Short Histories of Foreign Tartars.
French. Dowden
English. Seme
Italian. Sarzeli
Greek. Murray
Dutch. Brandes
Spanish. Kelley
Japanese. Chambers

Vigevano.
Harvey's Contemplations &c.
Flower Garden 1767
McHarvey's Meditations 1764

James Harvey 1714-1758.
Meditations among Tombs.
Reflections on Flower Garden.
Descant on Creation
Contemplations on Night.
Stray Thoughts.

Winton Piece
Bay Tabular
Robots before 1791
Petrarch, Boccaccio et

P. de Voltaire, L'Humanae
Petrarche et l'Humanae
Paris, 1592.

N. Calas, amis de Petrarche
Paris, 1592.
See for list of 1902 plays.
Mary Scott's list of trans.
in Mod. Lang. Publ.
Ch. Collins Hal drf. Essays

Marque in Johnson

Dualit. Beg.
C Revendel Shak Puck

Sonnets

Canto 1111, 135 & 331

Ben Jonson 1111, 422

Schoenhaure Lit. Essays

Norton's trans. Vita Nuova

Dishler, Afternoon and Poets
Spenser - Dante
V. 10. = 10-16. = Purg. XXIX XXX.
XIX. 19-24

When prison's gates are closed.


Ita. Inf. 1.
V. 15. 1895.

Aeolus. Antologia. 1875.

(32) IV 263)
Ital. Lyres.

Cancrini: "Usually commences with three 1-3 unrhymed lines of 11 syll.
4-6 followed by 3. "Unrhyming" preceding.
1. varied length rhyming to 30.6
8-12 or 13, short or long, new rhymes but generally using lines of 3, 6 or 7.
See Romelli's from G. Cavalcanti."
Dear Lynne,

I have not heard from you in a while. I hope you are doing well.

Sincerely,
R. Samuel

Ciello d'al carno o Alcarno
should be Cielo del Carneo,
not earlier than 1831
From Tuscan, &c. whereas from that birth, the golden gift, "In Cyprus Springs", The Assyrian King", "The great Macedon", "A Midsummer Night's Dream", &c., &c., &c."

When Windor"
To all care from Tottel Whiskey.

I have been addressed by the "New York Times." The addresser, while an acquaintance, was not impressed by the...
abba abba c d e d e

1. 2, 6, 14, 16, 18, 27, 28, 37, 48, 65, 86, 87, 96, 113, 123, 129, 131, 134, 135, 136, 138, 140, 141, 142,
   143, 151, 152, 153, 156, 157, 158, 159, 160, 161, 162, 164, 165, 166,
   167, 169, 170, 172, 177, 178, 179, 180, 181, 184, 185, 186, 188, 189, 190

2. 204

3. 196

4. 192, 193, 198, 199, 202, 206, 207, 210, 211, 220, 221, 223, 224, 225, 226,
   227, 228, 230, 231, 243, 247, 250, 253, 257, 260, 261, 262, 263,
   268, 271, 272, 276, 283, 285, 287, 288, 294, 290, 291, 293, 294,
   303, 304, 306, 308, 310, 316, 316, 357, 77, 107, 194

abba abba c d e d e d e

5. 8, 11, 23, 24, 29, 30, 33, 34, 35, 38, 39, 47, 50, 51, 52, 53, 54, 56, 61
   63, 66, 76, 81, 83, 87, 96, 100, 110, 113, 116, 119, 120, 121, 122, 123,
   125, 126, 129, 130, 132, 139, 144, 146, 147, 149, 150, 163, 167, 171, 173, 174

6. 183, 185, 191, 197, 198, 200, 205, 208, 209, 213, 214, 216, 217, 218

7. 219, 229, 232, 234, 236, 238, 243, 245, 251, 264, 265, 267, 274, 278,
   279, 280, 281, 284, 282, 296, 297, 298, 299, 300, 301, 302, 307

8. 309, 311, 312, 313, 314, 317

abba abba c d e d e
d e
d e
d e
d e
d e
d e

9. 3, 4, 7, 9, 10, 13, 18, 19, 20, 21, 22, 25, 26, 31, 32, 36, 40, 41, 42, 44, 46, 49, 55, 57
   60, 62, 64, 67, 68, 69, 79, 80, 82, 84, 85, 87, 92, 93, 94, 97, 102, 110, 112, 114, 117, 118, 137

10. 145, 148, 176, 187, 201, 203, 212, 218, 233, 242, 244, 245, 246, 248, 249, 252, 253, 256,
    257, 273, 274, 275, 286, 305
aabaab ed eede 4
5, 45, 58, 76, 109, 237, 241
ababaab edddee 3
12, 23, 133, 252
abababab eddeed 3
240, 266, 269
abababab eddeedd 3
43, 239, 270
abababab edeede 2
104, 154, 277
abababab edeede 2
222, 254
abababab edeede 1
72
ababaab eddee 1
74
abababab eddeded 1
235
abababab eddeded 1
175
abababab eddeed 1
59
Chapter I. La Formazione.

Beyond doubt the mother-country of the sonnet was Italy.

From beginning the sonnet consisted of 14 hendecasyllabic lines divided in two parts: one of 8 lines, one of 6.

In early sonnets the octave is subdivided into complets, the sextet into tercets, but in the most ancient the sextet also falls into complets.

In earliest MSS., these divisions are marked by certain line arrangements and initial letters with extra signs to note change of sextet (V. supposed to mean Vite).

AB, AB; AB, AB, CDC: PCD.

The above stands for most primitive rhyme scheme with relative strength of subdivisions.

Chapter II. L'Evoluzione della forma

Sonnet not from a Canzone stanza.

Because (1) the early form is too simple, Canzone even at that time a highly developed art form, and complicated rime-scheme.
(2) If we see the contrary, just like the term in popular poetry known as Stanza of Six, the sonnet is the abbreviation of the eight line and the six line stanza of Six.

In difficulty, the six of stanza divides into 3 complete, sext of stanza into 2 ternets. But this may be explained by his previous evolution. (see also section 5) Under Sonnets, sonnet was conscious of mechanical contrivance and a spontaneous product of musical faculty of Italian people.

Chapter 11 (1.11),

Sonnet resembles stanza of certain canzone (in 2 or the 3 frieze), but differences appear, as, early sonnets show a very faint division between verses.

It is now a very complete artistic form, not much used artificially, yet shows how other than mere scheme, of popular origin, as, case with which it is adapted to natural unconventional themes. Shaping songs, it was held less sacred than canzone, or, Gioacchino Rossini’s songs, a theme very like popular poetry, or sonnet by blessing or cursing, day of love, etc.

Parallelism, a sign of popular origin, occurs in Stanza of Six.

Name “Sonnet,” like the Provincial “souc.”

(a) is a generic term applied to particular species. If it were a Campone stanza why not called Cottola? Sonnet sometimes in ancient MSS. has special names (1) molette, (2) espelto.

(b) Term “fa” in early times applied either to single lines, or to complete octaves, not to quatrains as today. So in Sicily the term is applied to two lines or complete of the stanza besides still is.

(c) Ternets, early times called “notes” (not music, showing mutation of melody of octaeus).

If the sonnet was only a development of Canzone stanza why did it not appear in other Romance countries where the Canzone was as much at home as in Italy. No, it is a native popular instrument seized and polished by art, hence its vitality.
But in a way, arrival of the edd edd among later writers, preferred by Cocco Angiullari; Cino da Pistoia, used almost half the time by Dante, Delavigna, by Bruno Bonnei, Taddei, Assuev di Renalle, Presi, Santelli, others much preferred.

Diverse forms

Cedd, dec. cedd edd
odd edd. cedd edd
cedd edd. cedd edd
cedd edd. cedd edd
cedd edd. cedd edd
cedd edd. cedd edd
cedd edd. cedd edd

dec edd dec.

Irregular forms

cedd edd.
cedd edd.
cedd edd.

Innovation of Monte Andrea. a 42

Added a complete octave if simple sound giving a, b, ab, ab, ab, ab.

Guitar used this 3 times

2. Sonone Doffle (or Rintarget)

Aa B Ba A, Aa B Ba A, Cdd E De C.
Aa Ba B A, Aa Ba B, Cc Dd, Cc Dd,
Aa Ba B A, Aa Ba B, Cc Dd, Cc Dd.

2. Sonone Doffle (or Rintarget)

Aa B Ba A, Aa B Ba A, Cdd E De C.
Aa Ba B A, Aa Ba B, Cc Dd, Cc Dd,
Aa Ba B A, Aa Ba B, Cc Dd, Cc Dd.

Small figures stand for seven syllable line

(1) Normal type
Aa B Ba A, Aa B Ba A, Cc Dd, Dd Dc.

(2) Many other schemes, generally the string is a simple sound with two short lines inserted in each quantal; one in each turn.

(3) Hybrid forms in which return or troop is simple.

These sounds are scarce and did not really become accepted.

Probably inverted by Giustino.
3. Sonetto Minore
Any regular sonnet in which the metre is shorter than hendecasyllabic.

4. Sonetto Cornaccio (6 lines)
Any regular sonnet in which the metre is mingled short & long.

5. Sonetto Ritornellato (a Canzona)
A sonnet can have a "tail" of one to six lines attached.
When one or two lines are last line of sonnet
"two, nine together" or with a new nine.

4. Sonetto Cornaccio (6 lines)
Six or more, nine as last line, and
with new nine or each.

Three or more, nine as last line, and
with new nine or each.

Four or more, nine as last line, and
with new nine or each.

The coda is not found in most ancient
sonnet, except one of Sannazzaro. It is
found only from 1375 on. Lancio da Patanac
stated he used it. Later became sign of Baroque sound.

5. Sonetto Cornaccio (cont.)
The coda was no doubt in origin a "cornaccio"—kind of survey or parting.

6. Sonetto Cornaccio
(1) Sonnets build on two lines only
ex. AbbA AbbA a b a b a b a
used by Giacomo di Firenze
and Andrea Angiolieri & others.

(2) On three lines
AbbA AbbA a c a c a
used by many, including others; not many.

(3) On one line, a Provencal artifice in use.

(4) On one line in octave and in sextet.

7. La Rinascenza
Intermediate nine.
Due to artistic influence, it developed;
it adds charm, too much becomes artificial.

(1) Occurs in 2, 4, 6, & 8 lines of octave
2. 2. 2. 2. 2. 2. 2. 2.

(2) Occurs in all lines as above, and in
remaining verses. Sotho has two in
which it comes in every line.
3. A double rinalmezzos
4. "Sua cura durava sempre le stranezze in cui nascondeva"

2. (2) al rinalmezzo always with end word of preceding line.

Others they alternate with end rimes.

4. ex. "Improvvisa sempre corrente d'amore
D'amore mio finir la mia stanza prese.
Non mai tratto aver d'amore.
D'amore - amore e furo scosse in pace.

6. double rimes in such lines, ending with end of preceding line,
   some of which

Internal rimes, rimes only among themselves!

5. Internal rimes all of which rhyme only among themselves.

8. Various combinations of above,
   with simple octaves or sextets

Rinalmezzos connote belong to 15th
   century with few exceptions, o are about 80 (9) in number: 2

Rinalmezzos are by the dolce stil nuovo
2 by da Landini,
4 by

But ruined by later Florentines & Pisars

8. Quality & Condition of Rime.

Normal rime in "parossistic" schemes.

Sforciola rime rare in 13th century, lacking 14th.

Same in tone of cantiga a tronca time.

Perfect rimes a rime qucrnon in sonneteering

Assonance & Consonance

Rime, detailed treatment belongs to
   a different study.

Simple Assonance rare."
Chapter III.  
Special use of Sonnet - as a Strophe.

The sonnet is complete in itself, yet was occasionally used as part of longer composition, just as campone stanzas was sometimes used singly.

1. In Tregone.
   The Tregone is a Provençal form, but there never has sonnet stanzas, while in Italian it never has campone stanzas. Two kinds of Provençal Tregone:
   (1) Two more short actual sonnets.
   (2) One part invents a dialogue.
      [This more frequent in Italian than in Romance.]

These invented dialogues are often: between a poet and his lady love, or form of dialogue called in Italian popolare poetry, trépp, trépp, but generally called Contrasti.

I. - Tregone proper. (p. 96)
   The question and reply parts were called respectively proposita and risposta. [The latter term only, appears in early MSS. Probably proposita was a later term supplied by influence of post.] Other terms used were risponsio, risponsio, replicatio, missiva and remissio.

A Tregone of Two Speakers or Forts.

1 - Tregone of Two Sonnets only.
   (a) Same scheme, same order, same rhymes.
   (b) " " " " " " different,
   (c) " " " " " " same words
   (d) " " diff " " "
   (e) diff " same " "
   (f) " same " " " diff"
   (g) diff " " "

Which the commonest kind of Tregone is this of two sonnets,
2. Tongue of more than Two Sonnets
(a) All sonnets have same rhymes.
(b) Not all the sonnets have same rhyme as first.
(c) All sonnets have differences.

B. Tongue among more than Two Poets

Example Dante's first sonnet of Vita Nuova
(A ciascun' alma parea)

11. Contracts

Ordinarily they have different rhymes in each sonnet. Those that do preserve
same rhymes are short, (reason popular logic)

Contracts are usually between a
love and his lady but may be
between himself and some inanimate
thing personified, or between two
personifications, as Soul × Body

(a) Contracts on same rhymes
(b) ... = diff. ...
Capo IV. S. Jochelli and Artifices p. 134

(Coneit) and Tricks

Many of them are of Provencal origin but some which began after Provencal influence had ceased.

(refer to Susary p. 134-44.

1. Phonetic tricks, and plays on words

1) Transposition of the accent in the rime, examples very few usually from half-taut, syllable.

2) Broken or composite rimes.

(a) Two or more words united to rhyme with one, e.g. "mal sa" with "falsa". Sometimes regularly recurring as if used purposely, again only irregularly as if accidental.

(b) First part of word makes the rime and the rest of the word is carried over to beginning of next line.

(Rare)
2. Ancona, Rovine Populare Ital.
4. Cresciutini, Volgare Poesia
5. Princhi Allacci, Raccolta
6. Simonetti
8. Tornaca
9. Dante, de Volgare Dovunque
11. Tommasi, Canti Poes.
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
Hel. Lyric
Richard Garnett
Hal. Liberalism

BPL BNRf 680
5°
Chorus at end of 3rd act of 
Scottish is an elongated 
sonnet (Shakspearean) equal to a couplet.

Echo sonnet a. 1488, Vol. III. Dolley

Act III sc. 1. of Lodges Wounds
Civil war, etc. in note

to D. Israelis treatment
of, in his "Cursivosis
of Literature", also in De las
Artemis de Paris.

See
Pearl, Solomons red,
for Early Mid English
equivalent of sonnet.

George Heron's 1600
<table>
<thead>
<tr>
<th>Department Number</th>
<th>NOT TO BE FILLED BY STUDENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td></td>
</tr>
<tr>
<td>MM</td>
<td></td>
</tr>
<tr>
<td>MM</td>
<td></td>
</tr>
<tr>
<td>DM</td>
<td></td>
</tr>
<tr>
<td>DMM</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td></td>
</tr>
<tr>
<td>MM</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chicago Address</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(e.g. John Henry Jones)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Approved by Head of Department</th>
<th>Secondary Subject</th>
<th>Candidate for Degree of</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Principal Subject</th>
<th>Matriculation No.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sonnet

Not a sonnet

Heard a ship working port

Ryder, Spanish Tag, Act II

F. Leary's Chronicle Sing Song

Under Shak, see composer

of Shak. or Drayton sounds

Sonnets

"A kind of Italian verses

Consisting of twelve feet

Instead of eleven and

Accented on antepenultmate

Syllable."

Sonnets' rise

Word accented on antepenult

See Chaucer's Collins Essays. Hal relates to Eliot's
Note: excessive personification in Med. Poetry.
see Sasseur 1720-3

Barlow: City Poetry
'Sounds'

Smart: 'Hunt Song Right'

Ralph: Poets: Dante
Art Tisef.
"twang with our sonnets" as if a kind of song to accommodate

Connect to Sackville
in 'Poet's Works': 1620 ed.
"...meaning of life. 
In fact, I thought 
L e t u r e .
""I have a 
S e c o n d. 
""R e m e m b e r. 
""F u t u r e. 
""H o w e u r? .
""F u t u r e. 
""H o w e u r? .
""C o n v e n i e n t. 
""E v e n t u a l. 
""T h a t t h e r e 
1 9 3 0. 
""S o m e h o w. 
1 9 3 0. 
""D o n ' t f o r g e t. 
I r o n i c a l l y 
C o n c e r n e d. 
""G o t f o r t h. 
S o m e t i m e s. 
""S i g n i f i c a n t. 
C o u l d h e 
C o n v e y, o r 
E n g i n e e r. 
S o m e t i m e s?
..."""
William Thomas' Principal Rules of the Italian Grammar &c. &c.
(Brit. Mus. First catalogued edition: -)

   (Also) B.L. London, 1562. 4to. No publisher given.
2) B.L. 1567. 4to. H. Wykes.

(As others mentioned.)

W. Thomas is recorded in the B.M. Catalogue as Clerk of the Council to Edward VI; was also author of a History of Italy - first catalogued edition 1549, next 1561 of Travels toiana and Persia, and of An account of the reign of Henry VIII, executed at the command of Edward VI.

The editions mentioned above are all Black Letter and without pagination. I consulted the edition of 1562, as that of 1567 belongs to the Royal Library; I was not so easily accessible. The little pages are the same, but if you wish, let me know & I will examine the edition of 1567.
"Principal Rules of the Italian Grammer, with a Dictionarie for the better understandyng of Boccace, Petrarcha, and Danto: gathered into this tongue by William Thomas: Newly corrected and imprinted. Londini. An. M. D. LXII."

(On the reverse of the title-page:)

"After that William Thomas had been about three yeres in Italy, it happenned John Tamworth gentleman, to arrive there, who beyng desirous to learne the tongue, intreated the sayde William Thomas, to draw him out in English some of the principall rules, that might leade him to the true knowledge thereof: and further to translate the wordes, that Acharisius and Pietro Alunno had collected out of certeine the best auteurs in that tongue. Whiche at his request was dosen, and sent unto him from Padoa to Venice, as by the letter following it may appeares. And about two yeres after, maister Tamworth the lent this boke written to sir Walter Mildmaire Knight, who thincking it a necessarie thing for all suche of our nacion, as
are studious in that tongue, caused it thus to be put in printe for their commoditie."

(To Face the Preceding — Next Page.)

"To My Verie Good Friends Maister Tanwoorth.
At Venice.

According to your request, I have taken in hande the things, that I am ferre unable to performe. But because amongst frendes good will suffiseth, where power wanteth: albeit I know these fewe scribbled rules to bee muche imperfect towards the knowledge of the tongue that you desire: yet makyng my reckoning, they shall stand you in some stead, I therefore (suche as they lie) doe send them unto you, as a token of the affection and love that I beare you.

Assuryng you, that whereas both the Greeke and Latine require long time & studie, the Italian is in short space and easily obtained. And as experience sheweth, howe much those two have flourished, remaining yet (as thei dos) in great estimation: so seemeth this now to
grow as a thricke towadres them. For besides the
auctours of this tyme (whereof there bee many woorthies)
you shall almost finde no partes of the sciences, no part
of any woorthie historie, no partes of eloquence, nor any
part of fine poesie, that ye have not in the Italian
tongue. So that if the Italians folowe other teinne yeres
the diligence, that in these teinne yeres passed they have
used: surely their tongue will be as plentifull as any
of the other.
This I write in compfortyng you, to pursue a laudable ende
of your good beginnyng. For whan all compfortes faile,
the compforte of studie never faileth a gentie spirite.
Example of Boetius the worthis Romaine, whose booke of
compforte in Philosophie our father Chaucer hath
translated: and of Cicero the flower of eloquence, whose
studie nourished the time of his wearie yeres. Take it
therefore, and use it so, that I may thinke my paine well
bestowed. For I wisse to you no woorsse than I
woulde to my selfe. And thus with most hartily
commendaciones I bidde you farewelle.

From Padua the thirde of Februaire. 1548

Your assured frendes

William Thomas

On this here follows a grammar covering 63 pages, mere paradigmes, with very brief rules — nothing else — divided into Articles, The Nounes, Pronouns, &c. &c.

Then, with a space, follows a dictionary — a mere word list, covering 301 pages, with no introduction, no citations, & no literary matter whatever.

The first page is headed:

"A Dictionaries, taken out of the two booke in Italian, called Acharisins and Ricchezza della lingua volgare, for the better understanding of the notable Authours in that tongue."

(No reference whatever to the poets or matters you mention)

July 3/96 Eleanor.
Ben Jonson as a Sonneteer & Halcinet


"He cursed Petrarch for redacting verses to Sonnets; which he said were like that Tyrants bed when some who were too short were racked, others too long cut short;" commented Guarini's sonnets. "All this was to no purpose for he (Jonson) neither doth understand French nor Italianes."

"L'influenza della lirica Italiana sulla lirica inglese nel secolo XVI. (Sir T. Wyatt)."

by Luigi Di Marchi. Nuova Antologia.

"But the bale ful wel come" from Seraphino: "Fui serrato nel dolore.

Sworn.

Alas, I wished all my wounds to heal: from

Aquilone.