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The only possible prototype of the sonnet in English poetry before 1500 is the stanza form of the "Pearl" which is constructed of four-stressed lines in groupings of twelve, each group having the rhyme scheme a b a b a b b b b etc. Mr. Pollen calls attention to the form in the preface to his edition. (p. 18)

"I can point to no direct source to which the poet of the "Pearl" was indebted for his measure; that it ultimately belongs to Romance poetry I have little doubt. These twelve line stanzas seem to me to resemble the earliest form of the sonnet more than anything else I have yet discovered. Perhaps students of lyrical poetry may find "a billion of tidal music" and in the closing quatrains of the verse, the setting of the sonnet's "sestet." The 101 stanzas of the poem (have) the appearance of a sonnet sequence. When the "Pearl" was written the sonnet was still foreign to English literature, the author of the "Pearl" without any doubt must have known of the form; if so he wisely rejected it for a measure less monumental and more suited for lyrical emotion." (p. 18-19)
Simonds says Wyatt’s earliest forms were written before 1522.

Besides the 96 forms of Wyatt in Tottel’s Miscellany, a number are preserved in manuscripts. Two of these mss are in the British Museum—Egerton Ms 2311 (formerly known as Harrington Ms I) and Add. Ms. 17,492 (formerly known as the Devonshire Ms). There is also in the same library a copy (Addl. Ms. 25634) of a Ms which is known as Harrington Ms II. (See Anglia. Band XVIII. Neue Folge. Band V. p. 263-271. Ed. Flügel.)
This list of Wyatt's translations is based on Volti's notes but has some additions from my own.

Petrarch

"Now of have I" — "Whilk m'late a dolce". 19.
"Vac di amor gia" — "Io non fu d'amor". 61.
"If water care" (first six lines). — "S'una fede" (lines 1, 2, 3, 4, 5, 13, 14) 138.
"Caesar when that" — "Cesare poi che". 81.
"Some foul" — "Son animali". 27.
"Because I have the" — "Perch'io l'attia". 41.
"I find no peace." — "Pace non trovo". 107.
"My galley charged" — "Passa la nave". 136.
"Over mine hap" — "Mi vendita al vivir". 47.
"Humorous faith" — "Siuna fede amorosa". 158.
"The flaming sighs" (last) — "Chi vuol ordier". 210.
"The pillar perished." — "Rotta è l'alba Colonna". 229.
"So burning sighs." — "I te caldi suspiri". 120.
"Thone restful place" — "O camera tua". 198.
"Women, dear wines" — "Sante antiqui mi". Angora 48.
"Ferdie I said I not." — "S'el dir si mai". Angora 34.
"So fable is the thread" — "Si è debila el filo". Angora 8.
"Was so list to hunt." — "Una canda a corno". 137.
"Pass forth" (stanzas 3) — "Aspro core" (stanzas) 226.

Other Italian poets.

"My heart I give to thee" — "Il cor Te diedi". Serafino d'Aquila.
"Was first my eyes" — "Deh! perché non". Tiberale.
"Alas Madam" — "Incolta Donna". Serafino.
"What needeth?" — "A che minacci" Serafino.
"The furious gun." — "Se una bombarde.".
"He is not dead." — "S'io son caduto".
"Venomous thorns." — "Punenti pungente".
Second Satire — Truth Satires of Alamanii.
There are four under Surrey’s name in the Miscellany, one among the poems of uncertain authors which is attributed to him on the evidence of Turbervile, one is added to these from the “Harington Ms” noted in connection with Wyatt, and another one from the “Hill Ms” is given in Bell’s edition of his poems.

1. List of Surrey’s translations from Petrarch:

   “The sun hath twice,” imitation of “Aqualungue animale”
   Sestina I
   and of “Disensier in pensier”
   Canzone 13.

   “The house of Lour,” imitation of ll 1-6 of “Aqualungue”.
   “A happy dame” (stanzas 2) “Penna la nave” 156.
   “Such wayward ways” “Trionfo d’Amore, ll 131 et seq.
   “Set me whereas” Translation of “Pommi on ‘l Sol” 113
   “I never saw my lady” “Lassure il velo” Canzone F
   “Torn that birth” “Amor che ne penso” 109.
   “All so all things” “Or che l’eiel” 131

The part of the book given to verse begins with the heading: “Sonnets by John Harrington Esq. and some Others” 1541. Nos. 1, 2, 3, 4, are by Surrey, no. 5 is Wyatt’s. The translations given above and attributed to Harington are 6, 7, and 8.
The references to other poets are merely allusive and contain little eulogistic, except in Surrey's praise of Wyatt and in a sonnet, probably by Trinward, in praise of Virgil ("By heavens bye gift"). The poets mentioned are Homer (Anb. ed. p. 28), David (ibid.), Chaucer (p. 29), Plauncius (p. 113), Oriel (p. 191).

Uncertain Authors

"You that in plei" (Anb. ed. p. 29) — "Voi che ascoltate" (1)
"It was the day" (p. 30) — "Era d'giorno" (3)
"Ah l'犤犬ia non" (p. 239) — "Ah! bella libertà" (16)
The part of the book given to verse begins with the heading, "Sonnets by John Harrington Esq. and some Others" 1577. Numbers 1, 2, 3, 4 are by Surrey; 5 is by Wyatt. The translations given above and attributed to Harrington are 6, 7, 8.
The Bodleian copy of the first edition presumably bears no date but contains a Latin epistle by the author upon himself, to which a note is prefixed saying "Quod ipsi adhuc viviens composuit et suo sepulchro inscribi visuit."

This apparently implies that the book was printed after his death which occurred in 1556. A reprint by the Roxburghe Club, however, has the date 1554 on the title page but no reason is given. The British Museum catalogs its copy with the date "1666?". Parker's other translations from the Italian include sonnets from Maffeo Vegio (Royal MS. 18A.XV) and Masuccio's "Novelle" (Royal MS. 15A.XLVI).

One original sonnet, epistle on Sir T. West (d. 1534) has the nine stanzas of 16th c. d. e.d. (Matfold's "Royal Antiquities", Park). The date given usually for this work is 1520, but the Bodleian copy has on both the title page and the colophon the date 1667.
11a. The work of Thomas Howell comes too late to be incorporated into the body of this book. It belongs to the period between Tottel's Miscellany and Sidney and is in some respects characteristic of that time. His Aventure of Amorie (1568) contains one
English sonnet in English form ("My woeful heart.") and his The Seven Sonnets (1568-82) has no poems in
sonnet form, but his H. His Devices (1581) includes
twelve in English form. The subject matter and the
diction is in many ways much like that of the Miscellany
and its imitators as to mood and expression.

He usually translates Petrarch's

A translation of the last sonnet in H. His Devices

A translation of the last sonnet in H. His Devices

Apparantly it is a loose rendition of the sonnet
against the Court of Avignon (105, 106, 107)
Perhaps another member was Thomas Drum of Cambridge, whose Rules of Rosody are alluded to several times in the only known source of information concerning the Areopagus, the Letters of Harvey and Spencer.


1st program —— No. I. p. 541

1. 1-12 —— 2nd —— T

2. 13-27 —— 3rd —— III

3. 25-36 —— 4th —— IV

4. 49-60 —— 5th —— V

5. 61-72 —— 6th —— VI

6. 73-84 —— 7th —— VII

85-87 —— Envoi —— not in Spencer.

E. Köpfel in Englandsch Studien XV. 63 f. tries to establish that these poems are translated from French versions of Petrarch by Dr. Bellamy, Marot and others."
Sidney's return from the Continent in 1577 and his departure for the Netherlands in 1585 mark the limits of the period in which they must have been composed.

Petrarch

T. "If 't be not love." - "S'amo, non e'". 102
II. "Non si mon siet." - "Creo, in odio". 210
XXXI. "We list to weare." - "Chi vuol order". 18
XXXIX. "When first these". - "Virgogranada talor". 18
XL. "I joy not peace". - "Pace non trovo". 107
LXVI. "Domaculum". - "O che 'l ciel". 131
XVI. "We sitte ter bim". - "Tennemi Amor". 312
CLI. "Duges iam querulus." - "Io piangendo". 313.

A set of "Italian Madrigals Englished, not to the sense of the original dittie but after the affection of the Noate. By Thomas Watson Gentleman" with two excellent Madrigals by Master William Byrd composed after the Italian veins" was printed in 1590. A list of the originals which is not supplied does not contain Petrarch's name.
Thirty-eight found in a MS. at Canterbury, were printed in Harleian Miscellany. Vol. II. p. 482 (1649).

Sixteen in Harleian MS. 1553 were printed in Helvellyn, ed. Park, Vol. II. All are included in Works, ed. Haggard, 1859.

For this information I am indebted to Mr. Christie Miller, Esq. of Britwell who possesses a unique copy of the first edition.

From with my heart beading from "Do veggie" of Dover.

"These glorious champs"

"Trelle & hall" of Paroole

"Oh shady vales"

Tode's sonnets and so-called sonnets before 1583 comprise three of English form and a form in complex rhymed hexameters in "War Song Heard" (1583); two English sonnets and a Tagenic form in "Rabid of Rarumity" (1584); a Tagenic form in "Fortunius and Priscilla" (1584); and to appended to "Seillens Metamorphosis" (1584) consisting of nine Tagenic forms, two English sonnets, three prolonged English sonnets, and one irregular lyric; in "Seillens Golden Regale" (1584) a large number of free lyric forms called "sonnets" and "sonnettos."
Prof. Saintsbury in his "Elizabethan Literature" (1887) says: "1573 was the most important of all sound years. ... appeared in this year Constable's Diana. ... Delia. Drayton's Idea." This is incorrect for Diana was published in 1582 (as stated in Mr. Christie Murray's copy of Britwell), and the greater part of Delia appeared in 1591.

Prof. Saintsbury also says (p. 107, ibid) in reference to "the vast outburst of sonneteering which distinguished the middle of the last decade of the 16th century" that "all these winter's had Sidney and Spencer before them." Of Sidney this is true enough, but of Spencer scarcely so, since the Amoretti did not appear until 1596, whereas Daniel, Constable Barnes, Lodge, Fletcher, Watson, Drayton, Percy and the unnamed author of Ephelia had published their sonnet sequences before that year.

Another sonnet signed W. R. and supposed on other grounds to be Raleigh's was prefixed to Sir Arthur Sorgan's translation of Tasso's Phaethon, 1614.

They were first published in 1621 from a MS.

The author was born, Dr. Grosart thinks, in 1567. The second sonnet says the poet began to love before "three春天" had expired, that is before fifteen. Possibly he did not begin sonneteering so early. The more likely time is in the height of sonnet-wrting 1593-96.
Drummond

23. "Now while the night" from (in part) "Oh! che il ciel," 131.
"Ah burning thoughts." "Datemi pace." 233.
"Place me where" "Pommi ove 'l Sol." 119.
"Sad Damon." (Song II 81-83) "Lasciato hai" 249 (7-12)
"The heaven doth rot." (不要太) "Non ha tanti," (Selina?)

This list was made before Mr. B. W. Ward's edition of Drummond appeared.

Hawthorneden: 2 sonetti: S'al principio (2), La
fella donna. (2C)"
It is not certain that it was in Avignon. The authority for placing it there is a note on the margin of a manuscript of Virgil which was owned by Petrarch and is now in the Ambrosian library at Milan. Another place is implied in sonnet 264 where he speaks of himself as standing by "Il gremio sasso donde Sorga nasee" and later speaks of what is apparently the same place as the one "Dove nasce il nostro amor."

The identity of "Laura" is not clearly established. That she was from near Vaulcuse is witnessed by sonnets 247, 260 and 264. Abbé de Sade, in 1764 wrote a large volume to prove that she was one Laura de Nuves who married one of his ancestors. This is the generally accepted view but some attempts have been made to identify her with a Laura di Chiabac (see appendix VII to Tomlinson). The point of the question lies in the reason why Petrarch could not marry her. If she were Laura de Sade, her marriage was the obvious bar, but if Laura di Chiabac who died, as parish registers prove, unwedded, we must look for the obstacle either in Petrarch's priesthood or in their social disparity.
Poetry up to his time was called
Sicilian (Pasquino kindly) and that (b)
the most recent researches into Sicilian
literature tend to affirm the close
relationship between the Sicilian
strombottu and the sonnet.

For general accounts of this school see
Ceballos, Chapter X
Symonds, Vol. II, pp. 21-27, of Italian Literature
De Sanctis, Chapter I.
Pasquino, Chapter II, pp. 47 and following.

...the metric and structure of the forms
results sadly, (p. 59) But Cesares pertinently
asks "Toscoggiassero tutto a un modo
le poesie siciliane?" (p. 220)
See also d'Arconia, La Poesia Popolare Ital.

A. Ch. D.
In an early collection of stories, the Canto Novella Antiche (about end of 13th century) occurs this description of Frederick and his court:

"Lo Imperadore Federigho fue nobilissimo signore, et la gente che avea bona
venia a lui da tutte parti, perciò che
elli donava molto volentieri, e mostrava
belle scambiante; et chi avea alcuna
speciale bontade, a lui venivano;
trovatori, sonatori, belli parlatori,
ronini d'arti, giostratori, schermidori
et d'ogni maniera genti." (Novello 28)

See also Dante's De Politica.

determine the metric structure of the poem,
results tally, (p. 65) But Cesare pertinently
asks: "Toscanegiesser tutti a un modo
le poesie siciliane?" (p. 220)

See also, d'Ancona, La Poesia Popolare Ital.
That of Pier delle Vigne, is usually called the earliest in Italian literature (c. 1225).

The text is as follows:

Però che amore non si può vedere,
Donne che tratta corporalmente,
Mantieno son di si folle sapere
Che credono di 'l amore sia niente!
Ma poi ch'Amore si fa sentire
Dentro del cor, signoreggia la gente
Molto maggiore pregio di avere
Che se 'l vederse visibilmente.
Per la vintuta della calamità
Come lo ferro abate non si vede,

disturbate the metric of structure of the poem results badly. (p. 59) But Cesarea pertinently asks "Toscaneggiassero tutti a un modo le poesie siciliane?" (p. 220)

See also. D'Amico, La Poesia Popolare Ital.
Ma si lo tira signorevolmente
E questa cosa à credere m'invita
Che Amore sia, e danno grande peste
Che tuttor sia creduto fra la Serte."

P. IX of Waddington's Preface to "Sonnets of Europe."

5:

The language of the passages which we have
thought the Sicilian dialect, that such accounts
have undergone Toscaneggiamere.

Sarpy says that the relacing of the
present forms with the sicilian would
distort the metric of structure of the poems
result, sadly, (p. 57). But Cesare's particularly
asks: "Toscaneggia ssera tutte a un modo
le poesie siciliane?" (p. 220)

See also d'Ancona, La Poesia Popolare Ital. 

A. 16-20.
One example is the remarkable tenzone attributed to Cielo di Alemanno which begins "Rosa fresca ardentissima," and which is generally accepted as the earliest extant poem in Italian literature, its date being about 1231. It has a rude directness and power, a realism and passion, quite foreign to the court poetry, which speak for a source not found in any of the alien literatures known to Sicily. (See De Sanctis p. 117 seq.)

In general conclusions on this native poetry, see Cesareo p. 244 and following. Symonds, p. 20 vol I says: "It is difficult to understand the third or Sicilian period of literature without hypothesizing an antecedent stage of vulgar poetry produced in local dialects. But, owing to the scarcity of documents on positive facts regarding the date and mode of their emergence, one can be adduced."
Among Italian scholars, this is the first time, so far as I am able to ascertain, that it has been presented in English. Considering the extent and value of the English poetry which has been embodied in the sonnet form, it would seem that our interest in the nativity of the sonnet should be second to none unless to the Italians.

2 Cesareo, p. 396.

An ancient example in which the alternate lines are stanzas is quoted by Cesareo, p. 398:

"Suspira in hac nocte recesserunt,
Bandaro a ritrovare mia reina;
In genium suum salutaverunt;
Dio vi mantenga, donna pellegrina.
Vitil respondens reversi fuerunt,
A mia si tornaro la mattina;
Haec tantum verbum mihi retulerunt:
Tu gabbi l'acqua e semini l'anima;"

2 Consul for the Sicilian origin and antiquity of the stanzas, Casini, 46, p. 52. Also for examples of both types.
An example of this is one quoted from an early MS. by Carducci, in his "Contilene e Ballate" (1871), and then by Cesareo (p. 97):

"Allegre se ne andò alle damigelle
Che tennano la sèla di Soria:
Non è neo chi riempia le cannelle,
O Dio, come fuon discapolo varia!
Allor gli emperie tanto buone e belle
Ch' alla maestra buon gli pareria."

This theory was promulgated by Biadene in 1888 (see p. 8 and following of his "Morfologia del sonetto") and is supported by Cesareo in 1894 (see p. 273 and following of his "La Poesia Siciliana sotto gli Svevi")
For general treatment of the hendecasyllable as springing from medieval Latin, and as being the characteristic line of Italian popular poetry, see p. 344 and following of Rubbiani's "Storia della Poesia Popolare Italiana."

"Ibid. The early commentators were Antonio Pucci (17th cent.) Francesco da Barberino (1267-1378) Antonio da Tempfo (c. 1322)."
From the word "pair" to
Translate the Italian "coppia" by "pair"
instead of "couple" as it is usually done
because the latter word has with it the
technical meaning of a pair of two lines
coupled by rhyming together, whereas the coppia
signifies two lines, complete, so and distinct
but not necessarily rhymed together.

instead of the literary origin of the form,
since the rispetto was and is one of the
commonest forms of popular poetry in Italy.
It consists of, according to Mr. Symonds. (p. 207)
"four alternately rhyming hendecasyllabic
lines, followed by what is technically
called the ripresa, or repetition, which
may be composed of two, four, or even more
verses. Though not strictly an antithesis,
it sometimes falls into this shape and
has then two pairs of three alternate rhymes
finished up with a couplet." He also says
"Rispetto and Strambotto are two names
Brodie, *Horfologicia del Sonetto*, Appendix II, p. 280. He gives many examples of its application to
Cangioni, both the whole form and to separate
stanzas, to Ballade, Strofnote, Servozate,
and other forms.

3. See Chapter III, section of this work.

Brodie, p. 280.

Notes. The latter word rispetto may
have significance in showing the popular
instead of the literary origin of the form,
since the rispetto was and is one of the
conventional forms of popular poetry in Italy.
It consists of, according to Mr. Symonds, (p. 201)
"four alternately rhyming hendecasyllabic"
lines, followed by what is technically
called the rifresa, or repetition, which
may be composed of two, four, or even more
verses. Though not strictly an octain stanza,
sometimes falls into this shape and
has then two pairs of three alternate rhymes
finished up with a couplet." He also says
"Rispello and Strambetto are two names
for the same kind of song, which in the north-eastern provinces is also called
Villotta and in Sicily Canzone. Strictly speaking the term Strambotto should be
confined to literary imitations of the popular Rinzetto.

poets of Sicily and South Italy the idea
of metres with interlacing rhymes, " (History

The example which he gives of
the monaceetto has the rhyme scheme a b c, a b c,
and he finds in this a "close resemblance of
metrical structure" to the sonnet rhyme scheme
of a b b a, a b b a. The avoirdupois in metrical
structure would, it seems to me, see the
essential difference between the two.

What is more, he says that Arabic verse
has "quantitative feet" instead of accented.
This serves to divide the two not from the
Sicilian more effectively since the latter
certainly has accented feet. As to the
"interlaced rhymes" it is impossible to affirm
a connection on that resemblance since
"Sonet": "Le parole so a sonet indiana ombre la melodia". Restorio, letterature Provenzali, p. 37.

Sonnetta. "I ought to be mentioned, also, that another origin has been claimed for the word, viz., that it is the French sonnette, and that its parentage may be primarily ascribed to the tinkling sheep-bells of Provincial days." Shakespeare, p. XXVII.

Poets of Sicily and South Italy, the idea of metres with interlacing rhymes," (History of Eng. Poetry, Vol. I, p. 160), scarcely needs comment or repetition. The example which he gives of the measure that has the rhyme scheme ab, ab, and he finds in this a "close resemblance of metrical structure" to the sonnet rhyme scheme of abba, abba. The earliest type in metrical structure would, it seems to me, see the essential difference between the two.

What is more, he says that Arabic verse has "quantitative feet" instead of accented. This serves, divide the twain from the Sicilian more effectively, since the latter certainly has accented feet. As to the "interlaced rhymes" it is impossible to affirm a connection on that resemblance since
Mr. Courthope's assertion that, "The metrical
gern of the canzone and sonnet is found in
the Mowasekat or Aggial, a composition
made up of verses in stanzas with corresponding
rhymes recurring at fixed intervals," and,
"Taking into account the popularity of the
mowasekat among the Arabs, it is a fair
conclusion that it first suggested to the
poets of Sicily and South Italy the idea
of metres with intertwining rhymes," (History
Expectation. The example which he gives of
the mowasekat has the rhyme scheme ab, ab,
and he finds in this a "close resemblance of
metrical structure" to the sonnet rhyme scheme
of abba, abba. The notion type in metrical
structure would, it seems to me, see the
essential difference between the two.
Furthermore, he says that Arabic verse
has "quantitative feet" instead of accented.
This serves to divide the two from the
Sicilian more effectively, since the latter
certainly has accented feet. As to the
interlaced rhymes it is impossible to affirm
a connection on that resemblance since
they are common in nearly all medieval literature. So to with the fact that the Sicilians and the Arabs, folk used music and dancing as an accompaniment to metrical compositions. This is a usual thing customary with popular poetry in all nations.

La gesta strana storia si può aggiungere quella del Wachsmagel (Alfange oder Bastila 1846 pag. 269) il quale narrasse il gesto decorato della Spanish tokens.
"Il sonetto è sorto dalla strofa tripartita della 
canzona, e appunto in origine non è stato 
altro che questa strofa singola." (Sasparey, 68)
The theory originated with a German 
Carl Witte, in a preface written for "Hundert 
sonette von Eugen Baron von Rosen und zwei 
Freunden, Breslau 1825" and has been supported 
by many other critics, mostly German (Biede, Affendt) 
as unworthy of entertain, also by Casini and Sasparey.

It seems generally to have been in mind the modern epigram, a very different thing: 
the essence principle of the ancient epigram 
was the presentation of a single idea, emotion, 
or fact, and in this it is at one with the rival 
that has supplanted it; but in technique it 
was much simpler.

"A very far-fetched theory is that the sonnet 
is an Italian shadow of the ancient ode, 
its divisions corresponding with the strophe, 
antistrophe, epode, and antepode. It is not 
in the least likely that this may have been 
its origin; it is scarcely more probable that 
its source may have been the ancient 
epigram."
called "canso," when used for the number of stanza was not fixed but was usually from two to seven. The number of lines in a stanza varied from two to forty-two.

Tasman, p. 80.

Dante, De Eloquentia Vulgari.
De Vulgari Eloquentia book II, chapter III.

not defensible, but while it has been ridiculed as unworthy of entertainment the scoffers seem generally to have had in mind the modern epigram, a very different thing; the essential principle of the ancient epigram was the presentation of a single idea, emotion, or fact, and in this it is at one with the riddle that has supplanted it, but in technique it was much simpler.

"A very far-fetched theory is that the sonnet is an Italian shadow of the ancient ode, its divisions corresponding with the strophe, antistrophe, epode, and antitrope. It is not in the least likely that this may have been its origin; it is scarcely more probable that its source may have been the ancient epigram."
Dante called the first two feet, the third strophe.

Cesare, p. 396, "Come lo strambotto fu tutto composto d'endecasillabi, così la canzone popolare quasi sempre d'ottornari, xxx, e qualche volta di settornari."

Sarsany, p. 80.

Dante, De Eloquentia Vulgari.
De Vulgari Eloquentia Book II, Chapter III.

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"A very far-fetched theory is that the sonnet is an Italian shadow of the ancient ode, its divisions corresponding with the strophe, antistrophe, epode, and antepode. It is not in the least likely that this may have been its origin; it is scarcely more probable that its source may have been the ancient epigram."
There are two other theories which claim a
Greek origin for the form. Mr. William
Sharp ably presents and answers them in
his Introduction (p. XXVII) to his "Sonnets of
This Century".

"Some have it that the sonnet is an outcome
of the Greek epigram. This idea is certainly
not defensible, but while it has been ridiculed
as unworthy of entertainment the scoffers
seem generally to have had in mind the
modern epigram a very different thing;
the essential principle of the ancient epigram
was the presentation of a single idea, emotion
or fact, and in this it is at one with the rival
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"A very far-fetched theory is that the sonnet
is an Italian shadow of the ancient ode,
its divisions corresponding with the strophe,
antistrophe, epode, and antistrophe. It is not
in the least likely that this may have been
its origin; it is scarcely more probable that
its source may have been the ancient
epigram."
Dante in the Commedia, Purg. XXIV. 55 speaks of himself thus:

"O frate, issa reggi io, dir' egli, il nodo
Che il Notaio, e Giuttone, e me ritenne
Di qua dal dolce del nuovo ch' i' odo."

The dates of his birth and death are not ascertained,
but he is known to have lived through most of the first half of the 13th century.
According to my own list of his rime-schemes, which was made from Reine di Fra Guittone D'Arezzo (Firenze 1828, 2 Voli), there are 129 which use the strambottescu scheme ababababedceded, and 63 which use the scheme ababababcde. I did not count the sonetti doppi or the sonetti candelati.

He translated very accurately a passage from the poetry of the famous Pres. Reine Vidal, in the Conte Novelle. He is figured as speaking Provençal. In an elegy on the death of the poet Siacomo da Leona, he praises him for speaking better poetry in Provençal and French than in Italian. His "canzone" is an imitation of the Provençal poetry del plages, that is, an enumeration of the things which please him.
"Scuola non è porto ma un sottile ragionatore in virtù, senza quella, le grazie e leggiadria che con si ricca rena d'immaginazione ornano i ragionamenti di Guinivelli."
De Sanclis, Vol I. p. 32.

Among the poets who are classed as belonging to his school are Tobacchier da Siena, Dottor Reali da Lucca, Mes. Abbracciarvaca, da Pistoia, Dante da Maiano, and a half number drawn from Pisa. (Per la giusta divisione delle scuole è quale poeti fanno ad ogni ap- partenente vedrì il Manuale del Comaccio.)
In the following formula the capital letters stand for the hendecasyllabic lines, the small letters for the sesquainari. It represents the normal type.


(Bindone, p. 45; from Da Tempo’s Delle Rime volgari, written in 14th century)

This form was used once by Suetlon, and by later scribes including Cavalcanti, Cinzio da Pistoia and Boccaccio, but not Dante or Petrarch. It found a way into the Elizabethan through a scribe, and was used by Milton in the sonnet beginning: "Because you have thrown off your Petrarca End."
The following is an example cited by Biedene from Pucciandone Martelli: (first quattrain only).

"Similemente gente criatura
La fortunata pura ed avvenente
Fate piacevole mente per natura
Si che in altura cura ro' la gente"

An example of the Provincial use is from
The trovòre Arnaut Daniel. (Tosler p. 179)

"Taur’ amara fals broils branzenz
Claritz, quel donsu’ espiess al folke
Els letz bres dels angels ramenes..."

"Tan fo clara ma prima litz
D’esliu leis don crul cors los olle
Non prélz nec suans dos anjovenes..."
Non giù me greve fa d'amor la salme
Messer Bandin, si fei 'norato sommo;
Ma tuttaviva m'agrata e bel m'è salme
E corni dialogato e franco sommo;
Tutto se dica come d'amor salme
Angui contrado mi dal pede al sommo;
Ragion è se ne dire pro'in salme
Orde il sento bene tutto solmo
C' asgiantamente in me seicende salme
Vera gio' che di vero ben disomma
And' io mi pago assai se pago a salme,
Ben diretto e 'n èi è sequere sommo
Voi che non credo piaceia o resto salme
Seguita amore onque il mal no 'n a sommo

Sull'tone. (D'Ancona vol. 10930)
Dante speaks of him as founder of the new style and also gives testimony of his own debt to him by calling him father.

"Quando l'udi nomar se stesso il padre
Mio, e degli altri miei migliori, e che mai
Rime d'amor usâr dolci e leggiadre."

_Purg. XXVI. ll. 97—100._

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2. An excellent translation of this is in E. S. Rossetti's "Dante and His Circle," p. 187.

There are three sonnets in the Vita Nuova, and two in the Purgatorio containing the abab type. In his other sonnets, there are twenty-three of the former and two of the latter.

His second types are as follows:

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(DaM) 8; in other sonnets 3.
There are eighteen of the abba abba type in the Vita Nuova, and five of the abab abab type. In his other sonnets, there are twenty-three of the former and three of the latter.

His sonnet types are as follows:

cd ed c e. occurs 11 times, (in V.N.) 8; in other sonnets, 3.
cd ed cd e. 8 " 7 " 1.
cd ed ed e. 5 " 5 " 0.
cd ed cd ed. 11 " 2 " 9.
cd ed ed ed e. 9 " 0 " 9.
cd ed ed ed ed e. 9 " 1 " 34.
cd ed ed ed ed ed e. 9
Biadene refers to several others by earlier and lesser poets, and in unsigned manuscripts. His list of them is as follows, as the following.

**Type c e d d e r**. The above-mentioned one of Ceisi, and two anonymous ones in Cod. Padovan, (c. 227, 237).

**Type c d c e r**. Pucciarello, Vol. II, XV: Fazio degli Liberati, I, II, III, VI, XIII; Antonio da Terraedda.

Renier, Fazio degli Liberati, appendix, p. V. of Renier Cronic, p. 18: Perugian ports, for some, (no reference given).

**Type c d c e d e r**. Fazio degli Liberati, IV, V, VII, IX, XI, XIII; Renier (as above) appendix, I, XI: Tuscan.

Vincenti Renier, Fazio degli Liberati, appendix, III: in Allacci’s Porti Antichi (661) three on pages 220, 231, 232, 260, 261; in MS., Barbari, small text, XIV-47; in MS Rediano 155; in MS Padovan 57.

Two sonnets (66 and 66).

I have not seen any of these, but judging from the fact that Biadene classes them with many other unusual vocal schemes under the heading “trenti diversi.” It seems probable that they are accidental and meaningless variations.
The whole sonnet ("Chi ha un buon amico, e non tiene..."") has the same scheme as the previous line: abba abba cedd ee.

The end punctuation of the sonnet shows the division of the subject matter. It is, e.g., d; d; d 2:2.

1. p. 162. "Di nuovo gli occhi miei."
2. p. 150. "De prieso, Donna mia."
4. pp. 386, 8, 327, 413, 183, 133, 145, 162.
6. pp. 20, 199, 413, 454
7. p. 8, 16, 262, 382.
Biedene (pp. 23-25) attempts to prove that it originated on the mainland, probably in Tuscany, but his proofs are quite insufficient. He severely proves the possibility of it. His arguments are: (1) that of all extant early sounds, only 27 are certainly by Sicilian poets, 25 of these being by Jacopo da Lentini, 1 by Magwe di Ricco and 1 by a Filippo di Messina, all of whom were connected in friendship with the ports of Central Italy, from whom they may have learned the form if it were used there at that time; (2) if it may have been used there, since the Strambotto, which although it is especially a Sicilian form, yet it may also have been a form in Tuscan popular poetry, this because there existed later an octave stanza which might be considered an "artistic modification of the Strambotto" (una modificazione artistica dello Strambotto). The astuteness of such arguments is obvious, especially when they are placed beside the facts that (1) the influence of Sicily was so strong in Central Italian poetry was so marked that, as Dante Alegni himself witnesses, all Italian lyric
There are two credible theories of the origin of the sonnet form. One, which is older and which has with it the greater weight of critical authority, affirms that the sonnet developed from the canzone strophe. This
In this concluding chapter I wish to sum up as briefly as possible the principal points which appear to have been made in the foregoing pages. In order to do this as systematically as possible, I shall group the points under a few heads, and give them in a sort of tabular form. Thus:

**Introduction.**

The influence of Italy has been stronger than that of any other nation upon the literature of England. This influence has been most evident at the most productive periods of English poetry, especially among the literary geniuses. The sonnet is one of the manifestations of this influence. The sonnet form, which is the only fixed form that has obtained a more established itself in English poetry, has maintained its place because it is in some way a perfect instrument with which to express isolated poetic impulses.