held the Italian poets in high favor. In his "Defense of Poesie" (probably written about 1580) Sidney shows his esteem thus.

"In the Italian language, the first that made it aspire to be a treasure-house of science were the Poets Dante, Bocace, and Petrarch." Harvey expresses his admiration in an extended eulogy too long to quote in full. "Petrarckes Invention is pure Love it selfe; and Petrarckes Elocution, pure Bewty it selfe, x x x His Laura x x a nimph of Dreana, not a Curtisan of Venus. x x x Petrarcks verse, a fine loover that learneth of Mercury, to exercise his fayrest giftes in a faire subject. x x x Petrarck was a delicate man, and with an elegant judgement grately confined Love within the limits of Honour. x x All the noblest Italian, French and Spanish poets have in their severall Veines Petrachified, that is looved wittily, not grosely, lived civilly, not lewdly, and written deliciously, not wantonly. And it is no dishonour for the daintyest or divinest Muse to be his scholler. x x All posterity honour Petrarck that was the harmony of heaven; the lyfe of Poetry, the grace of Arte." (Piers Supererogation. ed. Gress. vol.11. p.92-9)

Harvey's letters are thickly sown with Italian quotations and allusions, in which habit it seems that he but mirrors the fashion of the day at Cambridge, for in a letter to Spenser (April 7, 1580) he says "What news at this while at Cambridge? x x
Matchiavell a great man; Castilio of no small reputation; Petrarch and Boccace in every man's mouth. x x The French and Italian when so highly regarded of schollers?"  

The classical order of the Areopagus did not last long. Not later that the early eighties Sidney was writing his cycle of sonnets to Stella. Spenser could not have been very much engrossed in it for in April 1580 he had the Faery Queene in hand. Yet, though the direct purpose of the Areopagus seems to have failed we must not underrate its indirect and diffused influence. It made, on the whole, for statelier form, more chastened language, refined themes and higher standards of criticism, aided in bringing learning into acquaintance with the young poetic spirit that was beginning to seethe all over England.

Harvey is witness of Spenser's interest in Petrarch at this time. In a letter to the poet he says, "him, whom one in your Coate, they say, is as much beholding unto, as any Planet, or Starre in Heaven is unto the same; and is quoted as yourself best remember, in the Close of your October. "Giunto Alessandro alla famosa tomba, etc." This quotation is from sonnet 154 of the Canzoniere. But Spenser's interest in Petrarch was not a new one nor derived from his Areopagus friends. It began in his college
days. There seems no reason to doubt that he was the writer of the twenty-one "Sonets and Epigrams" that are prefixed to the curious little sermon on the vanities of the world, which is set forth on its title page as "A Theatre wherein he represented the miseries and calamities that follow Voluptuous Worldlings." (1569). It purports to be by one "S. John Vander Noodt." Spenser's claim to the poems is based on his publishing them, in slightly changed form, in 1591 as his own. The evidence of style points also to Spenser. In the sermon occurs this passage:

"Of which our visions the learned Poete M. Franciscus Petrarche, Gentleman of Florence did invent and write in Tuscan the six firste, after such tyme as hee had loved honestly the space of XXI years a faire, gracious, and a noble Damosell, named Laurette, or (as it plesed him best) Laura, borne of Avinion, who afterward hapned to die, he being in Italy, for whose death (to shewe his great grief) he mourned ten years togyther, and amongst many of his songs and sorrowfull lamentations, devised and made a Ballade or song containyng the said visions, which because they serve wel to our purpose, I have out of the Brabants speache, turned them into the English tongue."
The Shepherd's Calendar is not without marks of the Petrarchian influence. E.K. in the prefatory letter to Harvey says that in writing in the pastoral style Spenser was "following the example of the best and most ancient Poetes which devised this kind of wryting, x x x to trye theirh abilities; and as young birds that be newly crept out of the nest, by little first to prove their tender wyings, before they make a greater flyght. So flew Theocritus, as you may perceive he was already full fledged. So flew Virgile as not yet well feeling his winges. So flew Mantuan as not being full somd. So Petrarque. So Boccace. So Marot Sanazarus, and also divers other excellent both Italian and French poetes whose noting this Author everywhere followeth." In the glosse to the April Aeglogue he speaks of "Lauretta the divine Petrarches Goddesse" and in the glosse to the October Aeglogue he quotes the first three lines of Petrarch's sonnet (154) "Siunto Alessandro alla famosa tomba" and the third and fourth lines from sonetto 46 ("L'arbor gentil che forte amai molt' anni").

The "Astrophel and Stella" is the first true sonnet-sequence. Each poem has a distinct sonnet-motif, one phase of the main theme. The sonnet form adopted, though not the pure Petrarchian, is almost as well defined, and as intricate. The interspersed songs have connection with the main theme yet are distinctively lyrics in subject and form. They are not at all sonnets run to seed.
Although not printed until 1591, they were undoubtedly written at least a decade earlier and were, it is supposed, somewhat widely circulated in manuscript. These poems contain only a few allusions to Petrarch and no translations. But the allusions, while they give evidence of the manner in which sonneteers of the time filched from the Italian poet, yet express Sidney's contempt for such versifying and his own independence and originality.

"Loving in trueth and fayne my love in verse to show . . .
I sought fit wordes to paint the blackest face of woe,
Studying inventions fine, her wittes to entertaine,
Oft turning others leaves to see if thence would flowe
Some fresh and fruitfull shoure upon my sunne-burnt braine.
But wordeles came halting out, . . . .
And others feete still seemde but straungers in my way.
Thus great with childe to speake and helplesse in my throwes
Byting my tongue and pen, beating myself for spite:
Foole said my muse to mee, looke in thy heart and write." (Son. I)

Again he says more definitely,

You that doe search for every purling spring
Which from the rybs of old Pernassus flowes
And every flower (not sweete perhaps) which growes
Neere there about, into your Poems wring,
You that doe dictionary method bring
Into your rymes, running in ratling rowes
You that old Petrarches long deceased woes
With new borne sighes and wit disguised sing
You take wrong wayes, those parfet helps be such
As doe bewray a want of inward tutch."(Sp. XV)

and in sonnet LXXIV.

"And this I sweare by blackest brooke of hell,
I am no Pickepurse of another's wit."

In Sidney's other and probably earlier poems, those of the 'Arcadia,' the Italian influence is shown especially in the matter of form. He has used in them sestines, ottava rima and sdruciola rimes as well as the sonnet form many times, but they contain no external evidence of the author's study of Petrarch.

Of the other known members of the Areopagus there is little to say. Fulke Greville, Lord Brooke, wrote a large number of short poems each of which was entitled sonnet though the forms used varied widely from the sonnet rules. These, although not published until 1633, may have been written in the time of the Areopagus since they are very much in the manner of Sidney's Arcadia poems. Edward Dyer has left but one sonnet and that not Petrarchian. He includes in his 'Prayer of Nothing' a translated passage of twenty lines from the Triono della Morte.(2n.9-100)

Abraham Fraunce, who was a protege of Sidney and later of
the Countess of Pembroke, published in 1588, "The Arcadian Rhetorike," which is largely an exposition of the Areopagus tenets. It is illustrated with examples from the classics, from Tasso and Petrarch as well as from the then unpublished Arcadia, Astrophel and Stella, and Faerie Queene. It does not appear that he knew much about sonnets as he does not discourse upon the form, but each one of the Astrophel and Stella poems which he quotes, whether sonnet or song, is entitled "sonet". He quoted part of a sestina from Sidney (Ye gote heard Gods) and another from Spenser (Ye wastfull woods), following these with a mention of Petrarch's nine sestine and a quotation of part of one (Mia benigna fortuna: Canz.46) Sidney's "Up, up, Philisides" which has rimalmezzo, is quoted and Petrarch's "Mai non vo piu cantar" (Canz.22) which has the same peculiar arrangement. He also describes the form of Petrarch's canzone 6, "Verdi panni sanguigni", as another "conceited verse".

What is generally spoken of as the first sequence of sonnets, Hekatompalthia or Passionate Centurie of Love, by Thomas Watson was printed in 1582. Accurately speaking these poems are not sonnets at all, since each is composed of three six lined stanzas, so printed.

In a prefatory poem, however, the author betrays his famil-
arity with the Italian model of form. He has three translations of Petrarch sonnets done into Latin and four other translations in whole or part in English. He also translates from various minor Italian sonneteers as well as French, Greek and Latin.

He is addressed by one G. Bucke in a poem prefixed to the sequence which reveals, perhaps as thoroughly as any other evidence, the exuberant admiration of the time for Petrarch.

"The starr's which did at Petrarch's byrthday raigne,
Were fixt againe at thy nativity,
Destening thee the Thucsan's poesie,
Who skald the skies in lofty Quatorzain,
The Muses gave to thee thy fatall vaine;
The very same, that Petrarch had, whereby
Madonna Laures fame is growne so hy,
And that whereby his glory he did gaine.

Thou hast a Laure, whom well thou dost command,
And to her praise thy passion songs do tend;
Yee both such praise deserve, as naught can smother;
In briefe with Petrach and his Laure in grace
Thou and thy Dame be equall, save percuse
Thou passe the one, and she excell's the other."
Attached to the first edition of the 'Astrophel and Stella' (1591) were twenty-seven sonnets by Samuel Daniel. All but four of these were reprinted with twenty-seven others a few months later under the title of 'Delia.' Although the author had recently returned from Italy he adopted the English form instead of the Italian. They are entitled sonnets. The XXXV sonnet has this allusion to Petrarch,

"Thou canst not dye whilst any zeaale abounde
In feeling harts, that can conceive these lines;
Though thou a Laura hast no Petrarch founde,
In base attire, yet cleerely Beautie shines.
And I, though borne in a colder clime,
Doe feele mine inward heate as great, I knowe it:
He never had more faith, although more rime.
I love as well, though he could better shew it.
But I may ad one feather to thy fame,
To helpe her flight throughout the fairest Ile:
And if my penne could more enlarge thy name
Then shouldst thou live in an immortallstile
But though that Laura better limned bee,
Suffice, thou shalt be lov'd as well as shee." (\%ITXITi. Daniel of Gosnold)

A later and more specific expression of Daniel's admiration for Petrarch occurs in his 'Apology for Ryme' (1603).
"About the comming down of Tamburlaine into Europe, Francis
cus Petrarcha (who then no doubt likewise found whom to imitate)
shewed all the best notions of learning, in that degree of excel-
liencie, both in Latine, Prose and Verse, and in the vulgare Ital-
ian, as all the wittes of posterity have not yet much over-matched
him in all kindes to this day: his great Volumes written in Mor-
all Philosophie, shew his infinite reading, and most happy power
of disposition; his twelve Aeglogues, his Africa containing nine
Bookes of the last Punicke warre, with his three Bookes of Epis-
tles in Latin verse, shew all the transformations of wit and in-
vention that a Spirite naturally borne to the inheritance of Poet-
ry and judiciall knowledge could express: All which notwithstanding
wrought him not that glory and fame with his own Nation as did
his Poems in Italian, which they esteeme above all whatsoever wit
could have invented in any other forme then wherein it is, which
questionlesse they will not change with the best measures Greekes
or Latines can shewe them."

Close upon Daniel's cycle followed the Diana of Henry Con-
stable. These sonnets are more Petrarchian, both in form and style, than those to Delia. Constable wrote a large number of
other sonnets most of which were not printed until the present
century. Among the latter is this one,—
"To his Mistresse, upon occasion of a Petrarch he gave her, shewing her the reason why the Italian commentators dissent so much in the exposition thereof.

Miracle of the world! I never will denye
That former poets prayse the beautie of theyre dayes;
But all those beauties were but figures of thy prayse,
And all those poets did of thee but prophecye,
Thy coming to the world has taught us to descrye
What Petrarch's Laura meant -- for truth the lips bewrayes- Loe! why th' Italians, yet which never saw thy rayes,
To find out Petrarch's sence such forged glasses trye,
The beauties which he in a vayle enclos'd beheld,
But revelations were within his surest heart
By which in parables thy coming he foretold.
His songes were hymnes of thee, which only now before
Thy image should be sunge; for thou that goddesse art
Which onlye we withoute idolatry adore." (C. Nagle, p. 27)

The first edition of Constable's sonnets was in 1592. In it the sonnets were numbered in order in Italian, "Sonetto primo, sonetto secundo" and so on. (348)

The "Parthenophil and Parthenope" of Barnabe Barnes, whom Churchyard entitled "Petrarchs Scholar" is the strongest and
most determined effort to use the Petrarchian forms, especially
the canzone forms, of any of the sixteenth century sequences. But
Barnes was a full-blooded, virile Elizabethan, hence his efforts
to fit his emotions into the subtle restrictions of the Italian
are not always successful. His knowledge of Italian forms is
evident from the sestine, madrigali and canzone that mingle with
his century of sonnets. He alludes to the Canzoniere indirectly,
by a comparison of his mistress to Laura.

"That sweet Tuscan, Petrarch which did pierce His Laura with

Thomas Lodge, who had given the name sonnet to poems of
various lyric forms scattered through his previously published
romances, sent forth in 1593 a sequence entitled "Phillis Honour-
ed with Pastorall Sonnets". A later work, "Margarite of America"
(1596) has three poems which are labeled imitations of Italian
poems.

The third sequence of 1593 was the "Licia" of Giles Fletcher
(pere). The author, a clergyman, prefaces his half hundred English
sonnets with a defence of love-sonneteering. "That this is
a matter not so unfithe for a man, either that respecteth himselfe
or is a scholler. Peruse but the writings of former times, and
you shall see not only others in other countryes, as Italie, and
France, men of learning and great partes to have written Poems and Sonnets of Love, but even amongst us, men of best nobilitie and chiepest families."

This same year (1593) saw the posthumous appearence of another sequence of Thomas Watson, "The Teares of Fancie." Unlike his "Hecatopathia" these are in regular English form.

In the prefatory sonnet to his "Ideas Mirrour, Amours in Quatorzains" (1594) Michael Drayton announces

"Yet these mine owne; I wrong not other men
Nor traffique further then thysh happy clyme
Nor filch from Poetes, nor from Petrarchs pen
A fault too common in thysh latter tyme,
Divine Syr Philip, I avouch thy writ,
I am no Pickpurse of another's wit".

But in attempting to steer clear of the foreign influence the author was drawn into a scarcely less powerful one, that of "Divine Syr Philip", and through this receives at second hand not a few of the Petrarchian mannerisms.

Another allusion by Drayton to Petrarch occurs in the pref-
ace to his "Poems Lyricall and Pastorall" (1605?) where he says

"The great master of Italian rymes, Petrarch, & our Chaucer,
& other of the upper house of the muses, have thought their Can-
zons honoured in the title of a Ballade'.

Aside from Drayton's sequence the only other of any interest in the year 1594 was the anonymous "Zepheria", the dedicatory poem "Alli veri figlioli delle Muse" assures "Ye Moderne Laureats" that

"From forth dead sleepe of everlasting darke
Fame with her triumphs shrill summon hath awat
The Romayne Naso and the Tuskan Petrach
Your spirit-ravishing lines to wonder at".

William Percy in the same year issued a madrigal and a score of "Sonnets to the Fairest Coelia", but these contain no reference to Petrach.

The best known sonnet sequence of those that were published in 1595 is Spenser's "Amoretti", but the evidence of Petrarchian influence on its sonnets is entirely internal so a study of them is reserved for a later chapter and they are merely chronicled here. The Epithalamium which was published in the same book is a canzone in form.

Added to Richard Barnfield's "Cynthia" (1595) a poem in Spenserian stanza, were twenty "Sonnets" by the same author, which
are interesting chiefly because they are addressed to a boy, and are in that precursory to Shakespeare's sonnets. They really form a pendant to the authors 'Affectionate Shepherd' (1594), a pastoral on the love of the shepherd Daphnis for the boy Ganymede.

A number of pretty lyrics and addressed to 'Alcilia' and named sonnets by their author, "J. C.", though they are not sonnets in form, appeared in 1595 also. Quotations from Latin and Italian are scattered along the margin opposite those verses of the poems for which they are the source. Of the five Italian ones one comes from Petrarch. It is the well known "Quanto piace al mondo, e breve sogno," (14th line of Son.1) and furnishes "J.C. with

"All worldly pleasure that delights the sense
Is but short sleepe, and times vaine expence."

The long poem beginning "In Reason's Court" is a close paraphrase of Petrarch's 'Quell' antico mio dolce empio signore' 1596 produced three sequences, the "Chloris" of W. Smith, which has an unusual amount of pastoral coloring; the "Fidessa" of Bartholomew Griffin, which is noticeably an echo of Sidney; the "Diella," probably by one Richard Lynch who three years later sent forth "The
Where Homers spright did tremble all for griefe,
And curse th' accessse of that celestial theife.'

The stinging satire of John Hall's Vergidemiarun (1597) did not spare the sonneteers, the 'love-sicke poet' who 'powres forth in patched sonettings his love, his lust, and loathsome flatterings'. He says that they

"Filch whole pages at a clap, for need,
From honest Petrarch, clad in English weed;
While bigge But ohs ech stanzae can begin." (Bk. VI. Sec. I)

And in another place he says that something is as unwelcome as,

"An Hos ego, from old Petrarchas spright
Unto a plagiarie sonnet-wight." (Bk. VII. Sec. II)

With the beginning of the new century came another flock of poetical Miscellanies, "England's Parnassus" (1600) led the way, followed by, "Belvedere, a garden of Muses", (1600), "England's Helicon" (1600) and Davison's "Poetical Rhapsody" (1603). The first and second were anthologies, containing no new poems. England's Helicon had only ten sonnets, half of which belong to authors previously considered here. Francis Davison's, "Poetical Rhapsody", containing diverse Sonnets, Odes, Elegies, Madrigalls, contains one indicated translation of Petrarch, a poem by the
The passion for sonneteering appeared also in Scotland, and the work done there was so closely akin to that of the poets who lived south of the Tweed that it properly belongs here, although the period of Scotch production was a very little later than that of the English. The dates of the life of one of the four chief writers, Alexander Montgomerie, are unknown. He lived, it is supposed, through the second half of the century. His sonnets, seventy in number, were probably written after 1592 1 for the rime scheme oftenest employed in them is that of Spenser's Amoreth (1595). He shows many indications of Petrarchian influence both in thought and in expression. He mentions him twice

"Thy Petrark's high invent
Sall vanquish death and live eternally." (\(\bar{X}X\bar{X}\))

"Petrark's pith." (\(\bar{X}LTV\))
Sir Robert Aytoun wrote only a few sonnets, and these, like Montgomery's, were first printed in this century (1644). In all probability they were written in the first decade of the 17th century. They seem to be inspired by the London bards rather than Petrarch of whom they have no direct mention.

The "Aurora, containing the first fancies of the author's youth," by Sir William Alexander, which was published in 1604, was doubtless written sometime earlier. Although composed by a Scotchman, the six score of sonnets, elegies, madrigals, and songs are modeled in almost every way upon the Canzoniere poems. No doubt Alexander knew Italian literature very well because he traveled in Italy in his early youth, and his poems are more in the manner of Petrarch's than are those of any of his English contemporaries. He makes no mention of Petrarch, and has no translation, though Sestin I, "Hard is my fortune" is an imitation of "Chi è fermata" (Sestina IV).

A belated sonneteer was the friend of Alexander, William Drummond of Hawthorneden (1616), whom some critics think approached nearer than any other to the soave and delicate grace of Petrarch. His thorough knowledge of Italian is proved by the sonnets among his posthumous poems, "O chiome, parte de la treccia d'oro" of which he has three translations, one the form of the original, and "Si come suol, poi che 'l verno as pro e rio", also English in three
forms. Among the "Sonnets" are three sonnets and one sextain direct from Petrarch. Ferrazzi says there are two more translations but I am unable to discover them. Drummond's only direct allusion to Petrarch is a couplet entitled "Laura to Petrarch" among his posthumous poems

"I rather love a youth and childish rhyme
Than thee whose verse and head are wise through time".

But he wrote in a fragment of criticism entitled "A Character of Several Authors," The authors I have seen on the subject of Love are the Earl of Surrey, Sir Thomas Wyatt (whom because of their antiquity I will not match with our better times), Sidney, Daniel, Drayton, and Spenser . . . . . The best and most exquisite poet of this subject, by consent of the whole senate of poets in Petrarch. S.W.R. in an epitaph on Sidney calleth him our English Petrarch; and Daniel regrets he was not a Petrarch though his Delia be a Laura . . . . . The French have also set him before them as a paragon, whereof we still find that those of our English poets who have approached nearest to him are the most exquisite on this subject (Love).

The sonnets of Shakespeare make a natural conclusion to a study of the development of the Elizabethan sonnet. It is true
that many and good sonnets were written after 1605, when the
Shakespearian sequence was published; those of Jonson, Donne,
Wither, Carew, Habington, and others would needs be included in
a treatment of the history of the sonnet until Milton; nevertheless it is equally true that between the time of Shakespeare and
with the creation of Donne's work,
that of Milton, the sonnet disclosed no new growth in either matter
or manner. It kept close to the lines which had been drawn by
earlier poets. Therefore it has seemed right to me to consider
Shakespeare's sonnets as marking the close of the period of devel-
opment. They represent the purely English sonnet at its consum-
mation. The English form which began in Tottel's Miscellany and
gradually gained recognition and favor among sonneteers became
completely established when Shakespeare sanctioned it; the new
affection for a lad
themes of Platonic love and of an unrighteous mistress, as well
as the freedom from Italian conventionalities of language, find
in Shakespeare's sonnets their culmination.
Chapter III.

The history of the development of the sonnet form in English literature is a peculiarly interesting one, perhaps more so than that of any other metrical form which we have. It begins with the adoption of a complex and highly wrought verse structure belonging to a foreign literature, which had reached an exceptionally advanced stage of technical perfection, by a people whose language was scarcely formed and whose metrical art was crude. Simultaneously another form fitted for the same use, native but new, arose and maintained a place side by side with the foreign form through a century of the greatest poetic production. These two forms interplayed, producing curious and often grotesque variations. Added to these were other mutations borrowed from the fashions of the foreign model while it was yet in the experimental state. To endeavor to find some method in this complexity and to follow the fortunes of the alien form estimating its success by its gains and losses are the purposes of this chapter.

There are two essential differences between the Italian sonnet form and the English (or, as it is often called, the Shakespearean). These are (1) the number of rimes used and (2) the employment of the final couplet. The Italian sonnet may not use more than five rimes and of these two only may be used in the octave;
it may not close with a couplet. The English sonnet uses seven rimes and invariably ends with a couplet. A couplet in the technical terminology of sonnet-structure signifies the two riming lines whose rime-sound is not used elsewhere in the poem. The arrangement of the rimes, excepting the above stipulations, is of less importance. There are two basal arrangements which are common in both literatures, one the enclosed (rima chiusa) in which the first and fourth, the second and third lines rime, giving the scheme abba; the other the alternate (rima alternata) in which the first and third, the second and fourth, rime, giving abab. In the Italian sonnet the normal or perfected type uses the enclosed arrangement for the first eight lines (octave) and since these lines are restricted to two rimes it produces the octave scheme abbaabba: the earlier but not discarded type uses the alternate arrangement for its octave thus giving the scheme abababab. The remaining six lines may have almost any arrangement of either two or three rimes which does not restrict one rime to the last two lines thus forming a couplet. The English sonnet allot two rimes to each group of four lines until the twelfth line is past; then a new rime is used for the remaining two lines so that they make a couplet. The arrangement of rimes in the normal English sonnet is the alternate, hence the scheme is abababcddefefgg, but the enclos-
ed arrangement is so common that it can scarcely be considered irregular, therefore we may class the scheme abbacdcdefegg as legitimate. If the two points of distinction between the Italian and the English sonnet, the number of rhymes permissible and the use of the final couplet, are kept in mind the path through the tangled growth of variant forms in the Elisabethan sonnet literature becomes plainer.

There are a few other technical terms which should be defined before proceeding into the history of the structure. A sonnet sequence is the usually accepted name for a group of sonnets upon different phases of a main theme. Another name for the same thing is sonnet-cycle but this is less generally used. The Italians have a phrase which is more graceful and expressive than either of these, "Una coronadi sonetti." They also use "Una serie di sonetti." The subdivisions of the sonnet structure also have names. The two parts of the octave in the Italian sonnet are oftenest merely called by English critics 'quatrains', but the Italian name for them, piedi, is employed by some. Likewise the most common name for the two divisions of the sextet is 'tercets', a translation of the Italian terzetti, but they are also called by another Italian name, volte. In the English sonnet each of the four-lined divisions of the first twelve lines is commonly termed a quatrain,
the remaining two lines are called the couplet.

Sir Thomas Wyatt wrote thirty-two sonnets most of which were as has been shown, translations or adaptations from Petrarch. Thirty of these follow the Italian form as to number of rimes; in all save one of the thirty the rimes are grouped according to their normal type. But every sonnet save one has the couplet ending. This is a remarkable point. Given a foreign model the poet imitates it closely in subject, thought, language, and form even to the stringency of rimes, but in this one peculiar and apparently purposeless change. The cause of this becomes clearer after a study of subsequent sonneteers. The two other sonnets have the English form, though with enclosed rimes, which is an important variation of the normal English form since the two essentials of that form, the final couplet and the freedom of new rimes for each quatrain, are maintained.

In the sonnet form of Wyatt then, whose importance as the first sonnetteer can scarcely be over-rated, we find that almost every time he imitated his model in every way but one, and in the few times when he did not imitate it he hits upon an essentially different form.

This different form receives emphatic approval at the hands of Wyatt's fellow-worker Surrey. Of sixteen sonnets, twelve are
in this new form, only in, however, having the enclosed rimes. Surrey, then, is the first English poet to use the normal English, or, as it is usually known, Shakespearian form.

His departure from the model is further emphasized by the fact that no one of the remaining four of his sonnets can find a precedent form in Petrarch, or, so far as I have seen, in any other Italian poet. Each one proceeds on the alternation of two rimes only to the final couplet, thus ababababababoc, except one which substitutes a new rime to mark the sextet, ababababagcc.

Another way in which his sonnets presage Shakespeare's is the adaptation of thought to form. In several of his original sonnets ('From Tuscany came; The soothe season,' "Brittle beauty," "Norfolk sprung thee,"') the thought progresses from line to line instead of quatrains to quatrains. There is no marked change at the sestet, but the final couplet clinches the whole (example: "Brittle beauty").

The other sonnets of Tottel's Miscellany number an even dozen of which four are Grimald's. They serve, as do Surrey's, to emphasize the preference for the English form, it being used in eight. The remainder include one strict Petrarchian, one that would be so but for a couplet ending, and two hopelessly irregular, though with couplets.

The earliest sonnet after the Miscellany which I have found is one at the end of "A hundredth good poyntes of husbandry" pub-
lished by the same Tottel in "February 1557" (i.e., 1558). This poem is entitled "Sonet" and has fourteen lines, but the rimes are in couplets and the meter is four accented.
The title of Tottel's Miscellany "Songs and Sonettes" appears to have given rise to a peculiar and persistent mistake, which complicates the history of the Elizabethan sonneteering, the application of the name 'sonnet' to varied and un-sonnetlike forms. The mistake was very natural to those who knew the word through Tottel's book only. In it the sonnets are distinguished from the other poems by any title or separation, nor is there an explanation of the meaning of the new word. Of course Wyat and Surrey from their knowledge of Petrarch, knew the limitation of the term to poems of fourteen five-accented lines, but their successors up to Gascoigne seem to have understood the word as applicable to almost any form of rilled verse. This is shown in Googe's "Eglogs, Epitaphs and Sonettes" (1563), where a section containing thirty-six poems is entitled "Sonettes." These are mostly poems of from two to fifty lines, and various meters, ramed in couplets or quatrains of alternate rimes. There are only three which might be called sonnets; they are in alternately ramed quatrains ending in a couplet. Two of these have fourteen pentameter lines, and so are in a regular English form. The other would be if it did not lack one quatrain. There is no trace in Googe of the Italian form. The same wrong use of the name occurred in John Hall's "Court of Vertue" (1565) a miscellany of religious poems, among which was one 'sonnet of fifty stanzas. A curious example is in the "Theatre of Vo-
luptuous Worldlings" (1569) when Spenser's fifteen blank verse translations of Du Bellay are headed "Sonets" and his six of Petrarch done into English sonnet form are headed, "Epigrams."

This laxity appears again in George Turberville's "Epitaphs, Epigrams, Songs and Sonets", where there is no poem in sonnet form. He confirms this ignorance by quoting some quatrains from Googe, and entitling each "Master Googe his Sonet". It continued in "The Forest of Fancy, by H.C." (1579) which contained no sonnets though the title page advertised the contents as "Very pretty Apothegem and pleasant histories both in meter and prose, Songs, Sonets, Epigrams and Epistles". Likewise it is found in Clement Robinson's "Handful of Pleasant Delights" (1584) which professed to include "sonets" but has none.

The first to take this matter in hand and settle the rules of sonneteering was George Gascoigne, who was the first of the long line of English poets who discoursed upon their own art. In 1575 he published "Certayne notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Eduardo Donati". In this clever and sensible short essay on meter, language and form, he says, after enumerating the most common forms of verse, "Then you have Sonets. Some thinke that all Poems (being short) may be called Sonets, as in deede it is a diminutive worde derived of Sonare, but yet I can beste allowe
to call those Sonets whiche are of foureteny lynes, every line conteyning tenne syllables. The firste twelve do ryme in staves of foure lines by crosse metre, and the last twoo ryming togetherr do conclude the whole." As to the proper subject matter he says, "Sonets serve as well in matters of love as of discourse."

The mold of Gascoigne's sonnets carries out his definition, all but two are in the form described. Of the remainder one is a curious variation of the English form, (two quatrains and three couplets alternated), while the other unites an octave rimed abba cdde, to an Italian sestet, e f g e f g.

This latter sonnet was not in Gascoigne's various books of verse which appeared from 1572 onward, but was prefatory verse in a French grammar, published by Claudius Holiband in 1566, and was probably his earliest verse. So the date and form of this sonnet justifies us in stating that Gascoigne, whose acquaintance with Italian language and literature is undoubted, began with some knowledge of the Italian form and deliberately abandoned it for the English.

It is not unlikely that occasional sonnets in regular Italian form appeared in this interregnum between Surrey and Sidney. If so, they probably occurred, as the above mentioned Gascoigne sonnet, prefixed to works of other character. Most books of that time were ushered in with poetical introductions. But the Italian
form in such poems could not have been very prevalent, for, after some search, I have found but one. It is the 'Argument' prefatory to Arthur Brooke's "Rhoneus and Juliet" published 1562. Although it has the common Petrarchian rime scheme, abba abba cdcd cd, yet the subject matter which is simple narrative, falls into three quatrains and a couplet. This book contains two other prefatory sonnets which though in normal English form have each an additional line of four syllables. So they are really sonetti candati.

This brings us to the sonnets of Sir Philip Sidney, for, as before stated, they were certainly written and known within a year or two of 1580. The state of English sonneteering when Sidney began writing, was not, as we have seen, an imposing one. The entire number existing before him would scarcely equal those in the sequence to Stella. Nor was there, to the eye of one versed in Petrarch, any collection complete enough to be considered a true sequence, even the meaning of the word sonnet was but vaguely understood.

Hence the sequence to Laura became naturally the source of authority to Sidney. He was by temperament, as the Apology for Poetry shows, a believer in established forms. He knew Italian as well as did any man of his time and was not unskilled in other literatures.
Besides the one hundred and eight sonnets of the *Astrophel* and *Stella* we have thirty-two others most of which are akin to the sequence in subject matter. A study of his rime-schemes brings to light an important fact concerning Sidney's theory of sonnet structure. Not one of the sonnets of the sequence is in the regular English form, while nineteen of those outside are so composed. This can scarcely have been an accidental difference. It must reveal some deliberate choice. Hence it would seem that Sidney disapproved of native form and purposely excluded such sonnets from the sequence. It might be said that he at one time approved of one form but later abandoned it for another. This is very improbable because of the various degrees of skill shown in the workmanship of different sonnets in the same group. Some of those included in the Stella betray a 'prentice hand. One of his best sonnets is one not in the sequence and is in the regular English form. We must conclude, then, that Sidney as a critic disapproved of the English form which Surrey and Gascoigne had favored, although he sometimes used it, and that in arranging his sequence he cast aside all sonnets which were done in that form. Yet he does not, as might be expected, in discarding the English form turn to the pure Italian. In all of the sonnets except the English it is noticeable that he has a strong tendency toward the Italian rime scheme in the octave. The rule of two rimes for the
first eight lines he obeys. There is a precedent in Petrarch for every octave scheme which he uses either in the Stella or elsewhere save one and that has authority in other Italian writers. This is, of course, leaving his English sonnets out of the discussion. He follows the enclosed type in seventy-seven sonnets and the alternate in twenty-nine.

In the matter of sestet rimes, however, he errs widely. He has only twenty-seven in Italian types. All of the others have the irrepressible final couplet. His commonest scheme is cd cd ee So that form of sonnet which he used the oftenest and which might be named the Sidneian arrangement, has the rime scheme abba abba cd cd ee. It is, as may be seen, a hybrid composed of a Petrarchian octave joined to a sestet which is like the latter six lines of the English form. Sidney was not the inventor of this type for Wyatt used it, but since he used it to so great an extent it may well bear his name.

Not only in the sonnet does Sidney's poetry disclose his study of Italian metrical forms. He wrote three sestine, one of which is double, following the example of Petrarch's 'Mia benigna fortuna'. The Arcadia includes a long pastoral in which the shepherds speak alternately in passages of ten lines each, the whole
being called "A crown of Dizaines". The word crown is most probably taken from the Italian "corona" which has a similar use. He tried the terza rima in another pastoral of the Arcadia, and ottava rima in a long poem in the same volume. He used feminine rimes extensively, noticeably so in the songs of the Stella sequence, and even the difficult adrucciola rimes appear to an unusual extent.

Sidney's ideas concerning the ordering of a sonnet-sequence are somewhat difficult to conjecture. The exclusion of the English formed sonnets seems to point to his recognition of the need of a unity of form in the collection. The general theme, which, like Petrarch's, is the history of a love, is not interrupted by any extraneous matter, thus indicating a unity of subject. So we may conclude that he understood the law of the integrity of the sequence.

None of the other Areopagus poets, except Spenser, experimented with the sonnet form so intelligently as did Sidney.

The only sonnet of Dyer's which we have is in the English form.

Fulke Greville's 'Coelicia', which was published posthumously in 1633, is so much akin to the Arcadia poems that we may suppose
that it was written in the greater part sometime about 1580. It has thirty eight sonnets in English form, one in a variation of the Sidneian types (ababababcdcdeee), and one formed entirely on two rimes except the final couplet. The other poems of this cycle (seventy in number) are sonnets only by courtesy. There are no sestine or other Petrarchian forms.

Harvey's sonnets were occasional ones scattered over a period of at least ten years, and usually appended to letters. They were never upon the popular themes of loves and ladies. They are remarkable chiefly for extraordinary rime-schemes which he devised. Only one custom does he follow, that of the final couplet. He has seven English sonnets. All others are in original arrangements which have no method in their madness. An example is, \(abedefghcijj\).

Spenser, as is well known, originated a sonnet form, which, although used by him almost exclusively, was recognized by other sonneteers scarcely at all. His earliest essay in the sonnet form translations of Petrarch in the "Theatre of Voluptuous Worldlings" (1569), were, as has been noted, done in English form. His next in point of time, a sonnet which was sent in a letter to Harvey 1586, was the first in the Spencerian form, \(ababcbabcdcdeee\), which
is, as may be seen, a variation of the normal English type. The one novelty in it, the closer binding of the quatrains by continuing one rime of each quatrains into the next shows a leaning toward the more closely woven Italian sonnet. He used it for each of the seventeen dedicatory sonnets of the *Faerie Queene* (1590). He did not, however, use this form exclusively after 1586. The numerous translations of du Bellay which were contained in a volume published 1591, were almost all written in the English form. The poet gave rank and authority to his own rime scheme when he used it for the cycle of lovely sonnets entitled *Amoretti*. (These sonnets follow a developing narrative of love more connectedly perhaps than in any other Elizabethan sequence. Critics are not troubling over a possible rearrangement of the Amoretti sonnets. The sequence has no songs nor lyrics of other forms interspersed.

Spenser tried his hand at some other forms which Petrarch had used. There is a *sestina* ("ye wastefull woods") in the August ecolo-gue of the "Shepherds' Calender."

The stanza of the *Epithalamium* and that of the *Prothalamium* are much like the *canzone* stanzas of Petrarch, though neither exactly imitates any one of the Italian. The points of likeness
are, skillful intermingling of varied meters, and approximately similar rime schemes.

The prevalent misapplication of the term sonnet is nowhere so forcibly shown as in Watson's "Hecatombathia" (1582), which is usually considered the first in point of time of the Elizabethan sonnet sequences. The typical form of its poems is one of three stanzas of six pentameter lines, having the rime scheme ababcc. The author frequently alludes to these poems as 'sonnets'. But a striking point in Watson's book is that he knew and used the correct Italian form, though under another name. Among the prefatory poems is one by the author to his book, which though written in the Petrarchian arrangement is entitled not 'sonet' but 'Quatorzain'. Another prefatory poem, a praise of Watson by one G. Bucke, is in the same form and bears the same title. What is more it speaks of Petrarch as the poet who "skald the skies in lofty Quatorzain".

A further confirmation is that Watson's three Latin translations of Petrarch's sonnets in the "Hekatombathia" are quatorzains, and, though unrimed, are printed in the line arrangement used in editions of Petrarch at that time, i.e. the first line of each
quatrains and tercets projecting, thus marking the divisions which the English sonnet did not admit.

Eleven years later Watson published another sequence ("Teares of Fancie," 1593) in which he abandoned both the terminology and the forms of the earlier sequence for the accepted name 'sonnet', and the then common English type.

The "Arte of English Poesie" (1589) ascribed to George Puttenham, refers to the meters of Petrarch's canzoni but does not touch upon the sonnet as a form (ed. Halesworth, II, 72, 73, 105).

Daniel, whose sonnets, it must be remembered, first appeared with the earliest edition of Sidney's "Astrophel and Stella," does not, with one exception, use the Sidneian rime scheme. Aside from this exception and one other which is Petrarchian, all of his sonnets are in the English form. Undoubtedly he played a large part in the perfecting and establishing of the native form. The care with which he adapted the thought to the form is remarkable. The turn from quatrain to quatrain is marked and the couplet is invariably distinct. The connection in thought between sonnet and sonnet is close. It is often emphasized by using the last line of one for the first of the succeeding one. This close connection
is never varied by lyrics. There is one ode appended.

The rimes are very often feminine, a trace of the Italian.

Daniel later explained his theory of the sonnet, somewhat, in his "Apologie for Ryme" (1603).

"And indeede I have wished there was not that multiplicity of Rymes as is used by many in Sonets, which yet wee see in some so happily to succeede, and hath been so far from hindrring their inventions, as it hath begot conceit beyond expectation. x x x

Ryme is no impediment to his conceite but rather gives him wings to mount. Nor is this certaine limit observed is Sonnets any tyrannicall bounding of the conceit, but rather a reducing it in girum, and a just forme neither too long for the shortest project, nor too short for the longest, being but only imploied for a present passion. x x x x

Besides is it not delightful to see much excellently ordered in a smal roome. x x x x Methinks we should not so soone yeeld our consents captive to the authoritie of Antiquitie, unless we saw more reason; all our understandings are not to be built by the square of Greece and Italy. We are children of nature as well as they. x x x x It is not the observing of Trochaicques nor their Iambicques that wilt make our writings ought the wiser."
The next sequence, Constable's "Diana," was almost equally divided into the English rime schemes and those which I have named Sidneian. In the first part of the sequence the Sidneian form is commonest, and in the latter part the English gains predominance, but this is scarcely sufficient ground for asserting that Constable began writing in the one and abandoned it for the other. Of more value is the fact that eight sonnets of the Diana are in Petrarchian form.

This modeling after Petrarchian types is common among Constable's sonnets outside the "Diana," where are twenty more in Italian rime schemes. All of the other outside sonnets -- there are fifty three -- follow the Sidneian form, keeping in every case the enclosed octave.

Unlike Daniel, Constable rarely uses dissyllabic rimes. There are no lyrics in the "Diana."

Barnabe Barnes in his "Parthenope" has the most curiously varied assortment of sonnet forms to be found in any Elizabethan sequence, although the prevalent type is the English. In the first half of the set he shows a fondness for a fifteen line form with this arrangement of rimes, ababcddefefgg, of which he has twenty-six. After the forty sixth sonnet he abandons this for
the regular fourteen line, with English rime scheme. There are thirty seven of these. He follows Petrarch in seven sonnets, and has nine Sidneian and one Spenserian. The remaining two dozen are in hopelessly irregular arrangements, scarcely any two being alike. Examples are, abbaabbcadcdede, 
ababcbcabddbee.

Barnes uses the feminine rime even more than did Daniel.

In one way Barnes' sequence closely resembles the one to Laura. It contains a great many lyric interludes done in the intricate forms of Petrarch's songs. The madrigali, twenty-six in number, sometimes are similar in form to those of Petrarch (who has only four) but more often are like the poems called by the Italian 'ballate, which are longer and of more varied meters than the madrigali.Barnes' five sestine follow exactly the Petrarchian model, but one as tour de force surpasses even Petrarch's double sestina ('Mia benigna fortuna') since it is a complete triple sestina, the same six end words being used for each of the eighteen stanzas. Another of Barnes' sestine is even a more clever piece of word juggling. It is an 'echo' sestina. He is very fond of the 'echo' trick and uses it in other forms, notably 'Canzone 2'.
Each of the three canzone in the "Parthenope", is based upon some one of Petrarch's twenty four canzone forms. Considering the magnitude and complexity of the canzoni structure it seems impossible that Barnes could have written his so in such minutely correct form without closely studying those of Italian forms. The same holds true for the sestine and madrigali. So, in the matter of form at least Barnes must have been the "Petrarchs Scholler" which Churchyard terms him.

In his "Spiritualle Sonnets" (1595), the poet confines himself almost exclusively to the Sidneian form, the few exceptions, including three Petrarchian, one English and some irregular forms.

The sonnets in Lodge's "Phillis", which came in the same year as the "Parthenope", are largely in the normal English mould. The variations are mostly in number of lines, and sometimes in meter. He has "sonnets" of from eight to twenty five lines. Two of these are not sonnets at all but poems in the six-lined stanzas which Watson used. Sonnets 12, 13 and 15 are irregular lyrics. The sonnet sequence is broken by two eclogues and an elegy.

The half hundred sonnets of Fletcher's "Liccia" follow entirely the English type. One sonnet is lengthened by an extra quatrain. There are no interspersed lyrics but six odes, eclogues and ele-
gies are appended. Watson's second sequence, "Teares of Fancie" (1593), and the fourteen sonnets of the "Phoenix Next" follow in the prevalent drift toward the English form. Watson has none in other forms, and the Miscellany sonnets vary very little from it.

Drayton's sonnets to Idea revive Watson's name, "quatorzains" for the form. Although they are strikingly imitative in language of the "Astrophel and Stella," yet the line arrangement is usually the English. There are a number of variations, whose tendency is to repeat one of the rimes of the first or second quatrains in the third or in the couplet, thus, ababcdcdaaebf, or, ababcdcdefedf. The apparent purpose of this is to bind the parts more closely, but since he rarely uses any of these forms more than once, we may question whether or not he was conscious of any design in experimenting with the form.

Like the "Delia" sonnets, the thought of these turns noticably at each quatrains and couplet, but unlike Daniel, Drayton rarely uses feminine rimes.

Drayton wrote some odes in which Idea was named, but they were not placed with the sonnet sequence (see "Poems lyrical and Pastoral").

"Zepheria" has forty poems, all English sonnets or exten-
sions of that form. They assume a new name, each being entitled "Canzon." The distinguishing feature of this sequence is the prevalence of French words. This together with his peculiar accentuation of English words complicates the meter and rimes, almost beyond unraveling. The sequence is without interludes.

Percy's "Coelia" has twenty English sonnets. One, an echo sonnet, has enclosed rimes. The only hint at Italianate form is the madrigal which follows the sonnets upon "Parthenophil." Barnfield's sonnets, appearing early in the next year, number as do Percy's an even score, and are all in English forms. He has two with the rima chiusa. Although J.C. translated from Petrarch, and decorated the margin of his "Alcilia" with Italian proverbs, he could have had very little conception of the sonnet form, since he gives the name to six-lined stanzas of the rime scheme ababcc. Chapman's sonnets, both the set of "Mistress Philosophy" (1595) and the one with the Iliad (1598) were entirely English in form. The Philosophia sonnets were linked in the manner of the Delia sonnets. The sequences of the next year (1596) show the same favor for the English form. Smith's "Chloris," although the author is on self evidence a disciple of Spenser, has only one partial attempt to use the Spenserian scheme. This and a "sonnet" of six couplets
are the only exceptions to the prevailing English type. As in Daniel's "Delia" this sequence has many sonnets linked by the use of the last line of one for first of the next. It includes sonnets only. Griffin's "Fideșa," though it is woven full of phrases from Sidney's Stella, yet has only one sonnet in Sidneian form. He uses three times the most exaggerated form of the sonet-to continue, the riming of a whole sonnet on one word. The remaining sonnets are in English form. The 'Diella' sonnets also are cast in the English form, excepting a very few which have slight variations. The novelty in the 'Diella,' as a sequence, is the introduction of a long poem. Otherwise the 'Diella' is addressed in sonnets only.

The production of sonnet sequences, with the exception of Shakespeare's and those of the four Scotch poets, lapsed after 1596. The occasional sonnets after that date are usually in the accepted English form, though once in a while other schemes were used.

Nicholas Breton's sonnets, which begin with two in the 'Arbor of Amorous Devices' (1597) attributed to him, and include five in 'Melancholike Humours' (1600) and three in 'Souls Harmony' (1602) are all in English form. His 'Passionate Shepherd' (1604) continues the
custom of naming all sorts of lyrics, 'sonets'.

Joshua Sylvester wrote a number of sonnets at various times, most of which are English in form, some being in rima chiusa variation. He has also five Sidneyan sonnets. After his death (1618) there was published a collection of acrostics, anagrams and various lyrics, including a half dozen sonnets, the whole entitled, "Sonnets".

This prevailing preference for the English form finds an exception in the Davison's *Poetical Rhapsody* (1602) where seventeen in that scheme are met by an equal number modeled after Sidney's preferred form, and four in the pure Petrarchian arrangement. These four are by the A.W. who has translations of Petrarch in the miscellany. They do not merely use the Italian rime scheme, but the thought falls into the Italian divisions and there is no tendency toward the Elizabethan finale. The book has also a sestina, which may be by the same A.W. It varies from the regular sestina in having seven lines in each stanza, which disarranges the complicated scheme of rime progression of the true sestina.

Another such exception appears in Florio's Italian-English dictionary, "The World of Words" where are three dedicatory sonnets in the regular Italian arrangement.
The sonnet forms used by the Scotch poets were many. Montgomerie, as has been mentioned, used the Spenserian form largely, but he used the Sidneian almost as much, and did four sonnets in the Petrarchian. Aytoun likewise preferred the Spenserian and as a second choice the Sidneian. His twenty-two sonnets also include, a Petrarchian, an English, and several queer hybrids.

Neither of these two poets made any attempts to use other Italian forms.

Drummond and Alexander experimented not a little with Petrarch's non-sonnet forms.

[Handwritten note: Alexander wrote two correct sestinas. The forms of his four madrigals, although they have no exact precedent in Petrarch, are regularly constructed. The same is true of most of his ten songs. Song IV is like Petrarch's Canzone II. (Verdi panni) except for lack of the seventh line of each stanza. Songs 7 and 9 are very like Canzone XV, 'S'i' l dissi mai'. Three of the songs (5, 8, 19), however, are unlike any canzone in Petrarch's sequence. These poems serve as interludes for the Sonnets, in the manner of the Canzoniere lyrics. The sonnets are English in form, by far the larger part being in the enclosed scheme. Beside these he has a score of Sidneian, two Spenserian, and a few variations.]
Drummond ranged less widely in the non-sonnet measures than did his friend, but within the sonnet his ingenuity was exhaustless. He wrote two sestina and a very large number of madrigals. The peculiarity of his sonnet variations is the combination of rima chiusa and rima alternata in one sonnet, as for instance, abbababacddcee. He nearly always used what I have called the Sidneian, that is the Italian octave of two rimes, followed by a quatrains with two new rimes, and ending in a couplet. The last ingredient Drummond almost never omitted. It is largely in the octave that his ingenuity finds play, examples are, ababbaab, abababba, abbaabab. He sometimes brings a third rime into the octave, as ababacca. He has also not a few on the English basis but varied on the same principle, as ababcddceffegg. In all he has forty different schemes in his one hundred and forty sonnets. He shows no marked preference for any one form.
Chapter IV.

In selecting the material for this chapter I have confined myself almost exclusively to sonnet sequences or such collections of one poet's lyrics as resemble sequences. Stray sonnets which sometimes are of much value in study of sonnet structure are unimportant in this discussion of thought and style where the work is judged more by the mass than by details. It is only when the general sweep of a sonneteer's thought is similar to that of the Canzoniere and his language through more than a few poems is marked by Petrarchian conventions, that the evidence must be accepted as conclusively proving the influence of the Canzoniere upon him.

It is no more than just, for the purposes of this discussion, to assume that each Elizabethan sonneteer expressed a real, not a fictitious emotion, because, since the very nature of the subject may give rise to an appearance of over-estimating the strength of the Petrarchian influence, such an assumption will lessen this seeming exaggeration by crediting to these poets original impulse, and thus placing them on the footing of true poets instead of mere imitative poetasters.

So large a proportion of Wyatt's poems consists of translations and adaptations of the Italian that there remains a comparative few in which to study the effect of his knowledge of Petrarch
upon his treatment of original subjects. The poems of the Canzoniere which he chose to translate were chiefly from the lighter ones, especially those built upon conceits, and such of his sonnets as are not direct translations, are often a development of a conceit embodied in phrase or line of Petrarch. Such for example does, "Vive faville uscian de' duo bei lumi", furnish his;

"The lively sparks that issue from those eyes,
Against which ne vaileth no defence,
Have pierc'd mine heart, and done it none offence,
With quaking pleasure more than once or twice,
Was never man could anything devise,
The sun-beams to turn with so great vehemence
To daze man's sight, as by their bright presence
Dazed am I; much like unto the guise
Of one y-stricken with dint of lightening,
Blinded with the stroke, erring here and there;
So call I for help, I not when ne where,
The pain of my fall patiently bearing:
For after the blaze, as is no wonder,
Of deadly "Nay" hear I the fearful thunder. (Arb. ed. p. 39)

Wyatt's translations are usually very accurate, retaining
the order and the figures of the original but devoid of attempts at the rhythm of the Italian. Such is his version of Sonnet 156 of the Canzoniere.

"Passa la nave mia colma d'obblio
Per aspro mare a mezza notte il verno
Infra Scilla e Cariddi; ed al governo
Siede 'l signor, anzi 'l nemico mio.

A ciascun remo un pensier pronto e rio,
Che la tempesta e 'l fin par ch' abbia a scherno:
La vela rompe un vento umido eterno
Di sospir, di speranze e di desio.

Pioggia di lagrimar, nebbia di sdegni
Bagna e rallenta le gia stanche sarte,
Che son d' error con ignoranza atorto.
Celansi i duo miei dolci usati segni;
Morta fra l' onde e la ragion e l'arte:
Tal ch' incomincio a disperar del porto."

From this Wyatt makes the following,

"My galley charged with forgetfulness,
Through sharp seas in winter nights doth pass
'Tween rock and rock; and eke mine enemy, alas!
That is my lord, steereth with cruelness:"
"cold fire" are identical; the "cor di tigre" has the negation, "her heart is of no tygres kind"; the

"io sento al cor gir fra le vene dolce veneno" (119)
is the "thou art most sweet/sweet poison to my heart"; and "Dolce mia guerrera" to "my dear captainessa;" "la piaga ond'io non guarro mai" is, "the wound which while I live will bleed."

Both have the same curious concetto on the word sweet.

"Dolce ire, dolci adevni e dolci paci,
Dolce mal, dolce affanno e dolce pese,
Dolce parlar e dolcemente inteso,
Or di dolce ora, or pien di dolci faci" (172)

"With so sweete voice, and by sweete Nature so
In sweetest strength, so sweetly skild withall
In all sweete stratagems sweete art can show."

And both use the Provengal artifice of punning on the lady's name. Petrarch in Son. V and in many sonnets on the "Laural"; Sidney in 37 and 24 where he plays on Stella's true name, Rich.

Among other sonnet-subjects found in the Canzoniere and in almost every Elizabethan sonnetteer are, the complaints of restless nights, in all of which in all of which the conventional moan is as in Petrarch,
"La notte, affano: il ciel seren m'e fosco
E duro campo di battaglia il letto.
Il sonno e veremente, qual i oni dice,
Parente della morte." (145)

In the 'Astrophel and Stella' this is embodied in
"Come Sleepe, O Sleepe, the certaine knot of peace."

The 'absence' poems of which the best example in Petrarch is
the canzon "Si e debile filo," and in Sidney sonnets 83, 89, and
91, form another set of similar themes, and so does the likening
of the nightingale's traditional sorrow to his own, which comes in
Petrarch's "Quel rosignuol," and Sidney's 'The nightingale.' And
the question 'Whence came the precious material to form such rare
beauty' which is in Petrarch's 'Onde tolse Amor l'oro e di qual
vena' and in Sidney's sonnet 32,

"Whence hast thou ivorie rubies pearle and golde,
To shew her skin, lips, teeth, and head so well?"

Some ground for the resemblance in sonnet-subjects is given
by the similarity of these poets' love stories. Although Sidney's
did not begin, as did Petrarch's, at first sight, yet the course
of it was much the same. Stella was a married woman, so too was
their beauty was similar and, so far as we can judge, their Laura— if we accept the common story. Both ladies were virtuous and
tried to turn their lovers to nobler courses.
Both men were students of philosophy and both were attached to luxurious courts, so in the poems of each we find conflicts of love with calm reason, and denunciations of the courtier's life. Each made strong attempts to renounce the passion, which he felt was ruining his life, each tried the antidote of absence only to return with increased ardor. Each was of religious temperament and at times wrote sonnets wherein the divine passion subdued the human.

There were several similar incidents which furnished themes for sonnets. The sight of her in a boat (Pet. 189, Sid. 103), her illness (Pet. 24, 151; Sid. 101, 102), her absence from a group of ladies where he expected to find her (Pet. 136, Sid. 106), her tears (Pet. 122, Sid. 100), the sight of her house (Pet. 280, Sid. 185), her singing (Pet. 134, Sid. Song 3), and parting from her (Pet. 13, 98; Sid. 87).

In these the starting point is often the only resemblance between the two, the resulting thoughts being sometimes very unlike.

But in this comparison of histories we may omit the "In Morte" sonnets, for Sidney did not live to celebrate a donna in ciel, so he has practically no touches of spiritualized emotion. Yet it would be wrong to consider his chivalric devotion as on a level with the amorous commonplaces of the earlier Elizabethans.
His reiterated praise of Stella's purity and nobility of spirit, his "loathing of all loose unchastity" are sufficient to indicate a difference.

Sidney's reference to his sonnets and sonneteering are much like Petrarch's. He writes under the command of love and is inspired by the beauty of his mistress, to whom all his fame as a poet is due. He speaks, so he says, straight from the heart. In one important particular he differs; he never considers that his poems will immortalize her.

Since Watson has cited the sources of so much of his Hekatompathia there is little left to say on the subject of his language borrowings. He uses more classical material than even the Arcadia poems possess, but he also is strongly Italianate. The usual cupids, arrows, fires, floods, phoenix, nightingale, water worn marble, fly in flame, storm-tossed ship, occur quite as often in those sonnets for which he gives no source as in those for which he does.

His Hekatompathia is divided in two sections of which the first has no title, but the second has "My Love is past". The first runs entirely on the wedded themes of her cruelty and his torments, expressed in almost every available metaphor; and the
second set extends the same figures to show his exultation on his release. There is so little variety in the separate sonnets that they are scarcely distinguishable. Two are descriptive of the unnamed mistress, but these are translations. There is almost no story indicated and there are no incident sonnets.

Daniels' sonnets are not so full of fantasy as most of the sonneteers. Perhaps the most conventional sonnet of the set is this,

"Those amber locks are those same nets my deere,
Wherewith my libertie thou didst surprize:
Love was the flame, that fired me so neere,
The darte transpierasing were those Christall eyes,
Strong is the net, and fervent is the flame;
Deepe is the wounde, my sighes do well report:
Yet doe I love, adore and praise the same,
That holdes, that burnes, that wounds me in this sort
And list not seeke to breake, to quench, to heale,
The bonde the flame, the wound that festreth so;
By knife, by lyquor, or by salve to deale:
So much I please to perish in my wo,
Yet least long travailes be above my strength
Good Delia lose, quench, heale me now at length".
Other Petrarchian passages are,

"Phoenix like shall make her live anew."

"But yet restore thy fearce and cruell minde
To Hyrcan Tygers and to ruthless Beares,
Yeelde to the Marble thy hard heart againe."

"Now melted with the sunne that hath possest mee."

"When golden haires shall change to silver wyer
And those bright rayes that kindle all this fyre
Shall fail in force."

"The yce that hath congealed her heart."

In some passages he speaks of his mistress in a respectful, even reverential manner, which is more like the mood of Petrarch in the latter of the "In Vita" sonnets — the mood between the reproaches of the earlier and the adoration of the later poems — than other Elizabethans express.

"A modest maide, deckt with the blush of honour,
Whose feet doe treade greene pathes of youth and love,
The wonder of all eyes that looke uppon her:
Sacred on earth, designed a Saint above
Chastitie and Beautie which were deadly foes

Live reconciled friends within her brow:" Sonnet XXIX, on Delia at her mirror, presents the theme of Petrarch's "Il mio avvirsario", and, like it, recalls the story of Narcissus. In Son. XLVIII (None other fame), he praises her native river the Avon, as Petrarch does Laura's Sorga. Son.IX, "If this be love", is on the text of S'amor non e, che dunque e quel ch' i' sento"; Son.XVIII, "Restore thy tresses to the golden ore", is like "Onde tolsè Amor l'oro" in fancying the sources whence materials for this rare creature were taken. Son.XXVI "Whilst by her eyes", mentions 'three yeeres' as the period of his passion, and makes time references elsewhere also as Petrarch does. Son.XLV is an invocation to sleep, and Son.XLVI promises to immortalize her.

In the small compass of Constable's "Diana" there is much Petrarchianism. He has some sonnets which use the same subjects as certain of the Canzoniere, yet they are neither translations nor paraphrases. The saving salt of originality is in them. He writes a sonnet to her hand, inspired by her glove which he has stolen, just as did the lover of Laura. He too mentions the conceits of ivory, wounds, and the like, but he pleases the tastes
of his time by adding the conceit of St Francis martyred by arrows -- he is St Francis, his wounds are caused by her 'Sweet hand; the sweet yet cruel bowe thou art

From whence at me five ivory arrowes flie.'

Similar cases are the sonnets to her veil. Other Canzoniere expressions are used but in moderation,

"Oh that the water of mine eye had might

To quench the flames that from thine eye doth come"

So too, she is the sun whose absence makes his night. The golden net of her hair, the bird and the fowler are others. Among some appended sonnets is one in praise of her voice and another containing the conceit of the phoenix.

There is also a distinct Sidneian strain shown both in single lines as 'Your lips in scarlet clad my judges be' which is like Sidney's 'Those scarlet judges', and in that peculiar elasticity of spirit, which leaps swiftly from pathos to gayety, and from courtesy to despair.

In the 'Parthenope and Parthenophil' of Barnes there is a fluent richness which is adorned rather than impeded by plentiful conceits which the poet invents lavishly and borrows in like manner. Mythology is one fruitful source, and the Canzoniere is only less so. He delights in figures of light, warmth, and color.
His mistress is often the blazing sun or the flame wherein his desires fly, and his love is fire in which he, a salamander, lives. Her eyes are stars, and all manner of flowers and jewels are drawn into the portrayal of her beauty. One passage on this last subject strongly recalls the lines from Petrarch's Canzon "Tacer non posser", quoted above in the account of Sidney's similes. In Barnes' poem the building is a fort whose,

"Ivory walls cannot endure his dart

That turret, framed with heaven's rare art

Imured with whitest porphyry, and inset

With roses checking Natures pride of ruby:

Those two true diamonds which their windows fret

Arched with pure gold yet mourn in sable shade". (Madrigal 10)

Another Petrarchian simile for her beauty is the "Medusa che facea marmo diventar la gente", which Barnes uses for Son.

Parthenope too, is one of the tiger-hearted, marble-breasted sisterhood. But it is noticeable that the Phoenix figure is omitted. The customary fires and floods are plenteous in this sequence, as are also the restless nights, the chains and prisons. He discusses his sonnets and promises her "The beauty shall persever in my verse". He, too, is inspired by her glove, writes on her
illness, has a vision of her in a dream, describes the manner in which Cupid shot him, and reviews the pleasant spring, parching summer and barren winter of his love, but aside from these, episodic or narrative matter is rarely found in these sonnets, hence there is little story to read. An exception to this is in the first nine sonnets which seem to indicate an earlier affection for 'light Laya'.

Yet the general tone of Barnes' sequence is scarcely like that of the Canzoniere, and the difference seems to lie in the lack of intellectuality. He is all emotion, all glow. "A kind of intoxication of the eternal-feminine was upon him", and although his work has much of poetic power and beauty, it is lacking in that final element of spiritual discernment which is found in the poems of Petrarch.

There is very little of the struggle between Reason and Desire, even of the conventional sort, and none of the religious sentiment. Parthenope's charm is never other than a material one.

The wind of sighs and river of tears are characterizing features of Lodge's sonnets to Phillis, but the sequence is by no means lugubrious, for these and many other absurdities are carried with a pretty air of youthfulness, and a pensive delicacy which
is a contrast to the rich ardor of Barnes': The flames are not so frequent as the floods, though the Phoenix, the salamander, the martyr, appear in their proper element, and the poet melts like snow before her sun. Another figure is the wounded hart which Petrarch has, "qual cervo perito di saetta Col ferro avvenato dentr 'al fianco fugge'. (174).

There is no hint of a story beyond Phillis' disdain of his verses. Her beauty is of the conventional golden haired, rose-cheeked type, but sketched with a freshness and an April grace. (\(x\)) There is one sonnet on the storm-tossed vessel which is closely in the style of "Passa la nave", of the Canzoniere; this and a sonnet on her illness are the only ones on especially Petrarchian themes. It is noticable that Cupid is not very prominent.

The sequence has so much Arcadian daintiness that it would be impossible to consider it very seriously and speak of its lack of strong emotion or deep thought.

Fletcher's "Licia" is probably the most conventional, both in language and in matter, of any of the Elizabethan sequences. There is scarcely a figure of those before mentioned, as belonging to the general Petrarchian stock, which does not occur in this and most of them are used again and again. The conceits centering
around Cupid are especially favored. An example of the frequency with which he uses the language of the Canzoniere is,

"Hard are the rockes, the marble and the steele
The auncient oake, with wind and weather tost,
But you my love, farre harder doe I feele,
Then flinte, or these, or is the winters frost.
My teares too weake, your heart they cannot move,
My sighes that rocke, like wind it cannot rent,
Too Tyger-like you sweare you cannot love;
But teares, and sighes, you fruitlesse back have sent.
The frost too hard, not melted with my flame,
I cynders am, and yet you feele no heat:
Surpasse not these (sweet love) for varie shame
But let my teares, my vowes, my sighes entreat
Then shall I say as I by triall finde:
These all are hard, but you (my love) are kind". (/III)

His themes are the usual ones, complaints, pleadings, and the like, including some which are first found in Sidney, such as the sun refusing to burn her face, a stolen kiss. Licia is another of the ladies whose beauty resembles Laura's, but there is nothing new or striking in the poet's manner of speaking about her.
The Petrarchian influence is very marked in the language of
Drayton's "Ideas" (1627), as is witnessed by such lines as the following,

"Those reflecting sun-beames of thy beauty."

"In the whole world is but one Phoenix found
A Phoenix thou, this Phoenix then alone."

"Load stone of desire."

"The glorious sunne went blushing to his bed when my soul's sunne"}

"Those teares, which quench my hope, still kindle my desire
Those sighes which coole my heart are coles unto my love,
Disdayne, ice to my life is to my soule a fire."

"My poor soule, the barke of sorrow, lyes
Left to the mercy of the waves and winde."

"Those darting eyes,
Whilst from their rayes by Cupids skilful hand
Into (my) hart the piercing arrow flyes."

"So, too, in the sonnet themes which are the usual complaints
and praises. One noticable subject however is the celebrating
of the river A'kor, which flowed through his Mistress's native
country, a subject which at once recalls Petrarch's praises of the Sorga, especially the one where he names over various famous rivers,

"Non Tesin, Po, Varo, Arno, Adige e Tebro,
Bufrate, Tigre, Nilo, Ermo, Indo e Gange,
Tana, Istro, Aldeo, Garonne e 'l mar che frange Rodano, Ibero, Ren, Sena, Abbia Era, Ebro." (116)

Drayton's sonnet is,

"Our floods-Queene, Thames, for shyps and swans is crowned,
And stately Severne for her shores is praised,
The christall Trent for foords and fishe renowned
And Avons fame to Albyons Clives is raysed
carlegion Chester vaunts her holy Dee,
Yorke many wonders of her Ouse can tell,
The Peake her Dove whose bancks so fertill bee,
And Kent will say her Medway doth excell
Cotwoold commends her Isis and her Tame,
Our Northern borders boast of Tweeds faire flood
Our Western parts extoll theyr Wilys fame
And old Legea brags of Danish blood
Ardens sweet Ankor let thy glory bee
That fayre Idea shee doth live by thee."
He has, however, very little definite picturing of his "divine Idea", but enough to show her of the usual type. His sonnets he views in the customary light, as inspired by her and at the same time immortalizing her. One Petrarchian theme he uses is the effect of his unhappy love on his appearance, "The ugly face of my deformed cares,
With withered brows, all wrinckled with dispaires
That for my mis-spent youth the tears fel from my eyes."

The peculiar jargon of the "Zepheria" has little that recalls the limpid lines of the Canzoniere, yet under his Muse's "hyperbolized trajectories" as the author calls them, one discerns that the theme is the usual one of love.

One sonnet portraying his mistress somewhat resembles the passage quoted from Petrarch's Canzon "Tacer non posse".

"The golden seeling of thy brows rich frame
Designes the proud pomp of thy faces architure:
Crystall transparant casements to the same,
Are thine eyes sunne, which doe the world depure,
Whose silverie canopie, gold-wier fringes:
Thy brow the bowling place for Cupids eye,
Love's true-love knots, and lily-lozenges,
Thy cheekes, depaynten in an immortall dye." (Campion.)

But the usual figures are conspicuous by their absence and their place is filled by law terms, French words and some pastoral pictures. The general tone is less woeful than usual. He speaks often of his sonnets and promises her immortality through them, and he also devotes much space to praising her.

Percy’s 'Coelia' in its brief space scarcely proves tendencies of any kind. Still, he does not diverge from the current of the time, for he writes upon the usual theme of love, bewails her cruelty, praises her beauty, asserts her constancy, and to do this he employs Cupid and his arrows, floods, fires, stormy seas, rocky hearts and the like. His most Petrarchian sonnet is where he apostrophizes that

"Happy hour and yet unhappy hour!
When first by chance I had my Goddess viewed
...For gazing firm without suspicion
Love, cooped behind the chariot of her eye,
Justly to school my bold presumption
Against my heart did let an arrow fly." (7)

Barnfield’s sonnets although not more numerous than Percy’s, and though addressed to a 'master mistress,' have more of the Canzoniere phrases. "Two starres there are in one fair firmament." (47)
"When my sun is absent from my sight
How can it chuse with me but be
dark night;" (2) "Goldentresses wav'd with aire"; the "pure ivorie white,"
cheeke the lillie and carnation"; "teeth pure pearle"; and similar com-
monplaces of the sonneteering language are not rare. Some talk about
Reason and Vertue and Beauty (personified) a sonnet in praise of his
river the Thames; and another "glove sonnet," strengthen the semblance
of Petrarchianism.

Although Barnfield, as did Shakespeare afterwards, addresses his s
sonnets to a lady, yet the tone is different, being principally hyper-
bolical admiration, quite unqualified with tender friendship.

Although the little poems of the Alcilia are not sonnets in form,
their language is exceedingly Petrarchian. Scarcely one of the expres-
sions which have been mentioned hitherto in this chapter but appears in
its verses. The account of Cupid's first shot at the poet is almost
exactly as it is in sonnets 1 and 2 of the Canzoniere, even to the
"fethered dart, conveyed by mine eie unto my hart." ("aperta la via per
gli occhi al core."

Similarly close is stanza II which presents the ship simile, "Love
steers the boat, each troubled thought an oare each sigh a wind" this
being almost an exact translation of "Al governo sieede 'l signor,
a ciascun remo un pensier pronto e rio, . . . un verilo unido eterno
di sospir." (sc)

Stanza XXXII "The painfull Ploughman" is nearly akin to the sec-
ond stanza of "Nella stagion", when he complains that night brings rest to all but himself. Many stanzas in the first of the two parts of this poem contain passages with Petrarchian sentiments. In the second part, however, these are not so common because that takes up Watson's theme of "My love is past", a subject on which the Canzoniere has little. The penultimate stanza of this second section uses the "Quanto piace al mondo e breve sogno", of Son.1, and the next stanza begins in the Petrarchian manner, "The sunne hath twice his annuall course performed Since first unhappie I began to love".

Although the first part has so many Canzoniere subjects, it has only one stanza describing Alcilia and that not very definite beyond the "eies like starres bright-shining, cleere and pure"

Another peculiarity in this sequence which has precedent in the Canzoniere is the citation of proverbs, especially shown in the long poem, "Love and I". The other long poem of the book is, as has been noted before, a paraphrase of Petrarch's Canzon.

The pastoral manner is noticeable again in Smith's Chloris" but the more Petrarchian conventions of contemporary sequences are not lacking, especially those which embody "woeful wailings". The nightingale, the Phoenix, and the ship furnish the conceits for
three sonnets, another catalogs the lily and rose, golden hair
and star-like eyes. He bemoans his sleepless nights, and pallid
face, sheds 'whole showers' of tears, makes the 'wasteful woods'
echo with his cries, and assures her that he will continue faith-
ful when 'hoary gray shall die thy yellow heares', but she al-
though a 'glorious sunne', is 'tiger like' and stonie-hearted
unto the end. There is no story, no incident except a dream, and
the nature allusions are full of pathetic fallacy.

The master of Griffin in his Fidessa was not so much Petrarch
as Sidney, from whom he freely transplants phrases and lines, as
for instance one sonnet, the XX, borrows from the LXII to Stella,
'She loves she saith but with a love not blind', 'new coined love
and 'Sweet, love me less that you may love me more'.

The general style is Sidneian, particularly so in the fre-
quently personification and in the easy manner. Many of the con-
tventional similes are referred to rather than used, as

'Compare me to the child that plays with fire
Or to the fly that dieth in the flame.' 

The sonnet which enumerates Fidessa's charms proves her
another of the usual type. So, too, his emotion runs in the cus-
tomary channel of woe, unrelieved by any novel happenings. He was
inspired to write a sonnet on Sleep, one on a dream of her, another
on a sight of her at her window. Beyond these, incidents are
lacking.

The remaining group of English sonnets before Shakespeares,
the "Diella," is one more of the conventional. The opening sonnet
imitates the style which continues through the book.

"When first the feather'd God did strike my hart,
with fatall and ymedicable wound,
Leaving behind the head of his fell dart,
my bloodless body fell unto the ground;
And, when with shame I reinforc'd my might,
boldly to gaze on her so heavenly face,
Huge flames of fire she darted from her light,
which since have scorcht me in most pitious case,
To quench which heate, an Ocean of teares
have gushed out from forth my red-swolne eyes,
But deep-fetch'd sighes this raging flame upreares,
and blowes the sparkes up to the purple skies.
Whereat, the Gods afraid that heaven should burne
Intreated Love that I for e're might mournen".

Cupid the warrior occupies Son.VII; the contrast of spring-
time with the lovers "winter of discontent" is the theme of X; the
tongue dumb in her presence begins XIII; the impossible events
that will happen in nature, as ocean fish inhabiting mountain tops
before he ceases to love, furnish Son.XIV; a dream of her, XIX
and XXIVi; the ship in a storm, XXVIII. Two or three sonnets
paint Diella's portrait with many of the usual metaphors. There
is no story unless the epilog sonnet, after the inserted narrative
poem of Dom Diego, hints at one when in it the poet says farewell to love and lady and avows his intention of leaving his native land.

Although the greater part of Montgomerie's love poetry is in his miscellaneous poems, outside of his sonnets, there are in both sections many passages that recall the *Canzoniere*. His sonnet (xxxvi) "Fane wald I speir what spreit doth me inspyre", asks the question of Petrarch's "S'amor non e". The usual conventions of *Canzoniere* language are shown in such passages as the following.

"Bright amorous ee where Love in ambush lyes
Cleir crystal tear distilde at our depairt
x x x ivory hand x x x inchanting voce
I challenge you x x
In Resones court to suffer ane assyse". (xxxviii)

"Thyne ee the glasse whare I beheld my haurt
. . . Thyne ee consumes me lyk a flamming fyre
Myn ee most lyk a flood of teirs do run
Oh that the water, in myne ee begun
Micht quench the burning fornace of desyre
Or the fyre els kindlit by thyn ey
The flowing teirs of sorrou micht mak dry". (xl)
"Blind Love if ever than made bitter sweet
O yet dissolvit a frostie hairt with heet". (Miscell. TX)

The phoenix, the nightingale, the salamander and Medusa appear in the usual manner. Cupid and "Reson" are not wanting.

There is a very pretty picture of the lady gathering flowers

"Of lilies whyt and violets
A garland properly she plets
To set upon hir heid". (Miscell. XTX)

The arrows "with poysoned point" are mentioned. There is a sonnet which plays on the letters of her name. Another which begins "So pen and paper publish my complaint", is in the manner of Petrarch's "Ite rime dolente" (2&7).

In Alexander's "Aurora," we find the Phoenix, the dying swan, the Medusa, two starres, sweet poisen in the veins, love flames from her eyes, the marble heart, (Song II) "thi starrie eyes. x x golden lockes, rosie lippes x x naked snows;" amidst floods doth foster fires", "sunne", "icy breast", Cupid's darts in quivers of her eyes; and many fires and floods. Among his sonnet themes are an introductory apology for his folly; her beauty is greater than that which Greek artists immortalized; his speech fails in her presence; he is a mirror wherein she is reflected; she scorns his songs; his thoughts war in his breast; his state is like the
"waving sea"; he is a storm of tears and sighs; he flees to woods,
he is robbed of repose, he is discoloured, bloodless and grown pale; he praises her voice; he is shot by Cupid at first sight; he speaks of her mirror; she appears in dreams; she loves him but may not wed; he admires her vertur and resolves not to com-plain; he calls on "cleare Po" to pity him; the fish shall feed on the mountains before he ceases to love; he is melted before her eyes as snow before the sun, he laments that he "spends the spring-time of mine age in vain". He has a full description of her beauty in Song VIII and elsewhere speaks of her "warne snows", curled locks, nets of gold and "tyger-heart". The "bitter sweets" and "sugered sowres" occur in Song X. In one sonnet he is suffering martyrdom, in Elegy III he is lost in a labyrinth. He has an echo sonnet and two dialog sonnets. The pathetic fallacy appears often, Sonnet LXVIII which begins,

"I hope, I feare, resolved and yet I doubt
I'm cold as yce and yet Iburne as fire".
is a close paraphrase of Petrarch's "Pace non trovo".

This sequence is an unusually complete one; the thought progresses from admiration of her virtue and good influence to suspicions and conviction of her falsity, and ends in disgust of his
folly.

Drummond's sequence is the only one among those of Elizabethan sonneteers which resembles the Canzoniere in having sonnets written after the death of the poet's beloved mistress. This together with the undoubted reality of the emotion expressed in them gives a general similarity to the Petrarchian sequence. On the other hand there are certain facts in the history of Drummond's love which make the early sonnets unlike those of the In Vita section of the Canzoniere. The duration of it was brief, his suit was successful, hence there was comparatively little opportunity for long drawn discontent. The earlier sonnets seem to have been inspired by the "Astrophel and Stella." An example will show the closeness of the manner to that of Sidney. In the second sonnet, "I know that all beneath the moon decays" Drummond states various instances of the brevity of joy but in the final couplet breaks out "This all can not me move, But that, O me! I both must write and love." The sonnet parallels Sidney's "It is most true" in which he makes assertion after assertion of the rights of reason over passion but ends, "True and yet true - that I must Stella love."

Many of the themes of Drummond's sonnets are conventional ones. Such are those of the sonnets of the nightingale, to sleep,
to the moon, the account of his restless nights, the description of the beginning of his passion, the address to her native river. He wrote a sonnet in which he compared the joyous spring-time to his unhappy lot; another describing her in a boat; one addressed to her window; one on the conflict of Reason and Love; one in praise of her eyes; one on coming to her accustomed place and finding her absent. He says that he has traveled far but her face is always before him; that he is a ship tossed in a stormy sea; that at her death all beauty and joy lamented; that her beauty which has perished was the greatest ever seen; that she was sent to gladden the earth; that he cares not for Nature's grandeur since she is dead; that returning spring brings him no joy since it does not bring her back again. He vows to devote his purified love to God; and he has a vision of her in which she tells him not to grieve.

Among the many conventional figures which he uses are: "Mine eyes dissolve your Globes in brinie streams;" her eyes "two burning Planets glancing flasht flames of love;" "the woefull Shipwrack of my youth;" "now burn I through Desire, now doe I freeze;" the "bittersweets of love;" the "shining lights which wrought my woe;" and "like the taper-flie there burne my wings." He describes the lady as possessing "curled waves of gold;" eyes that
are "saphires" and also are "twinne two lampes in Beauties Skies;" a white hand; and several times he speaks of her "temples snow" or "living snow". She too has a lovely voice, her hair is Cupid's net, she is a phoenix, and is also the sun. The most concentrated description of her is,

"Pearle, ivory, corrall Diamond, Sunnes gold,

Teeth, Necke, Lips, Hart, Eyes, Haire are to behold".

A few other conventionalities are his "wounds", the "bit and reins", "tears his drink", his "over-crowded" face, and his "fast-shut prison". One of the most striking characteristics of Drummond's poems is the great amount of nature described for its own sake. He is not devoid of the pathetic fallacy but its occurrence is comparatively rare.
Fayning with mirth most inwardly with mones,  
Hard by my helpe, unto my health not nye,  
Mids of the calme my ship on rocke it rones,  
I serve unbound, fast fettered yet I lye.  
Instede of milke that fede on marble stones  
My most well is that I do espye:  
That workes my ioyes and sorrows both at ones,  
In contrairs standeth all my losse and gaine,  
And lo the giltlesse causeth all my paine*. (act v. 260)  

Other ways in which this woful state is expressed are,  
"The bitter teares, the scalding sighs, the burning hot desira".  
"I saw the yeres that I had spent, the losse of all my gaine  
And how the sport of youthful playes my foly did retayne". (act v. 138)  

"The cuppe of bitter sweet". (act v. 137)  
"Lyke as the birds for foode doth flye and lighteth in the snare"(act v. 157)  

"I burne and am a colde  
I freze amids the fire* (act v. 160)  

"The smoky sighes the bitter teares". (act v. 175)  

The simile of the horse and rider occupies all of the poem,  
"Lyke as the brake within the riders hand". Another poem "Walking
Fountain of English Fiction done out of Italian into English, in which he has four nine sonnets, which appear to be translations of poems in the original.

John Florio, "an English stock but an Italian plant", published in 1578 his "First Fruits," an Italian-English dictionary and grammar, and several years later (1591) he added a supplementary volume entitled "Second Fruits" which was principally a collection of Italian proverbs. Among the poems prefixed to first volume is one sonnet written in Italian by I.P.: The author's preface describes the times,— "Sir, in this stirring time and pregnant prime of invention when everie bramble is fruitfull, when everie mol-hill hath cast off the winter's mourning garment and everie man is busily woörking to feede his own fancies x x x x

Some more active gallants made of finer molde, by devising how to win their Mistreses favours, with seglogues, songs, and sonnets, in pitifull verse or miserable prose and most for a fashion. Is not love then a wagg that makes men so wanton? yet love is pretie thing to give unto my Ladie."

He quotes Petrarch's 'Trionfi," a line in the preface and 15 lines (from Chastitje) on pp 197-199, with a translation in the terzarima.

The earliest sonnets of George Chapman were the half-score entitled "A Coronet for his Mistress Philosophie" printed with
other poems in 1595. As the title indicates they are an attempt to devote the sonnet form to a theme more dignified than praises of love and beauty. In the same year a fine sonnet by Chapman was prefixed to a translation of the Italian Nenna's work on 'Nobility'.

In 1598 he put forth twenty-two others attached to his translation of the Iliad, each addressed to some noble person. In 1612 he translated 'Petrarch's Seven Penitential Psalms'.

Sir Walter Raleigh wrote but one sonnet that has come down to us, the exquisite one prefixed to 'Faery Queene',

"Methought I saw the grave where Laura lay
Within that Temple where the vestall flame
Was wont to burne; and passing by that way
To see that buried dust of living fame,
Whose tumbe faire love, and fairer vertue kept,
All suddenly I saw the Faery Queene:
At whose approch the soule of Petrarke wept,
And from thence forth those graces were not seene;
For they this Queene attended, in whose steed
Oblivion laid him down on Lauras herse.
Hereat the hardest stones were seene to bleed
And grones of buried ghostes the hevens did perse: