Critics are fully well agreed that the sonnet had its birth in Italy in the 13th century. There are some, especially among Frenchmen, who claim that the sonnet is a native of Florence. Formerly this may be, it is certain that this form of versification achieved its greatest success in Italy and was brought to perfection by the genius of Petrarch. About the reign of Henry III, Italian literature exerted a very powerful influence over the literature of England. The Petrarchan sonnet could not fail of catching the fancy of his countrymen and the gentle cadence of its music and metre began to win it. Since that time every world possesses
of the true Greek fire has had peculiar fondness for the sonnet.

As to the form of the sonnet, they are subdivided variously. The Petrarchan sonnet consists of the octave with two rhymes: the first, 4th, 5th, and 8th lines ending with one sound, and the end, 3rd, 6th, and 7th with another. The rhyme arrangement of the sestet is variable. The Shakespearean sonnet consists of three quatrains closed by a couplet. Hence it will be seen in the Shakespearean sonnet seven rhymes are used.

The Miltonic sonnet differs from the sonnet of Petrarch not in its rhythmic structure but in the thought arrangement. Besides these generally recognized forms
There are many variations which, more or less, pleasing effect.
Sore is the supreme thing. A bonnet, though only available or passionate feeling finds in it the answer from a fitting expression.
This may at first thought appear paradoxical. There is by most people recognized as a purely artificial form and relates more to the spirit of each individual as an expression of any prescribed form.
But a critic suggests that the very fact that the answer is a recognized structure has drawn some of the most passionate poets in the world to it as the medium of their sincerest utterances.
Without being an empty artificial as the
Rondace, the sonnet is yet an artifice in structure and so universally known and recognized as articles. "That he in jest affordeth and reality of the jest emotion may to a certain degree yield, and the jest can whisper as from behind a mask these deepest secrets of the heart which could them in only fine expression in purely dramatic form?"

In the Petrarchan sonnet the actor is given to the statement of some general truths or general reflections. In the sonnet the poet turns upon himself and his thought is more personal. In the Shakespearean sonnet the mind is held in suspense until the secret at the end is reached.
In the Petrarchan sonnet as before indicated the thought is not broken at the end of the octave but continues on a gradually ascending flame until the climax is reached at the end.

As to form the sonnet from Ryall is irregular - it differs from the Petrarchan form in having three stanzas in the octave. Instead of the 6th & 7th lines ending with the same sound as the 3rd end 4th a new rhyme is introduced. The whole thing seemed to me forced and unmusical.

Petrarch's later sonets from Surry preserve the Shakespearean form. They are to me musical, acceptable and pleasing.