenta saper
        Saluta, brauna, rispetto soltanto

3. Sonetto Poliglotti (Polyglot)
   A. Semilettareto: Alternate Italian and Latin lines.
      In A, the Latin lines are original, arrangement irregular.
      In B, Latin lines quoted from Classics, regular.
   B. Metrics.

5. Aristicio
   When a word in middle of a line forms equivocazione with and word and the two are contradictory in sense.
   Thus a sonetto aristicio is unnecessarily rhimed internally, and thus is like the sonetto replicatio (see previous page 7, (11) 13.) except in that the sequence of words is the same.

   Ex.: Vertute vertute non son di var tale
        E se l'dimostro pero no l'dimostro.

   Words in line may vary in position.

9. Bizetico
   Pairing of words which differ only in one or more vowels. (A kind of consonance in intermediary rhymes.)

   (a) Simple, when each part is one word
   (b) Complex, one part is two words joined.

A common example is "amore amore", after not intentional.
Sometimes only in one line again in use on every line.
11. Rhetorical Tricks and Artifices

1. Dialog.
   Alternation of question & reply in poetry is a characteristic of popular poetry in many nations. When exaggerated in literary use becomes an artifice.
   Its appearance is sometimes due to popular origin or to Provincial where it appeared in the "estas tensouadas" perhaps from both.
   Sometimes each part takes only one line, more often each takes a couplet of the octave and a tercet alternately. (Pet I 58?)
   Again both parts take each line.
   Sometimes even twines in each line.
2. Identical Beginnings.
   All or some of lines begin with same letter or sets of letters. (a Provincial trick also appears in popular poetry.)

a. Lines commencing with same word. (Pet I 110 169 II 74)
   (2) Complete commencing with same word. (Pet I 95 II 31)

b. Lines commencing with same letter.

3. Enigmas and Antithesis.
   Solutions apparently contradictory. (da Lentinos, Suttons 78?)

4. "Pierres" (Provincial H Playes)
   An enumeration of things that please.

5. "Voix"
   Opposite of above, things that displease.
   The two sometimes mixed.
we have established what the elements are which combined, almost as in chemistry, make a new composition in which their original nature is not recognizable, except when analyzed as we have done. And it is not less noteworthy, as we have remarked before, that the sonnet, although however born, is essentially an artistic form. The popular origin is confirmed by some characteristic traits of popular poetry that are noticeable in ancient sonnets, and from the name itself, and bitter stuff, from the names given in early times to the various parts.

The fatherland of the sonnet is Central Italy, probably Tuscany. It is as old as our most ancient poetry, and probably rose about the first half of 13th century.

C. Sonetto Bilingue.
Italian lines mixed with lines from any other Romance language.

D. Sonetto Trilingue.
Italian, Latin and any other Romance language.

1. The Latin sonnet:
Began with 14th century
Two of Petrarch's were translated into Italian (translated by Salutati).

2. The Dialect sonnets:
In 13th century sonnets composed intentionally in dialects. (authors composed others in literary slang)

3. Secret Name Sonnets:
- Running on names. One word:
  - Emilia 78. (contend con digii
  - Aino Pastor (come d'una crudel fera
  - Beccaccin (17, 40, 46, 63, 83, 90, 98)
  - Retinarca 7, 307, 11, 2,
Conclusion. p. 187.

On reaching the end of our minute search the reader who has had the patience to follow it to the end, wearied of all the divisions and distinctions and citations which it has seemed well to make, may desire that the results of the labor should be summed up here in a few words. Such desire should be heeded the more because we have passed lightly over some parts of the task of the work.

It has been determined by a methodical research into the primaeval form of the sonnet that it resulted from a fusion of a strain and a form of sestet, which lives with one of six. Beyond this we are ready to assert that it is a spontaneous, not an artificial product, and we may even add that we think
those which come from the Provençal.

All of these artifices and tricks fell into disuse at the end of the 13th century. With the "dolce stil novo" the sonnet returned to its primitive simplicity:

"Dante il monnogli di del cherubino
E l'acerquerrvo e d'or lo circonfuso;
Riviera il piante del suo cor divino
Ris che per vari mormora gl'infuso."

(C GEN, Rime Nuove)

And in company of Dante and Petrarch we must look beyond Italy and study the form in other literatures. In the first half of the 15th century it was used in Spain by the celebrated Frigo Topaz de Mendoza, marchese di Santillana (1398-1458), and in Spain in the beginning of the next

Having seen how the form originated, we then followed its evolution to the end of the 14th century. The primitive scheme was A B, A B; A B, A B, CD C; & CD. In the tercets there was early introduced a third rime, and from the two systems were born many intricate and varied forms, but always the scheme showed clearly the division of the six lines into two tercets. There are a few very few which show one line of the sextet devoid of rime. The octave preserved its primitive nine scheme longer than did the sextet, but in the last score of years of the 13th century through the influence of artistic poetry it commenced to be rime ABB A, ABB A. This scheme became the normal one of the 14th century.
Monte Andrea tried to modify the ordinary form of the sonnet by making the first part of ten lines instead of eight. This attempt being in opposition to basal principle of the sonnet structure was a failure. From the regular form were derived other forms the most notable of which is the so-called "doubled sonnet" (sonetto doppio) which had some success, and whose normal form was later twisted on to such fantasies as to make it almost unrecognizable. There also existed a sonnet of mixed meters hendecasyllabic and other shorter measures chiefly the seven syllabled (settenari). As with the Canzone, so with the sonnet there was joined with the envoy (Convena) about the end of the 13th century. This was later given the name of tail (coda). Sonnets with internal rhyme are not wanting and the frequency with which it appears in some productions is so great that it must be considered an artifice. Generally speaking, the rhymes in sonnets are perfect.

The sonnet is a form complete in itself yet it is sometimes used in a way not unlike a strophe of a Canzone. Thus it is in the Togone, the Contrasti, and in Senia or Canzone of Sonnets.

In the hands of the rhymesters of the 13th century the sonnet became very artificial, and we have examined all various artifices, phonetic, rhetoric and otherwise, not failing to note...
century it flourished in the works of Boeaeus (+ 1543) and Sarcilas de la Vega (1503-1536). In France Clement Marot published sonnets in 1529, and perhaps even before that was composed the sonnets of Melan de Saint-Blaise, and certainly earlier at Longjumeau M. Andreus de la Vigne, born about the middle of the 16th century and dead in 1527, had composed a sonnet in a language that was thought to be Lombard but is really a Frenchified Italian. In the first years of the 16th century the sonnet penetrated England where it was first used by Thomas Wyatt (1503-1542) and the Earl of Surreu (1547-1547), and where
a little later it was cultivated by
the genius of Shakespeare.

In Germany, the sonnet appeared
first in the literal translation
of an Italian sonnet which is
found in a religious work of
Ochino, turned in to German
in 1536 by Christopher Wirsung;
but it can not be said that
the sonnet took real root
in German poetry before
the third decade of the 17th century
when it was especially used
by Giorgio Rodolfo Mckherlein.

So it is. So I have given the
maternity of this perfect poetic
form, rich in the most varied
aptitudes, which when well managed
won an capable of almost musical
expression of every thought every
savage, pure sentiment, a form
which has acquired a citizenship
in all literatures, and which in
almost seven centuries of
vigorous life does not belong to
far-away old age, a form which,
it seems to me, is not one of
the heart of the great art gifts
which nature has conceded to
Italy.
4. Sirmondo: In Sicilia.

4. And in Filologia Filologica.
Salmone, o dolce Valchiusa: il non potria
Spiegair ad mondo trovar di te piu lieta,
Ni che propugia al meditar piu sia
Ed agli ombre soavi del poeta.
Ascesi int'a la pancla inallegga mia
Trovane posa al mio vagar qui meta,
E temprai nell'eta della follia
Tutto il fervor dell'anim a cinquinta.
Adulto poi fra gli ermi tuoi soggiorni
Il vivor mio candide filo ordirio,
E ogni fior felle scorsero i miei giorni.
Or che veglio son io, te non vorrei
Abbandonar: l'estremo mio respiro
Tra, mia dolce Valchiusa, accoglier dei.
34

Gaspery p. 54. Cesareo p. 250

Chalmers, 821, 3. C.S.

Vol. V, p. 73—sonnets with.
Vol. 32. (cont.)

Luigi Contarino
Giovanni Brevo
Bernardo Pane
Cav. Giò. Vendramini
Olimpia Maliprera
Marco Morosino
Aless. Magno
Gio. Diedo
Giovan. Marco Verdeotto
Frigi Gradencio
Marco Vassio
Dom. Micheli
Sebast. Ziggò
Carr. Besalù
Aless. Contarini
Tommo. Dardano
Bened. Brudi
Jacopo Pane
Tognato Bembo
Alvise e Pasqualego
Vincenzo Eugenico
At length Philoclea x x x x x x 
performe all duties unto

2. Of Philoclea

In so much that shaking his head
x x x smellis you deal with me

1. Pyrocles,

In so much that having a great while
cast her countenance gaslire x
O son said she etc.

2. Of Sycorax

The savage beast, are won x x x
love make worthy.

3. Sycorax

And having ended she might see
hern strike himself upon the
feast uttering these words A
misciable guest whither thou
do thy destinies guide thee.

1. Of Mnesidamus
Che Amore a in se virtute,
Del vil vom face prode;
S'egli è villano in cortesia lo muta
Di scarso largo a divenir lo ajuta.

"Bona dompna, de vos treing e d'amor
Sem e saber, cor e cors, mots e chan,
E s'ieu ren diu que sia benestar
Devil n'avèr lo qat e la langor."
Aimeric de Pegulhan
Restori, p 51.
"In balia e in serena
In balia 'n servimento
Sono stato, e non vo' stare
A tutta la mia mente co le am exc"n
Rinaldo d'Aguino. Cesareo, 250.
La Bella Mau di Giusto de Conti (Par Ital) 71.
133 sonnets
5 canzone
3 ballate
3 resline
4 capitoli

nos complect.

Died before 1462.
Vol 32 (cont)
O. Guistiano
Celsio Magno
3
3 16
A library of "Biblioteca Petrarchesca" consisting of 900 volumes was collected by Prof. Marsand of Padua, was bought in 1829 for the Louvre.

See "Life of Petr" by Th. Campbell, 1841.
Dante
Petrarca
Torquato Tasso 1544-1595
Michelangelo 1475-1564
Vittoria Colonna
Sulpione d'Arezzo
Tebaldo
Serafino
Ginestri de Conti
Lorenzo de' Medici
Malatesta de' Malatesti
Matteo Boiardo
Canto
Buniello
Cino da Pistoja
Guido Cavalcanti (circa 1200)
Camillo Cerofa
Lodovicus Arioste
Jacopo Sannazzaro
Giovanni della Casa
Angelo de Castango
Gaspara Stampa
Pietro Bembo
"Tan gem quiardoza"
Si te se fai maltraire
Qui a liens s'abandon
Vill es mercejaire."


Soldo-schmidt p. 43.

As in the canzone of Rinaldo d'Aquino (translated by Rosetti p. 193) beginning:
"I am this boastful lady, bring thine
For homage and obedience night and day."
Ben es moritz qui d'amor no sen
Al cor qualque, doussa sabor,
E que val viure ses amor
Mas per far ennueg a la gen?"
30 “Tra domane voi siete sovrana
E d’ogni grazia e di virtù compita."

(from a poem attributed to King Manfred)

“Poi tanta onorazione
E compimento di tuttore bellore

(Cesareo p. 250.)
Osservazioni sull'epistola di Alphonso. Lontatti composti
necomposti di versi musicali,
agli edecastili, e così in gen-
ere l'Alphonso ad un di no
Trattato sull'italian. Ricor-
da cercare nelle antiche
raccolte (Cantimberle, Altani,
etc.) per trovare degli esem-
pi. Il mete non si trova giun-
in Sicilia ma in Goticana; è
vero che lo crediamo adottato
dalla scuola siciliana, ma
in essa contemporaneo ai
Siciliani stessi molti taliari?
(Or. Rabinacci, Agno Diet, Pace
ein. Tomisi) Confratelli da Firenze, que-
sto erano Anguillara, Chiaro, Davanzati, regolar-
Poi provenzali alla corte
di Federico II potette anche
che possibile la ne fuggere
ma nella ce lo affer-
ma. Non i nomi dei
poeti che compongono la
Scuola antica e rana
altro documento. Il pazo
della novella citata dice
travaglio. Ebbene, secondo
lo Alberto Malaffina et
un erano yorre travaglio
senza essere provenziali?

E verrà visto che il Com-
masso e il D'Annunzio
sanno umen il De Santis,
Bresc e il sonetto di origine
toscania nono derivato allo
sbandato ed, ma il latini
uno di notte migliorato e
grossi trattisti moderni ed
anche profondo erudit e
di opinione contrario: gli
un pot essere condotto da
solo riflessioni logiche ad
affermare questo che il
sonetto derivo dalla stanza
della canzone che fu posta
come compromesso parche
fare, occorre quindi un acco
per ricerca nei trattisti anto
chi e moderni italiani, nel
le raccolte edite e medie di
nostre chiesi e Biblioteche
cosa che richiede un tempo
allori lungo.

(Per essere pata e B. Quale
riportare approvato B)

Questa le osservazioni sulle
prima pagina. In un la
vorò contro il suo, non seppe
no si deve appagarsi del
grammatico e delle erudizioni
di alcuni, ma l'ogna
che il lettore sia convinto
che tutto gli autori di va
e loro sono stato studiato
dallo scribente. Non è
vero?

4. È un passarepinto dal 7is-
mondi?
La conclusione che ho fatto dopo la lettura del I capitolo è poco definibile nella impazienza mostrata nella lettura delle prime pagine. Ottiene bene e contraddirezionata il quadro che non ha avuto riscontro per il tuo favore di recupero, non solo il tuo, ma del tuo criterio gustivo e culturale. Molto tanto positivo delle tue idee da cui tutte sulle varie strettiche del tonetto - ripetealtiero che dalle varie brani numeri dei primi tuoi di tonetto - non mi risulta però che ella conosca quello della tua intuizione, unico della libertà, qual è la di un'immagine del'ipotesi in Bastola nel secolo XVII. Il tonetto non esser che la tradizione, ma la natura e la bellezza delle moto e specialità. - Molti sono anti terzi affermazioni che ella fa sulla creatività dell'amore e sul carattere della donna cantante, poeta delle varie strettiche; convenzione a queste parti di vita, tanto naturale che la divina, precocemente e non ne swimming, prendendo carattere del poeta belga, spinta le sue ghiere del dolore...
da Ossia, devengono perfettamente umani. O Nellà. Ella ha bene intuito altresì il carattere con primo e completo, di queste grandi poesie, che intese unendoetro modo rapporre come uno dei primi di queglia che eterinstamente modellai leggi verifiche sirotonimo di Tutti nel Tiziano dello Rambaldo, quello di Delia Barton. Fuori della ultima due versi capolavori di intima letteraria. Le resteranno ancora poiché e luminare il carattere del poeta, che per merza si unirà con fe不开, volte dolce che dolce nel mezzo scendendo dalla sua testa e il far l'Abbondante potente, poche ignare diverse il sant' Enrico poterli, (io questo pensi), che se come non fosse le voci che sono senza sin in benissimo fante d'essa del sofisma non si uniscero ne furono per merza one serie e un doppio eco)

Gli altri si uniranno rivelandosi facendo e l'erudizione. Per il compartimento del tempo di questo primo capitolo bisogna che ella renda fedeltà a d'importanti poesie popolari italiane, gli quali a pag. 129 e 130, e oggi, parola di più d'altro che bisogna a suo tempo pensa anche a


Le due cose l'altro. Sono indagato la

Gli amici e le ragioni che la protagonista av

una delle due conclusioni che se il soni
to. Sia derivato dalla Tiziano o dalla

Stanza della canzone. In quanto a

Iliaba derivato dall'Arabia, o

del teatro o del poeta, e così il verso che qualse una pena anche la

continuazione.