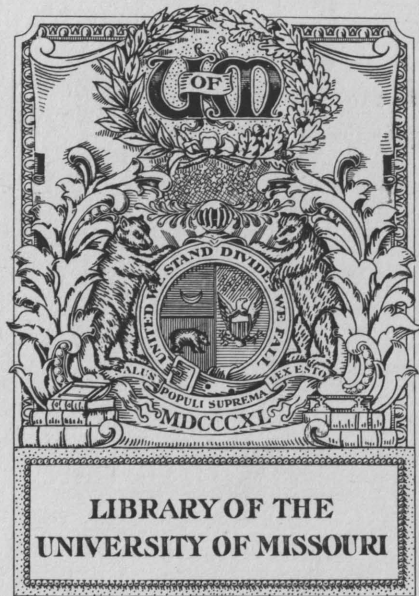


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THE ENGLISH SONNET FROM WYATT TO MILTON.



A Thesis Submitted to the Graduate Committee of
the University of Missouri in Partial Fulfillment of
the Requirements for the Degree of Master of Arts.

By

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INTRODUCTION.

In 1557 there was published in London a little volume hardly known to students of English Literature by the name it then bore, but familiarly known from the name of the publisher as Tottel's Miscellany. This book was a new scion on English soil transplanted from Italian stock. Such miscellaneous collections of verse had thriven in Italy; and with Tottel's venture as a forerunner they were to become common in England. Just so, one of the forms of poetry which this volume contained was borrowed from the Italian, and examples of it in English were here for the first time given forth in print; and these, too, were, after a lapse of a quarter of a century, to become the harbingers of a great host of their kind. This poetical form was the sonnet, -- translated from the Italian of Petrarch by Sir Thomas Wyatt, purified by the Earl of Surrey, exalted and made popular by Sidney, experimented with and sometimes tortured by more than a dozen of his contemporaries and followers, and filled with a greater power than it had ever yet known by Shakespeare, after whom it suffered a relapse and decay through the hands of Donne, Drummond, and Herbert, until revived and transformed by the glorious touch of Milton. Since Milton's time the sonnet has remained pretty much the

same; and has been the medium for the expression of noble feelings for some of our greatest poets.

The period from Wyatt to Milton, and especially the last decade of the sixteenth century, was a period of adaptation and much experimentation. The merest bungler in verse as well as the greatest poet wrote his quota of sonnets. At times they simply translated the Italians or their earlier followers the French; again they wrote new sonnets but followed the Italian models in matter or in form or in both; and again even struck out boldly for themselves with their own thoughts, or with an untried form.

It is not the aim of this paper to show how much the English sonnet has been influenced by the Italian. The question will be referred to at times, but always it will be a rehashing of old views, not an opinion based on knowledge of the Italian sonnet at first-hand. My aim is rather to study the English sequences themselves down to the time of John Milton with respect to their subject-matter, their rhyme and form, and the principal characteristics of style that are found running through them; and the relation in these respects of one sequence to another in so far as I have been able to detect such relations. For this work the study shall be divided into three parts.

CHAPTER I.

Subject-Matter and General Character.

As to the subject-matter the sonnets of this period are easily classified in three groups— love sonnets, complimentary sonnets, and religious sonnets. Of these three kinds the first includes by far the greatest number. There are, I think, two reasons for this. It is not that the sonnet form is any better suited to love themes than to others. The noble sonnets of Milton and Wordsworth disprove any such idea. It is primarily because the love sonnet was their model. The passion of the poet for his mistress had been the inspiration and content of the Italian sonnet. The time when the English took up this model is the second reason to be assigned. The Elizabethan epoch was very favorable to the introduction of such poetry. It was in accordance with the sentiment of Elizabeth's court; and the courtiers were, for the most part, the poets of this epoch. The longing of the sonneteer for an expression of love from his fair one had a living counterpart in the aspirations of many of these courtiers towards the Queen herself. The Italian models introduced in the time of Henry VIII. had to await the gayer time of Elizabeth to become a favorite form.

Though love is generally the theme of the sonneteer,

it is not always easy to decide whether he is singing a real passion. This is a question over which there has been more contention than over any other connected with the Elizabethan sonnet. Is Sidney describing a real heart experience? Has Shakespeare's feeling for the noble youth as expressed in his sonnets any foundation in fact; and if so, who is the object of the passion? Writers on the subject have dwelt on these questions to the neglect of everything else. Yet after all that has been said, there is still diversity of opinion; and so long as such a state exists there is room for new views, which I hope I have in a few instances at least. I shall attempt, therefore, to classify the sequences as to feignedness or reality, basing my judgment in most cases on the content.

Some critics try to make it appear that none of these sonnet series are in any way autobiographical. Mr. Sidney Lee, for instance, believes that they are wholly conventional, all of them; and for every writer finds one or more Italian or French masters whom he is closely imitating.(1) On the other hand, Mrs. Crow tries to establish almost every series on fact, no matter how conventional the handling.(2) Both of these critics can not possibly be entirely right; yet

(1) Lee; Life of Shakespeare, 427-441.

(2) Crow; Sonnet Cycles; Introductions to the various cycles.

both may be partly right. Conventionality and reality may not be entirely incompatible. If they are, then no poetry can express a real emotion. All the sonnets are conventional; and most of them are merely poetic exercises done because it was the fashion of the day. On the other hand, the majority of critics are agreed that some of them tell a real experience. We shall again take up the largest class first.

Sir Thomas Wyatt died in 1552, but his sonnets were not published until 1557 when they were included with Surrey's in the volume of which I have spoken before. It contained twenty sonnets by Wyatt, to which Dr. Nott afterward added eleven gathered from manuscript sources.(1) These sonnets do not form a sequence at all; but are merely imitations of the Italian conceits. Mr. Lee points out that ten are direct translations from Petrarch.(2) Most of them are worthless except that they are the first. There is, however, one of power and beauty,--

"My galley charged with forgetfulness
Through sharp seas, in winter nights, doth pass
'Tween rock and rock."

This same volume contains sixteen sonnets by Surrey. His are far more ~~rhymical~~ ^{rhythmic} and free than those of his predecessor. He has in his list five sonnets which do not

- (1) See Wyatt in Dictionary of National Biography.
(2) Ibid.

belong to the love theme; three of these are in praise of Wyatt, one in praise of a friend Clere, and the fifth has for its title Of Sardanapalus's Dishonorable Life and Miserable Death, a theme which hardly lent itself to the sonnet form, at least in his hands.

It was twenty-five years after Tottel's Miscellany that a second book of sonnets appeared. This was Thomas Watson's Hekatompathia(1) published in 1582. These are perhaps the most baldly conventional of any in the whole period. The poet himself, or some friend who knew all the plan of procedure of the poet, has prefixed to each sonnet a prose commentary explaining its meaning, telling from what writers he borrowed the ideas and conceits. He is evidently a great scholar. Many of those to whom he refers are unknown to modern scholars. They include Greek, Latin, Italian, and French writers. Petrarch (six times), Ronsard (four times), Strozza (four times), and Seraphine (twelve times) are oftenest referred to. The whole numbers one hundred poems; hence he calls it The Passionate Centurie of Love. But there is very little passion in it. For the most part they are merely poetical displays of his learning. They abound in mythological and classical allusions. No. 18 must have been in Sidney's mind when he wrote No. 6 of Astrophel and

(1) Arber; English Reprints, IX.

Stella. Watson's runs,--

"Love is a sour delight; a sugared grief;
 A living death; an everdying life;
 A breach of Reason's law; a secret thief;
 A sea of tears; an everlasting strife;
 A bait for fools: a scourge of noble wits;
 A deadly wound; a shot which ever hits;
 Love is a blinded god; an angry boy;
 A labyrinth of doubts; an idle lust;
 A slave to Beauty's will; a witless toy;
 A ravening bird; a tyrant most unjust;
 A burning heat; a cold; a flattering foe;
 A private hell; a very world of woe."

No. 20, l 12. "As though our souls had joined by joining lips,"-- reminds one of Donne or Browning. Some of his single lines are prettier than the sonnet as a whole. Example, No. 91, ll. 3 & 15--

"Your Boatman never whistles merry note."

"Then hang your throughwet garments on the wall."

In 1593 was published a second series of sonnets by Watson entitled Tears of Fancie. (1) He does not in these acknowledge his indebtedness; but they are just as unreal as the others and were written because his first series had found some favor. These, however, are quite different from the first. They are narrative and do not

(1) Arber; English Reprints, IX.

so abound in learned allusions. The narrative element is especially marked in Nos. 1-7, where there is a departure from the usual theme. He tells how he resisted love for awhile. Echo sonnets are common with the Elizabethans. Watson has one in No. 29. It is interesting to note whence the echo comes,-- from a fountain which he has formed with his tears, No. 28. He has a trick of saying the same thing over again by rearranging the words. In this way he fills out the meter when he lacks matter,-- compare Nos. 25, 30, and 37.

Daniel's Delia, (1) the first authorized edition of which was issued in 1592, has more of the marks of a real passion than those series just described. Attempts have been made to identify the lady presented here under the name of Delia. Some think it is the Countess of Pembroke. (2) Another believes it is some unknown love of his youth. (3) This is because he so frequently refers to his youthful error which has caused him all his pain,-- compare No. 3, line 9; 5 line 1; 51 line 6; 52 line 13. But another line shows that he holds himself still in his youth,-- No. 24 lines 5 and 6:

"I sacrifice my youth and blooming years

At her proud feet, and she respects not it."

(1) Crow; Sonnet Cycles, II.

(2) Erskine; The Elizabethan Lyric, p. 134.
Crow; Sonnet Cycles, II, p. 8.

(3) S. L. Lee; See Daniel in Dictionary of National Biography.

It is merely a conceit that he adopts. Daniel is pretty consistent in his conceits. His tone is throughout that of despair. His continual harping on the "cruel Fair", her "disdain", and his "despair" tend to prove the entire conventionality of the whole. They are dedicated to the Countess of Pembroke by an introductory sonnet; but in them I find no expression of such a relationship as I imagine could have existed between the poet and his noble patroness. Daniel has some lines that are hardly surpassed in the Elizabethan sonnets,--

"O clear-eyed rector of the holy hill." No. 4, line 10.

"When thou, surcharged with burden of thy years,

Shalt bend thy wrinkles homeward to the grave."

No. 47, lines 9 & 10.

Henry Constable's Diana, a collection of twenty-six sonnets, (1) appeared also in 1592. It was reissued in 1594 enlarged to eighty-five sonnets and divided into eight decades. The title acknowledges that not all the sonnets are Constable's. I believe that very few if any of the additional sonnets are his. (This point will be discussed in Chapter II.) Constable's sonnets have not the beauty of Daniels; and they are even less sincere in tone than his. One sonnet is addressed to Lady Rich, but there is no reason to suppose that she is the object of his affections here. The collection

(1) Crow; Sonnet Cycles, II.

is a miscellany. Were it a whole, the episode in III No. 1 might give it a tinge of reality.

Barnabe Barnes is one of the poorest of the sonneteers.(1) The only claim he can make toward being a poet is that he sometimes shows ingenuity. He lacks any real feeling; he lacks lyric quality; he sometimes lacks sense. Many of his sonnets are pompous and full of figure, but the meaning hid therein is not worth the search. Yet he has one hundred and five of these sonnets, intermingled with many other poetic forms. A madrigal or an ode may continue the same narration begun in a sonnet. Erskine rightly says, "He is narrative rather than lyric." (2) One of his sonnets, No. 94, in which "mine eye" and "thine eye" alternate throughout the lines reminds one of a similar one of Constable's, -- I, No. 5.

The sonnets of Giles Fletcher in Licia(3), published 1593, are easy, bright, and ingenious. They require very little classical learning for interpretation, in that respect differing from Watson's. They have not the wailing, despairing note of Daniel; but are cheerful and at times hopeful. He shows himself a clever master of the conventional conceits, -- note No. 41 -- where he employs a conceit also used by Watson; but in the fol-

(1) ~~Arber~~; English Garner; V, pp. 335-486.

(2) Erskine; The Elizabethan Lyric, p. 143.

(3) Crow; Sonnet Cycles, I.

lowing sonnet he adds a similar one of his own, handled more cleverly than any before him could have done except Sidney. Yet he is no more sincere in his passion than his companions. For fear that we might mistake him, he tells us in the preface that "a man may write of love and not be in love." The sonnets themselves give little reason for doubting his word. No. 12 "I wish sometimes, although a worthless thing",-- and No. 22 "I might have died before my life begun" may have some real reference to himself. Many of Fletcher's sonnets contain direct discourse-- conversations between Love and his love, between Love and Jove, etc.

The same year that gave us Licia also saw Thomas Lodge's Phyllis,⁽¹⁾ a sequence of Pastoral Sonnets, Elegies, and Delights, which is by some praised above Licia, but which, I think, is not so good. Lodge is a more melodious and pleasing poet than Fletcher but not so good a sonneteer. The songs the sequence contains are better than the sonnets. Besides the usual conventions he gives to his plaint a pastoral setting. No. 4 contains more of the pastoral element than any other. He seems sometimes to forget that he has adopted the pastoral convention,-- No. 8. There is a kind of uncertainty in his mood throughout. At times he is hopeful; again he despairs.

(1) Crow; Sonnet Cycles, I.

He states it well in the closing lines to No. 24--

"She sorts her frowns and favors so

As when I gain or lose I cannot know."

The striking resemblance of No. 39 to No. 51 of Fletcher's is worth noting. It shows how much these sonneteers draw from common sources.

Concerning the next series of sonnets to come from the press-- Drayton's Idea--(1) Erskine says, "Conjecture has found a real woman for the subject of these sonnets, but there is no supporting evidence, and the theory weakens with every reading of the sequence." (2) How mechanical and unreal is No. 5 with its repetition of "No" and "I". Then, too, he longs to be even with his love because she disdains him; he would be proud to see her old and ugly,-- No. 8. Such sonnets as this one are his best, where he is somewhat bold and vigorous in epithets. Compare also Nos. 15 and 31. He comments on his own insincerity in Nos. 24, 35, 42, and 49. They tend rather toward the praise of his verse, than to the proof of his passion.

In a short preface "To the Reader" prefixed to Coelia, the author, William Percy, admits them to be "toys and amorous devices". (3) Barnes dedicated his

(1) Crow; Sonnet Cycles, III.

(2) Erskine; The Elizabethan Lyric, p/ 149.

(3) Arber; English Garner, VI, pp. 135-149.

Parthenophil and Parthenophe to "M. William Percy, Esq., his dearest friend"; and Percy concludes his Coelia with a madrigal to Parthenophil. I imagine that mutual sympathy caused them to be friends. By agreement they chose to admire each other's verse since few others could. Barnes is a poor enough versifier but Percy is worse. Their style is similar. Compare their echo sonnets,-- Barnes No. 89; Percy No. 15. There is no poetry at all about Percy's.

Zepheria(1), an anonymous collection, appeared also in 1594. Mrs. Crow(2) gives the author as "N. L.", which must be a mistake. The bottom of the title page read "Printed by the Widow Orwin for N. L. and John Busby."(3) The author calls his poems canzons, instead of sonnets, though thirty-seven out of the forty have the sonnet form. They are merely attempts at poetry in the fashion of the day by a very ordinary poet. He has learning and a large vocabulary, but not a very musical ear. Two of his sonnets give a pastoral setting and these are, I think, his best efforts. See Nos. 11 and 30.

Emaricdulfe by E. C. Esq., issued in 1595, is admitted by the author to be an idle work which he began at the

- (1) Arber; English Garner, V, pp. 61-86.
- (2) Crow; Sonnet Cycles, I, viii.
- (3) Arber; English Garner, V, p. 61.

command and service of a fair dame to prevent idleness while confined to his room with an ague.(1)

The nine Gulling Sonnets of Sir John Davies (1595) are a parody and an open attack on the conventionalities and insincerities of the sonnet.

The Diella of "R. L. Gentleman", published in 1596,(2) is beautiful and fanciful, though too much of the same nature of some other sequences which are better. He is extravagant in the praises of his mistress's beauty and in the portrayal of her cruelty and his sighs. That is about all the series consists of. He loves to dwell upon the sensual beauty.

Bartholomew Griffin in his Fidessa(3) sings the praises of a woman who was related to himself,-- No. 10:

"Since from one root we both did spring,

Why should not I thy fame and beauty sing?"

Perhaps, however, he is only feigning relationship, since the sonnets nowhere else purport any reality at all. They are principally paraphrases of earlier sonnets. A comparison of some of his sonnets with some of Daniel's and Sidney's will serve to show what a plagiarist he was. Daniel No. 19;

"Restore thy tresses to the golden ore,

Yield Cytherea's son those arks of love:

(1) Lee; Life of Shakespeare, p. 436.

(2) Arber; English Garner, VII, pp. 185-208.

(3) Crow; Sonnet Cycles, III.

Bequeath the heavens the stars that I adore,
 And to the Orient do thy pearls remove;
 T' Arabian odors give thy breathing sweet;
 Restore thy blush unto Aurora bright;
 To Thetis give the honor of thy feet;
 Let Venus have the graces she resigned,
 And thy sweet voice give back unto the spheres;
 But yet restore thy fierce and cruel mind
 To Hyrcan tigers and to ruthless bears;
 Yield to the marble thy hard heart again;
 So shalt thou cease to plague and I to pain."

Griffin No. 39;

"My lady's hair is threads of beaten gold,
 Her front the purest crystal eye hath seen,
 Her eyes the brightest stars the heavens hold,
 Her cheeks red roses such as seld have been;
 Her pretty lips of red vermillion dye,
 Her hands of ivory the purest white,
 Her blush Aurora or the morning sky,
 Her breast displays two silver fountains bright;
 The spheres her voice, her grace the Graces three;
 Her body is the saint that I adore;
 Her smiles and favors sweet as honey be;
 Her feet fair Thetis praiseth evermore.

 But ah, the worst and last is yet behind
 For of a griffon she doth bear the mind."

Griffin No. 15:

"Care-charmer sleep! Sweet ease in restless misery!

The captive's liberty, and his freedom's song!

Balm of the bruised heart! Man's chief felicity!

Brother of quiet death, when life is too, too long!

A comedy it is and now an history;

What is not sleep unto the feeble mind!

It easeth him that toils and him that's sorry;

It makes the deaf to hear, to see the blind."

These lines are made up from parts of two of Sidney's sonnets and the famous one of Daniel's. Compare Daniel No. 51;

"Care-charmer sleep, son of the sable night,

Brother to death, in silent darkness born."

and Sidney No. 39;

"Come, Sleep! O Sleep, the certain knot of peace,

The baiting place of wit, the balm of woe,

The poor man's wealth, the prisoner's release,

Th' indifferent judge between the high and low."

and No. 32:

"Morpheus, the lively son of deadly Sleep,

Witness of life to them that living die,

A prophet oft, and oft an history,

A poet eke,--"

Griffin No. 18, line 5, -- "Out, Traitor-absence."

Sidney No. 88, line 1,-- "Out, Traitor-absence."

Griffin No. 18, line 13,--"Thus absent presence, present absence maketh."

Sidney No. 106, line 1,-- "O, absent presence!"

Griffin No. 20 is the same in subject and almost identical in the closing line,--"Sweet, love me less, that you may love me more! "

with Sidney No.62,-- "Dear, love me not, that you may love me more."

Further compare Griffin No. 58, lines 13 and 14:

"True, that all this with pain enough I prove;

And yet most true, I will Fidessa love."

with Sidney No. 5, line 14:

"True, and yet true, that I must Stella love."

William Smith, the author of Chloris, (1) published 1596, is also a follower of Daniel. His is that "wailing verse" for which Daniel set the model; and he follows Daniel in the use of the three quatrain and couplet form. No. 9 refers to Daniel No. 5:

"Unto the fountain where fair Delia chaste

The proud Acteøn turned to a hart."

A phrase found in No. 34, line 5 will also be recognized as Daniel's:

"Because care-charmer sleep should not disturb."

He was, however, an admirer of Daniel rather than a

(1) Crow; Sonnet Cycles, III.

copier, as Griffin was. Spenser and Lodge, too, seem to have been favorites with him. He dedicates his modest verses to the great Colin with two introductory sonnets, and concludes with a sonnet to the same master shepherd. His sonnets then are of that kind that Lodge's are -- pastoral. It is worth while to compare with each other the sonnet in each which contains the most of the pastoral element. Lodge No. 4:

"Long hath my sufferance labored to enforce
 One pearl of pity from her pretty eyes,
 Whilst I with restless rivers of remorse,
 Have bathed the banks where my fair Phillis lies.
 The moaning lines which I have written
 And writing read unto my ruthless sheep,
 And reading sent with tears that never fitten,
 To my love's queen that hath my heart in keep,
 Have made my lambkins lay them down and sigh.
 But Phillis sits and reads and calls them trifles.
 Oh heavens, why climb not happy lines so high,
 To rent that ruthless heart that all hearts rifles?
 None writes with truer faith or greater love;
 Yet out, alas! I have no power to move."

Smith No. 46:

"When Chloris first with her heart-robbing eye
 Enchanted had my silly senses all,
 I little did respect love's cruelty;

I never thought his snares should me enthrall;
 But since her tresses have entangled me,
 My pining flock did never hear me sing
 Those jolly notes which erst did make them glee,
 Nor do my kids about me leap and spring
 As they were wont, but when they hear me cry
 They likewise cry, and fill the air with bleating;
 Then do my sheep upon the cold earth lie,
 And feed no more, my griefs they are repeating.

O Chloris, if thou then saw'st them and me,

I'm sure thou wouldst both pity them and me."

In 1597 there was issued from the press of Valentine
 Simmes in London, without the author's sanction, a book
 of sonnets entitled Laura; The Joys of a Traveler; or
the Feast of Fancy, divided into three parts, by R. T.
Gentleman.(1) The author had given "these toys", many
 of which had been composed while journeying through Italy,
 to a noble lady friend; and by chance they came into
 the printer's hand, who declares he knows nothing of the
 gentleman who wrote them. Each of the three parts
 consists of forty irregular sonnets in two forms, and
 a concluding poem. There is no change in the lover's
 mood and so little variation in his ideas that it had
been better, if he had to write at all, if he had made

(1) Arber; English Garner, VIII, pp. 267-340.

only one of the three parts. So narrow is his range that he repeats one conceit,-- Part II, No. 30 and Part III, No. 5. Very often where he introduces a noble indident he drags it in the dust before he has finished the application of it.

The next year Tofte issued another volume of sonnets entitled Alba; The Month's Mind of a Melancholy Lover, divided into three parts, by R. T. Gentleman. This series I have not seen, but it is said to be superior to Laura.(1)

There remain two other sequences which I think belong in this class of soulless sonnets, though I have never read either of them. The first is Wit's Pilgrimage through a World of Amorous Sonnets, Soul Passions and other passages, divine, philosophical, moral, poetical, political. By Sir John Davies of Hereford(not the author of the Gulling Sonnets). It was published about 1610. The other is William Browne's Caelia, a book of fourteen sonnets and some other poems, never printed until 1815.

We will now return to look for awhile at those sequences which, though conventional, seem to represent a real heart-struggle of the poet, a living passion for the lady whom he celebrates in his verse.

(1) See Tofte in Dictionary of National Biography.

We know from external sources that the lady honored in Sidney's Astrophel and Stella(1) had a real existence, that it was at one time intended that she and Sidney should marry, but that she afterwards married Lord Rich with whom she lived unhappily. From the sonnets themselves it seems certain to many that Sidney, though not weighing his affection for her while she might have been his (No.2) found himself deeply in love with her when she was about to become another's (No. 33); and this love was so great that he could not banish it from his heart even after her marriage, though he did try for her sake to keep it within the proper bounds. It is true that all these things could have been invented; but they are supported by many little incidents noted, which do not sound like inventions and which so many other sonneteers never thought of inventing. A friend remonstrates with him on the sinfulness of his desire in No. 14, and again in No. 21. "Others, because the prince my service tries"--- No.23; a reference to his public service.

No. 30 contains a reference to contemporary events. A reference to the Queen's tournaments, in which Sidney really took part, is found in No. 41. Again some friend tries to divert his mind in No. 51. He visits her home, No. 85. He loses an opportunity to see her pass on the

(1) Grosart's Poems of Sidney, I.

highway at night, No. 105. But even better proof than these incidents is the tone of so many of the sonnets; they have within themselves the very essence of seriousness. Take for instance No. 93. It is usual for the sonneteers to weep always over their own poor state; but Sidney's greatest grief is that through him his love is offended:

"I cry thy sighs, my dear, thy tears I bleed,"--extravagant, yes; but real feeling. When we compare the feeling expressed in his sonnets with that in so many others we conclude with him when he said, "I thought those babes of some pin's hurt did whine."

Spenser's Amoretti(1), too, sets forth a real love. There is a progression in the lover's mood. At first the sonnets are of the ordinary kind and full of the "cruel Fair" of Daniel, but there is a gradual growing feeling of surer ground until in No. 63 he reaches the climax. He has won her love. Just before the close there comes a retrogression; some false tongue has poisoned his love against him. The progression in mood is paralleled by progression in time indicated in certain dating sonnets,--No. 4, New Year; No. 19, Springtime; No. 22, Lent; No. 62, Second New Year; No. 68, Easter; No. 70, Spring.

The Aurora of Sir William Alexander, published in

(1) The Works of Spenser. Ed. by Morris.

1604, I have not seen. Dr. Grosart says(1), "These sonnets were not mere fancies, but born of an actual love; a real passion lies beneath the quaint conceits and occasionally wire-drawn similes."

The sonnets of Drummond(2), which are intermingled with songs, madrigals, sextains, and canzons, belong in three groups. The first group, contained in the Poems first part as published by Andro Hart in 1616, belongs to the class of unreal sonnets. They touch on only two points, the coldness of his mistress and the pain of his being absent from her. In many places they show that he was well acquainted with Astrophel and Stella, and wrote under its influence. Compare 4a,-- "I know" beginning each quatrain; and the closing couplet:

"Know what I list, this all can not me move,

But that, O me! I both must write and love."

with Sidney No. 5, each quatrain beginning, "It is most true" or "True"; and the last line:

"True, and yet true, that I must Stella love."

Compare Drummond 4b:

"Ye who so curiously do paint your thoughts--"

with Sidney No. 15:

"You that do search for every purling spring--"

Drummond 7b:

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- (1) See Alexander in Dictionary of National Biography.
 (2) Drummond's Poetical Works, Ed. by Turnbull.

"Sleep, Silence' child, sweet father of soft rest,
 Prince whose approach peace to all mortals brings,
Indifferent host to shepherds and to kings,
 Sole comforter of minds with grief opprest."

For similar subjects compare Drummond 8a and Sidney 31,
 addressed to the moon; Drummond 25b and Sidney 105,
 berating himself for failing to see his love. Drummond
 has a quality, however, which Sidney and almost all the
 sonneteers lack, love of nature. It is very frequent in
 his sonnets. As one of the best examples I give the
 following, which is hardly excelled in beauty:

"Of Cytherea's birds, that milk-white pair,
 On yonder leafy myrtle tree which groan
 And waken with their kisses in the air
 Enamored zephyrs murmuring one by one,
 If thou but sense hadst like Pigmalion's stome,
 Or hadst not seen Medusa's snaky hair
 Love's lesson thou mightst learn; and learn sweet fair,
 To summer's heat ere that thy spring be grown.
 And if those kissing lovers seem but cold,
 Look how that elm this ivy doth embrace,
 And binds and clasps with many a wanton fold,
 And courting sleep o'ershadows all the place;
 Nay, seems to say, dear tree, we shall not part;
 In sign whereof, lo! in each leaf a heart."

The sonnets contained in the Poems second part do express a real passion and that passion is grief. In 1614 Drummond married and his wife died within a year.(1) These sonnets record his loss. The last one runs:

"Sith it hath pleased that First and only Fair
To take that beauty to himself again
Which in this world of sense not to remain,
But to amaze was sent, and home repair;
The love which to that beauty I did bear
(Made pure of mortal spots which did it stain
And endless, which even death can not impair),
I place on him who will it not disdain."

In conformity with this, all his later sonnets are religious sonnets and will be noted under that head.

There are two series of love sonnets which I have reserved to the last because they are in one respect so different from the others. Their theme is the love of one man for another. They are the sonnets of Richard Barnfield and of William Shakespeare. And here again we have the feigned love and the real love.

Barnfield's sonnets are purely literary exercises.(2) To be a little more unreal than his fellows he feigns that his love is a pretty youth, but he employs all the

(1) See Drummond in Dictionary of National Biography.

(2) Arber; English Scholars' Library; Poems of Barnfield.

conceits of the usual sonnet. His eyes let in the beauty which stole away his heart and now he pines because he receives no love, but disdain in return. Ganymede's eyes are stars, and himself is the poet's sun. His skin is ivory, his cheeks lily and carnation, his lips ripe strawberries, his mouth a hive, his tongue a honeycomb, his teeth pure pearl, his soft limbs love-enticing. Who can ever believe that the love of one man for another is ever like that?

There is none of this in Shakespeare's sonnets.(1) There is no pining for the youth's love; he has that already,-- Nos. 22 and 25. Also, in No. 29, he does not complain of lack of his friend's love, but of his own mean condition. It is only the thought that his noble friend loves him that makes him contented with his state. The affection then is mutual. Is it real? I can not feel it otherwise when I read the sequence. There are episodes which strengthen that belief. Nos. 33-36 explain that the noble friend has committed some grave offense. He is censured severely by the poet; but receives the pardon of friendship. It is not impossible, of course, but it is entirely unusual for such a condition of affairs to be imagined in the sonnet sequences. The sonneteers do censure

(1) Dowden; Shakespeare's Sonnets.

their loves but it is always for their hardness of heart, not for any reprehensible act as this is, a disgrace he calls it in No. 34. Further, granting the youth to be a real person and the disgrace to have actually occurred, it might be asked could not the poet have censured him as here and still the friendship have been only feigned? No; it must be remembered that the friend is above the poet in rank,--Nos. 26 and 29,-- and without a strong mutual affection the poet could not presume to give so severe a censure.(1) Nos. 41 and 42 introduce another episode, that of the marriage of his friend to one whom the poet himself loved. Just as the friendship is mutual so the pity and forgiveness must be mutual. He has forgiven the disgrace of his friend; in Nos. 110-112 it is his time to ask for pity. The reference seems to be to a lewd stage life. Whoever believes in the sincerity of the feeling expressed in Tennyson's In Memoriam must accept as just as real the feeling of so noble a poem as Sonnet No. 49. Sonnet 126 both in form and in thought marks the close of these sonnets.

The genius of Shakespeare corrected the evils of this world by setting forth the good and by making grotesque the bad. So it seems to me he has done in

(1) This was pointed out by Dr. H. M. Belden, University of Missouri in a lecture to the class in Seventeenth Century Literature.

his sonnets. The sonnet had become a form for the portrayal of false loves and "painted beauty".

"Making a couplement of proud compare,
With sun and moon, with earth and sea's rich gems,
With April's first born flowers, and all things rare
That heaven's air in his huge rondure hems."

Such an excess of untruth was an evil to his mind. So what does he do? He shows the world that the truth is fit material for the sonnet, and that it is really the best material; and then with another stroke of his genius forces the point home with some sonnets of the old kind, with more meaning, yet more madness. I see no reality but the reality of ridicule in such sonnets as Nos. 130, 138, 143, 147, and 152. Such is the import of the sonnets to the Noble Youth and the sonnets to the Dark Woman. And like his master mind he has bound the two together.

The complimentary sonnets to patrons and others and the divine sonnets can hardly be more than mentioned since very few of them have been obtainable. It was customary for a poet in issuing a new work to prefix to it a few sonnets addressed to different patrons and nobles. To enumerate all these would be impossible. The following are the chief ones as noted by Mr. Sidney Lee:--(1)

(1) Lee; Life of Shakespeare, p. 440.

King James; a long series prefixed to Poetical Exercises of a Vacant Hour;

Gabriel Harvey; twenty-three sonnets in Letters and Certain Sonnets touching Robert Greene;

Henry Constable; a series of sonnets to noble patronesses; Spenser; seventeen sonnets prefixed to the Faery Queen; Henry Locke; sixty sonnets appended to Ecclesiasticus. Of the complimentary kind, though not accompanying other works, are:--

J. Sylvester's forty sonnets to Henry IV of France; Sir John Davies' twenty-six Hymns of Astrea, eulogizing Queen Elizabeth.

Many of these sonneteers who in their earlier days wrote sonnets and other poetry of a worldly nature repented in later life with a collection of religious sonnets. Such were:--

Barnabe Barnes' Divine Century of Spiritual Sonnets;

Henry Constable's Spiritual Sonnets;

Henry Locke's Sundry Sonnets of Christian Passions;

Drummond of Hawthornden's Sonnets contained in Flowers of Sion;

John Donne's La Corona and Holy Sonnets.✓

I have reserved until the last Fulke Greville's Caelica, (1) not published until 1633. The date of composition is unknown perhaps extending through many

(1) Crow; Sonnet Cycles, IV.

years.(1) The majority of them are not sonnets at all, — but short poems of very various forms. As to their meaning I think they are vitally sincere, though not the story of any real love. They are not love sonnets but philosophical. His plurality of mistresses-- Cynthia, Myra, Myraphil, Caelica-- is, in my judgment, the philosopher's renaming of his ideal mistress. One-fourth of the poems do not speak of love at all. He considers the whole range of man's moral nature;-- his relation to woman, where there is a strife between the enjoyment of the merely sensual and the love of the womanly qualities, between desire and reason; his relation to society and the state, where ambition and desire for fame oppose him; his relation to his God, where his battle is against sin and self. He is deep and earnest in thought and indulges very little in the usual sonnet conceits.

(1) This is the view of Professor Schelling of the University of Pennsylvania.

CHAPTER II.

Rhyme and Form.

Two points are to be treated under this head, the form given to the poem by the rhyme scheme, and the character of the rhyme itself. As to form there are two main kinds, the Italian and the Shakespearean, or Elizabethan; the first is the borrowed form, the second a native growth. As to the rhyme itself there is to be noted masculine and feminine rhymes, and good and bad rhymes.

The Italian form was never adhered to strictly in England.(1) As employed by Petrarch and his countrymen it must be a poem of fourteen lines divided into an octave and a sestet. The octave must contain only two rhymes; and the sestet not more than three. Furthermore, the octave is always divided in thought from the sestet; and is usually itself divided into two quatrains, a full stop closing each quatrain. In like manner, the sestet is usually divided into two tercets with a full stop between. The parts must be kept thus distinct because, in theory at least, each has a definite function to perform. The sonnet must be a whole; that is, it must express only one mood or idea. The quatrains are

(1) This theory of the Italian sonnet is taken from Tomlinson's *The Sonnet*; and Schipper's *Grundriss der Englischen Metrik*.

meant to contain the proposition-- set forth in the first; its proof or explanation in the second. The first tercet shall make the application of the proposition set forth in the quatrains; the second shall draw the conclusion, usually with an epigrammatic point. The scheme of the Italian sonnet then is usually one of the following;-- (The order in which they stand denotes their frequency.)

Octave,

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a b b a a b b a
a b a b a b a b
a b a b b a b a

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Sestet,

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c d e c d e
c d c d c d
c d e d c e
c d c c d c
c d d d c c ←
c d e e d c
c d e d e c

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It is noticed that the greatest freedom is allowed in the sestet; but the best Italian sonneteers almost always avoid a closing couplet. ←

The Italians adhered pretty closely to their theory of the sonnet, but the English did not feel themselves under such restrictions. Let us see how they

handled the Italian sonnet form. We shall find that they did not adhere to the Italian theory of the separate functions of the four parts. They nearly always indicated the octave and sestet by a thought division, and sometimes the smaller parts. Their greatest departure was in their prevailing use of the closing couplet, and consequently a division of the sestet into a quatrain and a couplet in thought to correspond with the rhyme, instead of into two tercets.

It is interesting to note how the first English sonneteer handles his pattern. Wyatt has thirty-two sonnets, all of which are of the Italian form except three. These have the octave: a b b a a c c a (once); a b b a c d d c (twice). The others are;

a b b a, a b b a (twenty-seven times)

a b b a, b b a a (once)

a b a b a b a b (once).

The sestets are:

c d d, c e e (twenty-seven times)

c d c d e e (three times)

c d c c d d (once)

a b a b c c (once).

Though varying the sestet somewhat, in each one he has the closing couplet.

Sidney, too, follows the Italian form with freedom. The following table represents his rhyme schemes for

the octave:

a b b a , a b b a (seventy-five times)
 a b a b , a b a b (twenty-five times)
 a b a b , b a b a (seven times).

His prevailing sestet in contrast to the prevailing octave has alternating rhymes,-- c d c d e e (eighty-two times). He employs the closing couplet in eighty-five sonnets out of the one hundred and eight. One sonnet runs through on two rhymes, "night--day". Sidney takes freedom in the thought division. Usually there are two turns to the thought, though sometimes only one. The first, if it occurs, is at the end of the octave. The ninth line begins the application of the idea set forth in the octave. The second turn is a poignant conclusion to the whole. It begins with the twelfth line, with the thirteenth line, within the thirteenth line, or with the fourteenth line. I have tried to find which of these occurs oftenest. The result is as follows:

with the twelfth line--55
 with the thirteenth line--23
 within the thirteenth line--9
 with the fourteenth line--19
 with the eleventh line--2

Another person might obtain a different result, for very often I found it difficult to decide whether the division

was really at the beginning of the twelfth line or the fourteenth line; that is, there seems in many instances a third turn. Grammatically and mechanically the conclusion may begin at the twelfth line, but in real thought and point it is all in the last line. It is because Sidney tries to follow the Italian in division, but a tercet is too long for his epigrammatic close and so there must come a third turn. Where the conclusion begins with the thirteenth line, however, there is no third turn, because the brightness of the remark can be sustained through two lines. For this reason, it seems to me that the Italian form, if strictly adhered to, is not well suited to the poignant close. This is not saying that Sidney's closes are not good. On the otherhand, they are the smartest of all; but they are that in spite of the form.

The Shakespearean form, however, is not thus opposed to a short pointed close, for according to its structure the last two lines are necessarily a part to themselves. It is composed of four quatrains with alternating rhymes,-- a b a b c d c d e f e f; and a final couplet,-- g g. Here we can evidently speak of no octave and sestet in the form; neither can we in the thought. The opposition is not between the eight lines and the six; but between the twelve lines and the two. In a well

constructed sonnet on this model each quatrain contains an idea; the second quatrain contains an idea which is either parallel or supplemental to that contained in the first; and so the third. The final couplet binds together the whole. It is the gist of the preceding twelve lines tersely and epigrammatically put. Here the point is not prepared for, as in the Italian form, by the preceding lines of the sestet, which begin the turn; but it comes as a complete surprise, and so it seems to me is more effective. I offer this as one explanation for the prevailing use of the Shakespearean form in the Elizabethan time; and for the return to the Italian form with Milton. The one is a form for prettiness and smartness; the other a form for stateliness and deeper thought.

Whether my theory be correct or not, it is true that the Italian form was very little used by the Elizabethans after Sidney. (Constable employs it most; but I purposely defer the discussion of his sonnets for awhile.) Wyatt introduced the sonnet, but it remained for Sidney to make it popular. Just so Daniel is usually given the credit for the invention of the Shakespearean form, but it was really employed by Surrey. Of Surrey's sixteen sonnets eleven are in the regular Shakespearean form so far as rhyme goes. One other has three quatrains and a couplet but has enclosed rhyme. The other four are irregular:

a b a b a b a b a b a a (once)
 a b a b a b a b a b c c (twice)
 a b a b a b a b c d c d d d (once).

Daniel was perhaps the greatest master of technique of the sonneteers; and it is no wonder that the others considered him as their leader in matters of verse form. His fifty-seven sonnets are thus grouped;-- Shakespearean form (50), Italian (2), Spenserian (5). Daniel also introduced the feminine rhyme into the sonnet, and added to it much beauty thereby. (I have appended a table showing the use of the feminine rhyme by Daniel, Constable, and Shakespeare.) He has very few false rhymes,-- he rhymes broken-open, earth-death, annoy-pay--; and one case of identical rhyme.

Barnes' one hundred and five sonnets in Parthenophil and Parthenophe are;--fifteen-line sonnets (26), Italian (19), Shakespearean (38). The order in which they are enumerated here is largely their order in the series. The remaining twenty-two have fourteen lines, but are so irregular in form that they cannot be classified. They are scattered throughout the series. In rhyming Barnes is often very poor. He attempts such bold rhymes as beauty-suit tie, mercy-pierce eye, pilot-cry late. They remind one of some of Browning's rhymes. Of course they are not as good as Browning's because they do not stand in the same kind of a poem. Barnes is supposed

to be trying to create a poem of beauty, and all the rhymes should be perfect.

The sixty sonnets, minus eight which are lost, of Watson's Tears of Fancy are with a few exceptions of the Shakespearean form. Two have three quatrains and a couplet, but inclosed rhyme. No. 36 is irregular and has one line that does not rhyme. One has only thirteen lines, and one line has no rhyme; one has fifteen lines; and two have eighteen each. Feminine rhymes are very abundant. This shows how much some of these men followed models too strenuously. In Watson's Hekatompathia, written before Daniel had written, there are no feminine rhymes; but here thirty-two percent are feminine rhymes, while Daniel's rhymes in Delia are only eleven percent **Feminines**.

All the sonnets in Fletcher's Licia are Shakespearean except one, in which the number of quatrains is extended to four. His rhymes are good, and he has very few feminine rhymes. It is a general rule in the sonnets that false rhymes occur oftener in the feminine rhymes than in the masculine. ←

The sonnets of Lodge's Phyllis are so uneven that we can only make generalizations. The greater number are Shakespearean. A few are irregular in rhyme arrangement. A few are irregular in the number of lines. He has twenty-two percent of feminine rhymes.

Drayton's Idea consists of sixty-three sonnets. Fifty-two are Shakespearean; the other eleven have inclosed quatrains, though in some of them one rhyme from one quatrain may be repeated in the next. He vies with Daniel in excellency of his rhyme.

Percy has nineteen Shakespearean sonnets, and one sonnet with internally rhyming quatrains. His rhymes are often atrocious. The anonymous Zepheria is uneven in its verse forms, though prevailingly Shakespearean. It forces rhymes very often on unaccented syllables,-- crooked-removed, attend on-guerdon, This was practised by Wyatt; but ought not to be expected so late as this, except it were in case of one who deliberately chose it for some effect, as Donne did.

Barnfield has the Shakespearean form throughout. He has very few feminine rhymes; in only one instance has he as many as four. But R. L. in his Diella employs this rhyme still less frequently. His sonnets are all strictly Shakespearean in rhyme arrangement.

Griffin has fifty-two sonnets; forty-eight are Shakespearean, one is Italian, and the other three run through on one word. Twenty percent of his rhymes are feminine. Smith's Chloris contains forty-seven Shakespearean sonnets, one sonnet of twelve lines rhyming in couplets, and two poems. His use of the feminine rhyme numbers less than ten percent.

It is needless to speak of the rhyme scheme of Shakespeare's sonnets. For the sake of completeness I mention the three irregular sonnets. No. 99 has fifteen lines, the first line serving in the way of a title. No. 126 has only twelve lines and they rhyme in couplets, as the one just mentioned of Smith's. No. 145 consists of fourteen octo-syllabic lines.

Having now finished the Shakespearean sonneteers, let us return to Constable's Diana, which is about equally Shakespearean and Italian. (See table.) In some prints of Diana twenty-six sonnets have titles; the others have not. These twenty-six I take as Constable's own, and believe they are reprints from the 1592 edition.⁽¹⁾ It is well known that the 1594 edition was a piratical book-seller's venture, and eight of the sonnets have since been proved to belong to Sidney. May it not be that the others occurring in this edition for the first time are by some other than Constable? It is even so; or else Constable altered his style a great deal within two years, for the twenty-six sonnets are very different from the others. In the

(1) Authorities differ as to the number of sonnets contained in the 1592 edition. Mr. S. L. Lee (See Constable in Dictionary of National Biography.) says there were twenty-three; Mr. Sidney Lee (Life of Shakespeare) gives the number as twenty-one; while Mr. Erskine (The Elizabethan Lyric) says they numbered twenty-eight. He perhaps includes two unnumbered sonnets, which would make his number equal my own-- twenty-six.

first place each of the twenty-six sonnets is in the Italian form. The others are of different types but chiefly Shakespearean. Not counting those by Sidney, they are Shakespearean (27), Italian (11), Spenserian (1), fifteen line poems (2). Again in the twenty-six poems there are but two feminine rhymes; in the others, exclusive of Sidney's, eighteen percent of the rhymes are feminine. Daniel's Delia was published the same year as the first edition of Diana; and under its influence it is very possible that Constable could have changed within the two years to the Shakespearean form and to the use of feminine rhymes. We have noticed that Daniel so influenced the form and the kind of rhyme with other poets, but he never had much influence over the quality of the rhyme. But here we notice a difference in the quality. In reading the twenty-six sonnets I was struck with the continued recurrence of the long i and the long e sounds in the rhyme. I took occasion to compare the two groups of sonnets in this respect. The titled sonnets have twenty-two percent of long i sound rhymes, and ten percent of long e sound rhymes; while the other forty-two sonnets have only twelve percent of the former, and six percent of the latter kind. The writer of the titled sonnets is not sufficiently varied in his rhyme colors. Again the titled sonnets have ten pairs of identical rhymes, such as, move-remove, joy-

enjoy; the others have only three pairs of such rhymes. lastly the titled sonnets are never linked together by repeating in the first line of one sonnet the last line of the preceding. In the others this occurs eight times. For these reasons I cannot believe that Constable is the author of all the forty-two untitled sonnets . (He may have written some of the Italian ones.) They are more like Daniel than like Constable's first edition. Daniel did employ the Shakespearean form; he did use the feminine rhyme; he was careful about his rhyme; he was varied in his rhyme colors(1); and lastly Daniel did link his sonnets together.

The remaining sonnet cycles are neither Shakespearean nor Italian. There is one other recognized form; the rest are irregular. Spenser uses a modification of the Shakespearean form, a form that has received his own name. He rhymes in three quatrains and a couplet, but the quatrains are bound together by making the first rhyme of one quatrain the same as the last rhyme of the preceding one. The form was never employed to any extent by any other sonneteer. Though linking his quatrains together in this way, Spenser is more careful than any other about the thought division. He likes his pattern and tries to make each copy more perfect than

(1) Mrs. Crow (Sonnet Cycles, II, p. 6) says Daniel employed twice as many rhyme colors as Shakespeare.

the pattern.

Drummond's sonnets have fourteen lines but to classify them according to rhyme would be a task. He lacks any stable form. Some are Italian; some are Shakespearean; some rhyme in couplets; but most can not be named. Two run through, like Sidney's "night-day", on two words, and the two words are the same in both, "life-death". His rhymes are good but has only four pairs of feminine rhymes, three of these occur in the same sonnet and are proper names.

In so far as Greville's Caelica is written in sonnets he follows the Shakespearean form, but more than half of his poems are irregular verse poems. He is more interested in thought than in style; or in so far as he was interested in style it was to do away with any conventional forms.

Watson's Hekatompathia consists entirely of eighteen-line poems, rhyming a b a b c c d e d e f f g h g h i i. Mr. Sidney Lee says, "To each of the passions there is appended a four-line stanza which gives each poem eighteen instead of the regular fourteen lines." (1) Really both in form and in thought what is added to each poem is two extra couplets, making a couplet after each quatrain instead of simply one at the

(1) Lee; Life of Shakespeare, p. 428.

close. In many of the poems each couplet gives a turn to the thought expressed in its corresponding quatrain.

Tofte's Laura contains two alternating forms. The first has twelve lines,-- a b a b c c d e d e f f; the second has ten lines,-- a b a b c d c d e e.

CHAPTER LLI.

Sonnet Characteristics with Examples.

I have tried to gather here only such phenomena as are peculiarly a part of the Elizabethan sonnet because of its exaggerated passion, or its being a poem of form. Some of them are found in other forms of poetry, but the sonneteer found them indispensable.

I. Exaggerated conceits. These are found in all the sequences. Ex.:

"One day as I unwarily did gaze
 On those fair eyes, my love's immortal light;
 The whiles my stonisht heart stood in amaze,
 Through sweet illusion of her look's delight;
 I mote perceive how, in her glancing sight,
 Legions of loves with little wings did fly;
 Darting their deadly arrows, fiery bright,
 At every rash beholder passing by.
 One of those archers closely I did spy
 Aiming his arrow at my very heart:
 When suddenly, with twinkle of her eye
 The Damsel broke his misintended dart.

Had she not so done, I had been slain;

Yet as it was, I hardly scaped with pain."

(Spenser No. 16.)

II. Sonnet point. Next to the conceit the epigrammatic turn at the close is most characteristic of the sonnet style. Ex.:

"O how the pleasant airs of true love be
 Infected by those vapors which arise
 From out that noisome gulf, which gaping lies
 Between the jaws of hellish Jealousy!
 A monster, other's harm, self-misery,
 Beauty's plague, Virtue's scourge, succor of lies;
 Who his own joy to his own hurt applies,
 And only cherish doth with injury;
 Who since he hath, by nature's special grace,
 So piercing paws as spoil when they embrace;
 So nimble feet as stir still, though on thorns;
 So many eyes eye seeking their own woe;
 So ample ears as never good news know:
 Is it not evil that such a devil wants horns?"

(Sidney No.78.)

III. Antithetical lines. The condition of the lover necessarily gives rise to this characteristic. His heart is always a contradiction, burning with love yet freezing with disdain. His mistress is always a rose in beauty, but a thorn in her cruelty. Ex.:

"I find no peace, and all my war is done;
 I fear and hope, I burn, and freeze like ice;

I fly aloft, yet can I not arise;
 And naught I have, and all the world I seize on,
 That locks nor looseth, holdeth me in prison
 And holds me not, yet I can scape no wise:
 Nor letteth me live, nor die, at my devise,
 And yet of death it giveth me occasion.
 Without eye I see; without tongue I plain:
 I wish to perish, yet I ask for health;
 I love another, and I hate myself;
 I feed me in sorrow, and laugh me in all my pain.
 Lo thus displeaseth me both death and life,
 And my delight is causer of this strife."

(Wyatt.)

IV. Antithetical phrases; Oxymoron. Exs.:

"sweet bitter joy and pleasant painful smart."

(Griffin No.12.)

"By this good wicked spirit, sweet angel-devil."

(Drayton No.20.)

"O livesome death, O sweet and pleasant ill."

(Watson, Hekatompathia, No. 5.)

V. Sleep sonnets. I use this name for want of a
 better short one. I mean that kind of apostrophe
 employed by Sidney, Daniel, Griffin, and Drummond
 in their sonnets to sleep, a piling up of appositives.
 The sonnet quoted above in illustration of sonnet point
 contains an example. I give one other:

"But being care, thou fliest me as ill fortune;
 Care the consuming canker of the mind!
 The discord that disorders sweet hearts' tune!
 The abortive bastard of a coward mind!
 The light foot lackey that runs post by death,
 Bearing the letters which contain our end!
 The busy advocate that sells his breath,
 Denouncing worst to him, is most his friend!"

(Constable V, No. 7).

VI. Eternising sonnets. These are not found in all the sequences. Daniel set the **pattern** with Nos. 17, 35, 39, 40, 41, 42, 52, and 55 of Delia. After him are Drayton Nos. 6, 44, and 47; Fletcher No. 50; Spenser Nos. 69, 75, and 82; and Shakespeare Nos. 15, 17, 18, 19, 38, 54, 55, 60, 63, 65, 81, 101, and 107. Ex.:

"Not marble, nor the gilded monuments
 Of princes, shall outlive this powerful rhyme;
 But you shall shine more bright in these contents
 Than unswept stone besmeared with sluttish time
 When wasteful war shall statues overturn,
 And broils root out the work of masonry,
 Nor Mars his sword, nor war's quick fire shall burn
 The living record of your memory,
 'Gainst death and all-oblivious enmity
 Shall you pace forth; your praise shall still find room
 Even in the eyes of all posterity,

That wear this world out to the ending doom.

So, till the judgment that yourself arise,

You live in this, and dwell in lovers' eyes."

(Shakespeare No. 55.)

VII. Marked divisions. This and the remaining characteristics belong to the sonnet because it is a poem of a specified form. It is very common to mark the divisions of the sonnet in some way, usually by beginning each quatrain with the same word, or related words, like correlatives. Exs.:

Smith No. 38; each quatrain begins, "That day wherein".

Shakespeare No. 30; the quatrains begin, "When--then--then".

Griffin No. 6; each quatrain begins, "Unhappy sentence".

VIII. Linking together of sonnets. The sonnet is a whole; but when they occur in a series it is but natural that the writer should try in some way to connect them at times so as to give the whole series more of the nature of a sequence. There are four ways of binding together:

(1) By writing two or more consecutive sonnets on the same theme. Such we have in Shakespeare's first seventeen sonnets, where in each one he urges his friend to marry and prolong his name by begetting offspring.

(2) By two consecutive sonnets on opposite ideas; that is, placing one sonnet in juxtaposition to the other. Exs.:

"Mine eye and heart are at a mortal war."

"Betwixt mine eye and heart a league is took."

(Shakespeare Nos. 46 and 47.)

So Shakespeare No. 44 on the heavy and slow elements,
earth and water; against No. 45 on the lighter and
swifter elements, air and fire.

(3) By repeating in the first line of one sonnet the
last line of the preceding sonnet. This is the most
mechanical method. It was introduced by Daniel. I
give reference to all the examples I have found of it:
Daniel Nos. 9-10; 36-37-38-39-40; 6-7.

Constable V, 6-7-8-9; VII, 4-5; 6-7; 8-9; 10-VIII 1; 2-3.

Barnes Nos. 58-59.

Watson's Tears of Fancy, Nos. 23-24; 37-38; 52-53.

Smith, introductory Nos. 1-2; Nos. 1-2; 3-4; 15-16; 20-21;
23-24; 30-31-32-33; 39-40; 43-44; 47-48.

Percy Nos. 17-18-19.

R. L.'s Diella Nos. 31-32.

Donne's La Corona.

(4) By repeating only a word or two of the last line,
a shortened form of the preceding method. It is most
common in Barnes, though found elsewhere. Exs.:

"Stop there for fear! Love's privilege doth pass all."

"Pass all! Ah, no! No jot will be omitted."

(Barnes Nos. 41 and 42.)

"Had free access but durst not touch her heart."

"Ay me, that love wants power to pierce the heart."

(Watson, Tears of Fancy, Nos. 22, 23.)

IX. Linking together of lines. This is carried to the farthest extent in Watson's Hekatompathia, where it is called "reduplicatio" from the Latins. Exs.:

"O happy men that find no lack in love;
 I love and lack what most I do desire;
 My deep desire no reason can remove;
 All reason shuns my breast, that's set on fire;
 And so the fire maintains both force and flame,
 That force availeth not against the same;
 One only help can slake this burning heat,
 Which burning heat proceedeth from her face,
 whose face by looks bewitched my conceit,
 Through which conceit I live in woful case,
 O woful case, which hath no end of woe,
 Till woes have end by favor of my foe;
 And yet my foe maintaineth such a war
 As all her war is nothing else but peace;
 But such a peace, as breedeth secret jar,
 Which jar no wit, nor force, nor time can cease.
 Yet cease despair; for time by wit, or force,
 May force my friendly foe to take remorse."

(Watson's Hekatompathia No. 41.)

"My words I know do well set forth my mind;
My mind bemoans his sense of inward smart;
Such smart may pity claim of any heart;
Her heart, sweet heart, is of no tiger's kind."

(Sidney No. 44.)

X. Sonnets after some mechanical pattern. I mean such as Watson's "pasquine pillar", the numerous echo sonnets, Drayton's sonnet on the offices of the soul, No. 12, three of Griffin's, where every line ends with the same word, Nos. 23, 60, and 62. The last one especially, since it both begins and ends every line alike.

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Vol. I, pp. 580-594; Sonnets of Daniel printed in the 1591 Astrophel and Stella.

Vol. II, pp. 169-195; Certain sonnets of Sidney's which appeared in the 1598 Arcadia, and some of which had been in the 1594 edition of Constable's Diana.

Vol. II, pp. 225-264; Constable's Diana (1594).

Vol. III, pp. 599-620; Daniel's Delia (1594).

Vol. V, pp. 61-86; Zepheria.

Vol. V, pp. 335-486; Barnes' Parthenophil and Parthenophe.

Vol. V, pp. 587-622; Griffin's Fidessa.

Vol. VI, pp. 135-149; Percy's Coelia.

Vol. VI, pp. 289-322; Drayton's Idea (1619).

Vol. VII, pp. 185-208; R. L.'s Diella.

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Daniel's Delia.

(X) - Feminine rhymes.

(Sp.) Spenserian.

(→) Linked sonnets.

(I.) Italian.

Sonnets not marked are Shakespearean.

[illegible]

Daniel's Delia, cont.

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Constable's Diana.

(c) Titled sonnets.

(Sh.) Shakespearean.

(=) Sidney's sonnets.

(I.) Italian.

(-) Linked sonnets.

(Sp.) Spenserian.

[illegible]

Shakespeare's Sonnets.

Showing feminine rhymes.

[illegible]

Shakespeare's Sonnets, cont.

41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80.

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Shakespeare's Sonnets, cont.

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Shakespeare's Sonnets, cont.

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