

Sonnet Revival

Sonnet Revival

William Wake (1691)

Hand. Eng. Rob. III. 7.

2 quires 4 leaves
called *sermon*
type 1733 (handing)
Jany's *sermon* 1742

Stellingfleet 1702-1771

(511. p. 47. 5 on 3 cuts, 0 note
(C 1746)

Edwards. Thomas 1699-1667

(see note, 3 on 3 cuts)

Sam. Woodford. 1636-1700

(see note, 3 on 3 cuts)

confund. *affluence* *fall*

James Seaward 1747-1700

see 5 on 3 cuts, about 1782

Sermon by Woodford

"*supposed death of Pope*"

"*inserted in notes & bound*"

(*noted*). "All persons

attributed it to one

Text. see "Bourne"

(Cunningham)

Thomas Warburton 1728-1790

(see Hand. Eng. Rob.)

see p. 326 3 on 3 cuts 18th cent. in

Johnsons of *human* / *sermons*

Wm Mason 1725-1797

1795, main. & 81,

Wm Cowper 1731-1800

John Bunyan 1628-1688

Thom. Russell 1762-1788

2 on 3 cuts

Voltaire, Poet - 17

Short Histories of Foreign Arts.
French. Dourdan
English. Same
Italian. Barnet
Greek. Murray
Mod. Scand. Brandes
Spanish. Kelley
Japanese. Chamberlain

ed. Gorse.
Pub.
Heinemann.

Vinecombs
Harvey's Contemplation of a
Flower Garden 1757

Mr Harvey's Meditations
1764

James Harvey 1714-1758.

Meditations among Tombs
Reflections on Flower Garden
Discant on Creation

1st vol
1745

Contemplations on Night
" Starry Heavens
Winter Piece

2nd vol.
1747

Very popular
25th ed before 1791

L. Virgile

Pétrarque, Boccace et
l'humanisme
traduit par M. G. L. G. L.
ed. Paris, Welter 1894.

P. de Voltaire, 1

Pétrarque et l'humanisme
me, Paris, 1892.

M. Cochin

un ami de Pétrarque
Paris 1892.

See. for list of Ital. lit. plays.
Mary Scott's list of trans.
in Mod. Lang. Pub.

Ch. Collins Ital. Inf. Essays.

to M

~~Marque in Johnson~~
~~Realist. Prog.~~

~~Symonds~~ Shak. Pref.

~~Sonnets~~ ~~Landor~~ Vol. VII, 11, 13, 135, 135!

~~Ben Jonson~~ VII, 472.

Schopenhauer's Lit. Essays!
Norlans Trans. of Vita Nuova!
Leskier. Afternoon in Port.

Spenser - Dante

F.R. II. 3. 40-41. 2 Inf. XXIV. 46-47.

.. VI. ¹⁰ 10-16. = Purg. XXIX XXX.

.. " XIX. 19-24
When fair son of gentle Mary,

Spens. Dante Ariosto

Ital. Infl.

Sent. Mag. Dec 1895

Nova Antologia, Feb 1895,

Edinburgh Rev., 1896. 375.

~~as in Eng. Ser.~~

Vol III. 32

~~IV 263, 10, 10000~~

~~Deutsche Literatur~~

Ital. Lyric.

Garnett.

Canzone: "Usually commences w. three
1-3 unrhymed lines of 11 syll.
4-6 followed by 3 " " " rhyming to preceding
7. varied length rhyming to 3 or 6
8-12 or 13. short or long. new rhimes but generally
using some of 3, 6 or 7.
See Rosselli's poem G. Cavalcanti

total figures.

Campuses, "Monthly" examinations in 1880

1-2 unprepared cases of 11 Sept.

3-4 followed by 2: "2nd day of Sept."

5. Various English departments 1880

8-12 or 13, others (very numerous) for 1880

various cases of 2, 3, 4, 5

See Remond's from 1880

Hal. Lyric.

R. Samelt

Ciello d' alcarne or Alcarne

should be Cielo dal Carno.

His Rosa fresca is not earlier

than 1231

Not typed. R. J. Smith

Children's Almanac

Should be Child's Almanac.

His Book for the year

Jan 1931

Surrey.

Nov 20. 16.

ababedcd r/r/gg.

"From Tarscan" Set me whereas Love that liveth.

"The golden gift." "In Cyprus Springs." "The Assyrian King"

"The great Macedon" "Divine thy death" (?) "In the end" "Norfolk Spring"

"When Windsor"

ababedcd r/gg

ababedcd ta be ff

abba cddc r/egg.

"O never saw"

abababababaa

"The sort season"

abababababec

"Alas so all." "Buttle beauty"

ababababacccc

The fancy which

alla alla cd cdd. (only one where coupled
The long lover
rime is found earlier in text)

abba a cca d r d ff

My heart. Because I, unstable dream

according to P. Higginson of Egerton MS. Min.
has abba abba cdd e r r.

(a a b b a a a b b a a b b a

So fuming sighs, what vaileth tholts

abba abba cdd e r r

"Was I," "There was," "The lively sparks." [Such vain]

[Unstable dream. If wake care.] "Caesar." "Each man" "Some fawls"

"Because I." "I find no peace." "My galley." "Arising."

"Merrime," "Love and Fortune," "How oft" "Like to these"

"Flamorous." [My heart.] "Farewell Love." "Who so list"

"Divers doth use" "I abide" "Thou art I"

22 24 23

abba abba b e b e b b

"You that"

abba abba (x) e c c x d d.

"My love"

abba abba e a c d d

"To rail."

abba cdd e r r e y y

"The flaming." "But you that."

[a b b a a a b a a a b b a

Behold Love

[a b b a b b a a c d d e r r

ababababababec

"Such is"

Such vain MSS. read abbaabba cdd e r r

abba abba cdd e r r

"The pillar" "If wake care"

Do all over from Tottel Miscell.

Rimeschemes of the Caugoniere.

a b b a a b b a c d e c d e - - - - - 117

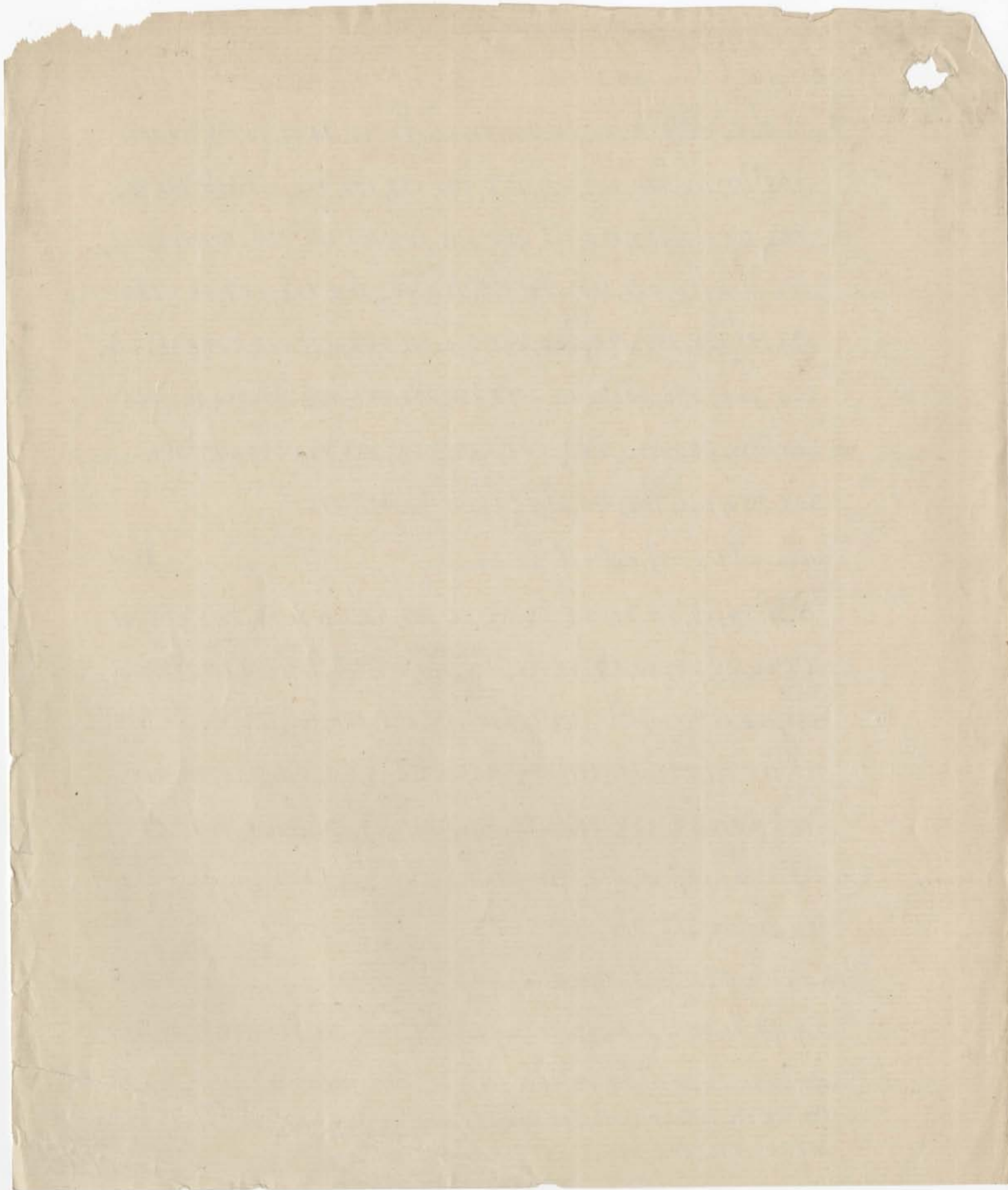
^{71, 77}
 1, 2, 6, 14, 16, 18, 27, 28, 37, 48, 65, ^{71, 77} 86, 87, 90, 91, 95, 98, 99, 101,
¹⁰⁷
 103, ¹⁰⁷ 111, 112, 115, 124, 127, 128, 131, 134, 135, 136, 138, 140, 141, 142,
 143, 151, 152, 153, 155, 156, 157, 158, 159, 160, 161, 162, 164, 165, 166,
 167, 169, 170, 172, 177, 178, 179, 180, 181, 184, 186, 188, 189, 190
¹⁹⁶ ²⁰⁴
 192, 193, 198, 199, 202, ¹⁹⁶ 206, 207, 210, 211, 220, 221, 223, 224, 225, 226,
 227, 228, 230, 231, 243, 247, 250, 255, 258, 259, 260, 261, 262, 263,
 268, 271, 272, 276, 283, 285, 287, 288, 289, 290, 291, 293, 294,
 303, 304, 306, 308, 310, 315, 316, ~~71, 77, 107, 196~~

a b b a a b b a c d e d e d - - - - - 104.

8, 11, 23, 24, 29, 30, 33, 34, 35, 38, 39, 47, 50, 51, 52, 53, 54, 56, 61
^{105, 106, 108}
 63, 66, 75, 78, 81, ~~83~~, 87, 96, ^{105, 106, 108} 100, ^{105, 106, 108} 110, 113, 116, 119, 120, 121, 122, 123,
 135, 126, 129, 130, 132, 139, 144, 146, 147, 149, 150, 163, 168, 171, 173, 174
¹⁸³
 182, ¹⁸³ 185, 191, 197, 195, 197, 200, 205, 208, 209, 213, 214, 216, 217, 218
 219, 229, 232, 234, 235, 236, 246, 251, 264, 265, 267, 274, 278,
 279, 280, 281, 284, 292, 295, 296, 297, 298, 299, 300, 301, 302, 307
 309, 311, 312, 313, 314, 317

a b b a a b b a c d e d e e - - - - - 69

3, 4, 7, 9, 10, 13, 15, 17, 19, 20, 21, 22, 25, 26, 31, 32, 36, 40, 41, 42, 44, 46, 49, 55, 57
⁷⁰
 60, 62, 64, 67, 68, 69, ⁷⁰ 79, 80, 82, 84, 85, 88, 92, 93, 94, 97, 102, 114, 117, 118, 137
 145, 148, 176, 187, 201, 203, 212, 215, 233, 242, 244, 245, 248, 249, 252, 253, 256
 257, 273, 275, 286, 305



a b b a a b b a e d e e d e - - - - -

5. 45. 58. 76. 109. 237. 241

a b b a a b b a e d d d e e - - - - - 4

12. 73. 133. 282.

a b a b a b a b e d e d e d - - - - - 3.

240. 266. 269.

a b a b a b a b e d e e d e - - - - - 3

43. 239. 270

a b a b a b a b e d e e d e - - - - - 3

104. 154. 277

a b a b b a b a e d e e d e - - - - - 2

222. 254.

a b b a a b b a e d e e d e - - - - - 1

72.

a b b a a b b a e d e e d e - - - - - 1

74.

a b a b b a b a e d e d e d - - - - - 1

238

a b a b b a a b e d e d e d - - - - - 1

175.

a b a b a b a b e d e e d e - - - - - 1

59.

22 pages(?) = 16 pp. by hand?

L. Biadene. Morfologia del Sonetto.
Roma 1888.

Chapter I. La Formazione.

Beyond doubt the mother country of the sonnet was Italy.

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

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

In earliest MSS. these divisions are marked by certain line arrangements and initial letters, with extra sign to note change at sestet (V. supposed to mean Volte)

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

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

Chapter II. L' Evoluzione della forma

Sonnet not from a Canzone stanza

Because (1) the early form is too simple, Canzone ^{was} even at that time a highly developed art form, used complicated rhyme schemes.

(2) It is, on the contrary, just like the forms in popular poetry known as Stambotti. The sonnet is the affiliation of the eight line and the six line stambotti.

Difficultly, the sextet stambotti divides into 3 couplets, sestet of sonnet into 2 tercets, but this may be explained by a previous evolution. (see also section 6) under, Sonnet Terms. Sonnet not a conscious & mechanical contrivance but a spontaneous product of musical faculty of Italian people.

Chapter III (p. 11).

Sonnet resembles stanga of certain Canzone (in 2 rotte & 2 piedi). but differences appear, as, early sonnets showed very faint division between rotte.

It is now a very complete artistic form, yet much used artificially, yet shows traces other than rhyme scheme, of popular origin, as, ease with which it is adapted to natural & unconventional themes, ^{language} Gaspari says it was held less sacred than Canzone, ex. Jacopo Lentini's Sparrow's sonnet, a theme very like popular poetry & Sonnets of blessing & cursing, day of love, etc.

Parallelism, a sign of popular origin, (occurs in Stambotti)

p. 20

Name "Sonnet," like the Provençal "sonet"

(a) is a generic term applied to a particular species. If it were a Canzone stanga why not called cottola. Sonnet sometimes in ancient MSS, has special names (1) motteto, (2) respetto.

(b) Term piedi in early times applied either to the single lines, or to couplets of octaves, not to quatrains as today. So in Sicily the term is applied to both lines or couplets of the stambotti, & still is.

(c) Tercets, early times called "mutte" (from mutare & showing mutation of melody of octave)

If the sonnet was only a development of Canzone stanga why did it not appear in other Romance countries where the Canzone was as much at home as in Italy. No. it is a native & popular instrument seized & polished by art. hence its vitality.

Birth place of sonnet.

Italy certainly, but Sicily?

(1) Sicily first to cultivate artistic poetry

(2) Stambotti a sicilian form.

Yet no solid arguments to base assertion on (?)
because of early sonnets remaining only

27 are surely by Sicilians, of these 25 are
by Jacopo da Lentino, 1 by Matteo di Rocco
da Messina, & 1 by Filippo di Messina.

Hence birth place probably on mainland.
Lentino perhaps studied in Bologna, & Matteo
Rocco Guittone d'Arezzo. Della Vigna studied Bologna
But if mainland, certainly central Italy.
Stambotti probably existed there, since artistic
adaptations of it (i.e., ottava stanzas in couplets)
exist.

Capo II. Evolution of Form

Study of forms & modifications of
form upto 1500. There are in
2 manners, 1. Rhyme schemes
2. Structure.

Studied for 2 objects

1. To discover chronology, successive
2. " " reasons for variations

1- Simple Sonnet, Has. (1) 14 lines hendecasyllable
(2) Rhymes at end lines only
(3) Rhymes in first part until 2nd.

A. Order of Octave Rhymes

(1) a b a b a b a b. — earliest (proof. MSS.)

(2) a b b a a b b a.

When the latter superseded other is impossible
to strictly fix, but end of 1200. (Proofs given)

The substitution of 2nd form was due to
artistic influences was a true improvement.

B. Other Octave schemes, (all to d.) few.

(1) a b a b b a b a. (ex. Pet. II. 11. & Cin. da P. 3 of them)

(2) a b b a a b a b, a b a b a b a, a b a b b a a b.

(3) a b b b b a a a. (Cavalcanti X.)

C. Tercet order of rhymes

Normal. (1) d e d e d e (most ancient)

(2) e d e d e d (commonest).

But, in a way, a revival of the *cdcdcd* among later writers, preferred by Cecco Angiolieri. Cino da Pistoia, & used almost half the time by Dante & Petrarca; by Bindo Bonichi, Taddeo, Boccaccio di Ranallo, Pucci, Sacchetti, & others much preferred.

Diverse forms

<i>Cdd, dcc.</i>	<i>cdedcd</i>	
<i>odd odd.</i>	<i>cdz der</i>	
<i>ced ced</i>	<i>cdedre</i>	
<i>oddcd</i>	<i>cdz ced</i>	
<i>oddcdc</i>	<i>cdz ced</i>	
<i>cdcedd</i>	<i>ced der</i>	(Cino da P. 2, 1000 deg. lib. etc.)
<i>cdcdde</i>	<i>cdceer</i>	(Fazio degli Ubaldi, others, many of them followed by tails.)
<i>odd ddc</i>	<i>cdcdre</i>	
	<i>cedzcd</i>	
	<i>cdceer</i>	
	<i>cdceer</i>	
	<i>odd eer</i>	
	<i>cdcezd.</i>	

Irregular forms

<i>cdceer</i>	} one or two endings without rimes.
<i>cdceer</i>	
<i>cdedde</i>	
<i>cdcedc</i>	
<i>cdceer</i>	
<i>cdceer</i>	
<i>cdceer</i>	

Innovation of Monte Andrea. p. 42

Added a couplet to octave of simple sound giving *ab, ab, ab, ab, ab.*

(Prob. reason, a reversion to stammbatti form)

Guillone used this 3 times

Paolo Zoppo " " 1 "

Schiatta Pallavicini " " 1 "

(*abba abba ab cdcdre* used by Des. Cusani)

2. Sonetto Doppio (or Rintargato)

Aa BBbA, Aa BBbA, CDdE, DEed. } Forms given in earliest treatise 1474 cont.
Aa BAaB, Aa BAaB, Cc DD, Cc DD.
Aa BAaB, Aa BAaB, CDdE, ECcD.

(small letters stand for seven syll. line)

1) Normal type

Aa BBbA, Aa BBbA, Cc DD, Dd DC.

(2) many other schemes,

Generally the thing is a simple sound with two short lines inserted in each quatrain & one in each tercet.

(3) hybrid forms in which octave or tercet is simple

These sonnets are scarce and did not really become accepted. Probably invented by Guillone.

3. Sonetto Minore

Any regular sonnet in which the metre is shorter than hendecasyllabic.

4. Sonetto Commune (o Misto)

Any regular sonnet in which the metre is mingled short & long.

5. Sonetto Ritornellato (o Candato)

A sonnet can have a "tail" of one, two, three, four, five, or six lines attached.

When one, it rhymes w. last line of sonnet

" two, rhyme together & with a new rhyme

[four or six, rhyme as two or three couplets, with new rhymes in each.]

" three, many variations of rhyme & meter

(a) rhyming on new rhymes

(b) " " rhymes in the sonnet body

" four, same as three.

five, " " "

The coda is not found in most ancient Sonnets, except one of Guittone, it is found only from 1275 on. Dante & Petrarca did not use it. Later became sign of ^{comic} burlesque sonnet.

5. Sonetto Candato (cont.)

The coda was, no doubt, in origin a "commiato"; — kind of survey or parting.

6. Sonetto Continuo.

(1) Sonnets built on two rhymes only

(ex. abba abba a b a b)

used by Giacomo da Lentino
Cesca Angelica's others
But not many

(2) on three rhymes

abba abba acc acc,

used by many, including above,
but many!

(3) on one rhyme, a Provençal artifice in vogue

(4) on one rhyme in octaves some in sestet

7. La Rima Legata.

Intermediate rhyme.

Due to artistic influence, used sparingly, it adds charm, too much, becomes artificial.

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

" " 2 & 3, & 5 & 6 " " sestet

(used by da Lentino & others)

(2) Occurs in all lines as above, and in various others; Guittone has two in which it comes in every line.

③ a double rimalmezzo

ex. " Sua cura dura sempre in tuon state
in lui rancura

2nd ① ② ③ rimalmezzo always rhimes with end
word of preceding line.

(Others they alternate with end rhimes)

(4). ex. " Impero sempre i condisio d'amore
D'amore son più che in vista non pare
Non pare credo aver d'amore
D'amore - amare co più son io pare

(5) double rhimes in each line, rhiming
with end of preceding line

(6) Internal rhimes, ^{some of which} rhiming only among
themselves.

(7) Internal rhimes all of which rhime only
among themselves.

(8) Various combinations of above,
with simple octaves or sestets

Rimalmezzo sonnets belong to 13th
century with few exceptions, & are
about 80 (?) in number. Seem to
be cast aside by the dolce stil nuovo,
2 by da Serrano,
4 " Guittoni.

But revived by later Florentines & Pisans

8. Quality & Condition of Rhime,

Normal rhime is "parossitona" (^{penultimate} ~~anapestic~~)

Sdrucchiola rhime rare in 13th century,
lacking "14 "

Same is true of ^{ultimate} ossitona & tronca rhimes

Perfect rhimes a sine qua non in sonnetteering

Assonance & Consonance

Occur, detailed treatment belongs to
a different study.

Simple Assonance rare.

Chapter III,

Special Use of Sonnet - as a Strophe

(1) In Tongone

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

(1) In Tongone.

The Tongone is a Provençal form, but there never has sonnet stanzas while in Italian it never has canzone stanzas. Two kinds of Provençal Tongone { (1) Two or more poets actually converse
(2) One poet invents a dialog.
[This more frequent in Italian than in Provence]

These invented dialogs (2) are oftenest between a poet and his lady love, (a form of dialog called in Sicilian popular poetry tiuppi-tiuppi) but generally called Contrasti

I - Tongone proper. (p. 96)

The question and reply parts were called, respectively proposta and risposta. [The latter term only, appears in early MSS. Probably proposta was a later term supplied by influence of art]

Other terms used were risponsiva, risponsio, replicatio, missiva and remissiva

A Tongone of Two Speakers or Poets

1 - Tongone of Two Sonnets only.

(a) Same scheme, same order, same rhimes.

(a¹) " " " " " " diff. words

(a²) " " " " " " same words

(B) " " diff. " " "

(Y) Diff " same " " "

(S) Same " " " " diff. "

(E) Diff " " " " "

Which the commonest kind of Tongone, is this of two sonnets,

2. Tenzone of more than Two Sonnets

- (a) All sonnets have same rhymes.
- (b) Not all the sonnets have same rhyme as first.
- (c) All sonnets have diff. rhymes.

B. Tenzone among more than Two Poets

Example Dante's first sonnet of Vita Nuova
(A ciascuno'alma paesa)

~~66~~

II Contrasti

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

Contrasti are usually between a lover and his lady but may be between himself and some inanimate thing personified, or between two personifications, as Soul & Body

- (a) Contrasti on same rhymes
- (b) " " " " diff. " "

III. Serie or Corone of Sonnets.

With one exception these use different rhymes in each sonnet of a set. The exception is three sonnets of Petrarch upon the parting and return of Laura (I 26, 27, 28)

Capo IV. Giochetti and Artifici p 134

(Conceits(?) and Tricks(?))

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

(refers to Gaspari pp. 134-44.

I. Phonetic tricks and plays on words

(1) Transposition of the accent in
the rime. examples very few
usually from penult. to ult. syllable.

(2) Broken or composite rimes.

(a) Two or more words united to rime with
one. Ex. "mal sa" with "falsa".

Sometimes regularly recurring as
if used purposely, again only
irregularly as if accidental.

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

(Rare)

Book suggested by Mrs. Benini

- 1- Bartoli, Adolfo, Storia d. Lett. Ital.
in Part.
- 2- D'Ancona. Poesia Popolare Ital.
- 3- Carducci, (Strambolloc Rispett. XIII. V
Studia Lett. Livorno 1884.
- 4- Grescimbini 'Volgare. Poesia
- 5- Brucchi Allacci. Raccolte.
- 6- Simondi,
- 7- Istituzioni di Lett. P. S. O. 7. vol IV,
(on hundred. line)
- 8 Torraca
- 9 (Dante, di Volgare Eloquenza)
- 10 (Barnills Hist. of Ital. Lit)
- 11 Tommasini, Canti Pop.
12. (Vigo Leonardo
Raccolta Poes. Sicil.
1870-74

1. The first of these is the

the second is the

the third is the

the fourth is the

the fifth is the

the sixth is the

the seventh is the

the eighth is the

the ninth is the

the tenth is the

the eleventh is the

the twelfth is the

the thirteenth is the

the fourteenth is the

Hel. Sycic

B.P.L. B.H. Ref 680
5.

Richard Barnett

2 / Hal. Lateralum

992 8469

W. L. Jones

Richard J. Jones

W. L. Jones

Chorus at end of 3rd act of
Sordidus is an elongated
sonnet (Shak) 5 quat. & a couplet

Echo sonnet p. 148. Vol. III. Doolley

Act III sc. 1. of Lodges Wounds
of Civil war. w. ref. in note

to D'Israeli's treatment
of. in his "Curiosities
of Literature. Also in Poets

Arrangement of Poets.

See

Pearl, S. Langford,
for early Mid. English
equivalent of sonnet.

Eng. Lit. can. 1600

GRADUATE SCHOOL OF ARTS AND LITERATURE.

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Full Name

(*e. g.* John Henry Jones.)

Matriculation No.

Chicago Address

Candidate for Degree of

Principal Subject:

Secondary Subject:

Approved by Head of Department

Dean

[illegible]

Sommel,

Hralt a ship ^(not a sonnet) visiting port,
Kyd's Spanish Trag. Act II.

Fleay's Chron. Hist Eng. Drama
under Shak. see comparison
of Shak. & Dryden sonnets.

Sdrucchioli: verse

"a kind of Italian verses
consisting of twelve feet
instead of eleven and
accented on an antepenultimate
syllable."

Sdrucchioli: voce.

Word accented on antepenult.
See "Ital. Courtesy Books" by W M
Rossetti in E. E. Text. Pub.

Can't Find

Number of
Department

.....
Use Roman Nu-
merals

Graduate School of Arts and Literature
COURSE CARD
The University of Chicago

Full Name

(*e. g.* John Henry Jones)

1306-9400-8-95

NUMBER OF COURSE			
M	MM	DM	DMM
Use Arabic Numbers			

Place number under letter to indicate
value of course

Graduate School of Arts and Literature
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Number of
 Department

Full Name

~~See Chilton Collins Essays.~~
~~Ital. relate to Eliz.~~

~~Note excessive personification~~
~~in Med. Poetry.~~
~~see Gaspar 1720 3~~

(e. & John Henry Jones)

~~Barbara Auld of Poetry~~
~~"Sonnets"~~

~~Everett, Hist Eng Rhyth~~

~~(says Ital 16th cent had complete)~~

~~Ralph Roeder. Dances~~
~~Act II. 1. 51.~~

~~"twang with our~~
~~sonnets" as if~~
~~a kind of song~~
~~to accompany~~

~~Sonnet by Jackville~~
~~in Poet. Works 1820 ed~~
~~(Trubner Smith's Sonnets)~~

Place number under letter to indicate value of course

NUMBER OF COURSE			
M	MM	DM	DMM
Use Arabic Numbers			

Not

Not

1366-9400-8-95

See Under Fish Book

" Snarys lectures on Metris
(don he mention sounds?)

" Sir John Davies Burelogye
sounds.

" 2^d B.R. 1st Cockburns Schoe -
mentioned for many an time

" Antonio Pignaro (?) Trans.

1 Borardo's Orlando for
many an 1st B.R. 1st B.R. 1st B.R.

(London 1838.

" Henry Tob. 1597.

" True World. T. 8.

" Novelle 1581.

~~Nov. Deco. 1581.~~

~~2 series of sounds.~~

" Yellanis Machonelli

for Pet. as Mammot.

" Sing. Trans of Pet. Letters.

William Thomas' Principal Rules of the Italian Grammar &c., &c.

(Brit. Mus. First catalogued edition: -)

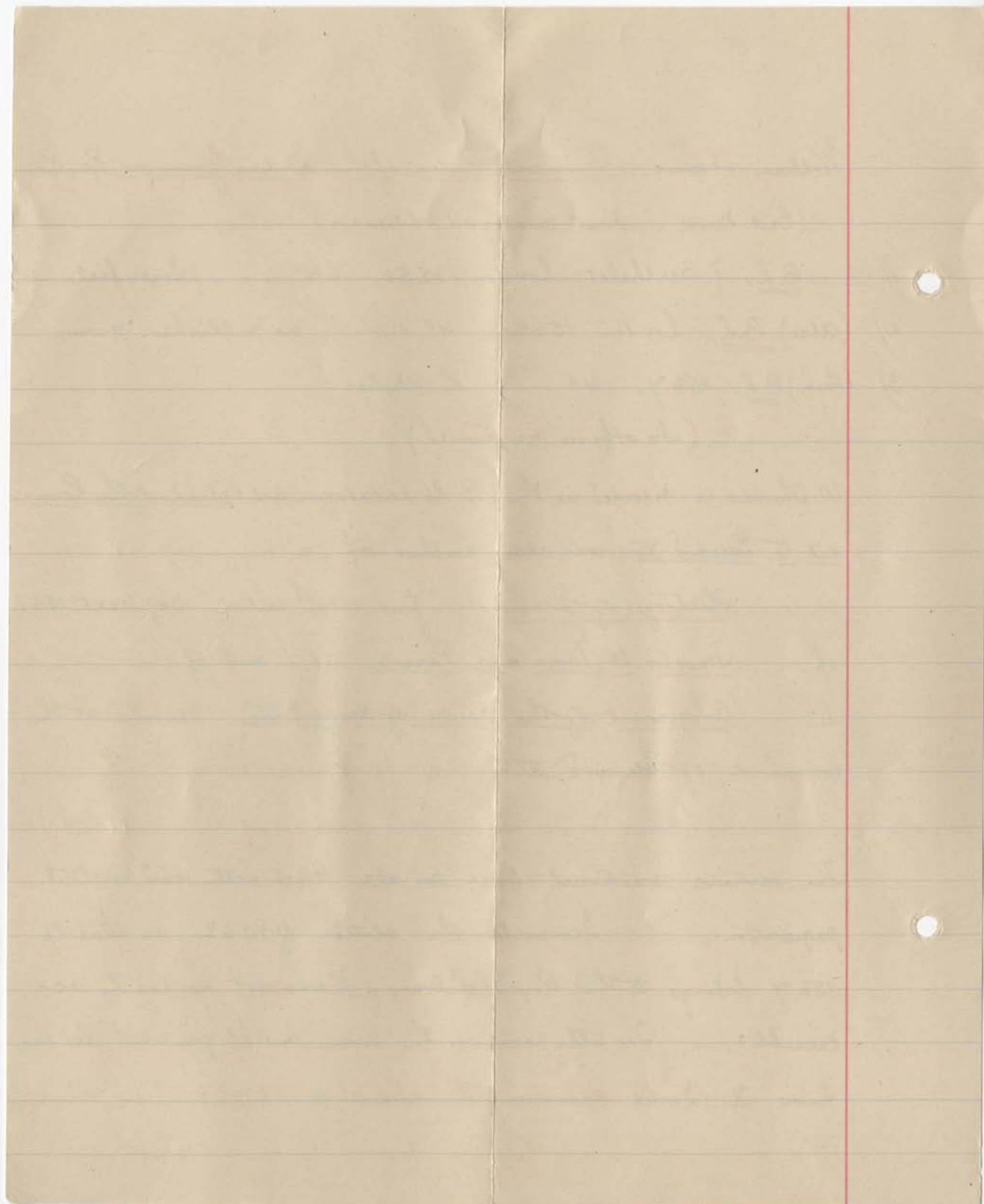
- 1) B.L. T. Berthelet, London, 1550. 4^o. Imperfect.
 - 2) (also) B.L. London, 1562. 4^o - no publisher given.
 - 3) (then) B.L. 1567. 4^o H. Wykes.
- (to others mentioned.)

W. Thomas is recorded in the B.M. Catalogue as Clerk of the Council to Edward VI; was also author of a

History of Italy - first catal.^d edition 1549, next 1561.
of Travels to Tana and Persia, and of
An account of the reign of Henry VIII, executed at the
command of Edward VI.

The editions mentioned above are all Black Letter and without pagination.

I consulted the edition of 1562, as that of 1567 belongs to the Royal Library, I was not so easily accessible. The title pages are the same, but if you wish, let me know & I will examine the edition of 1567.



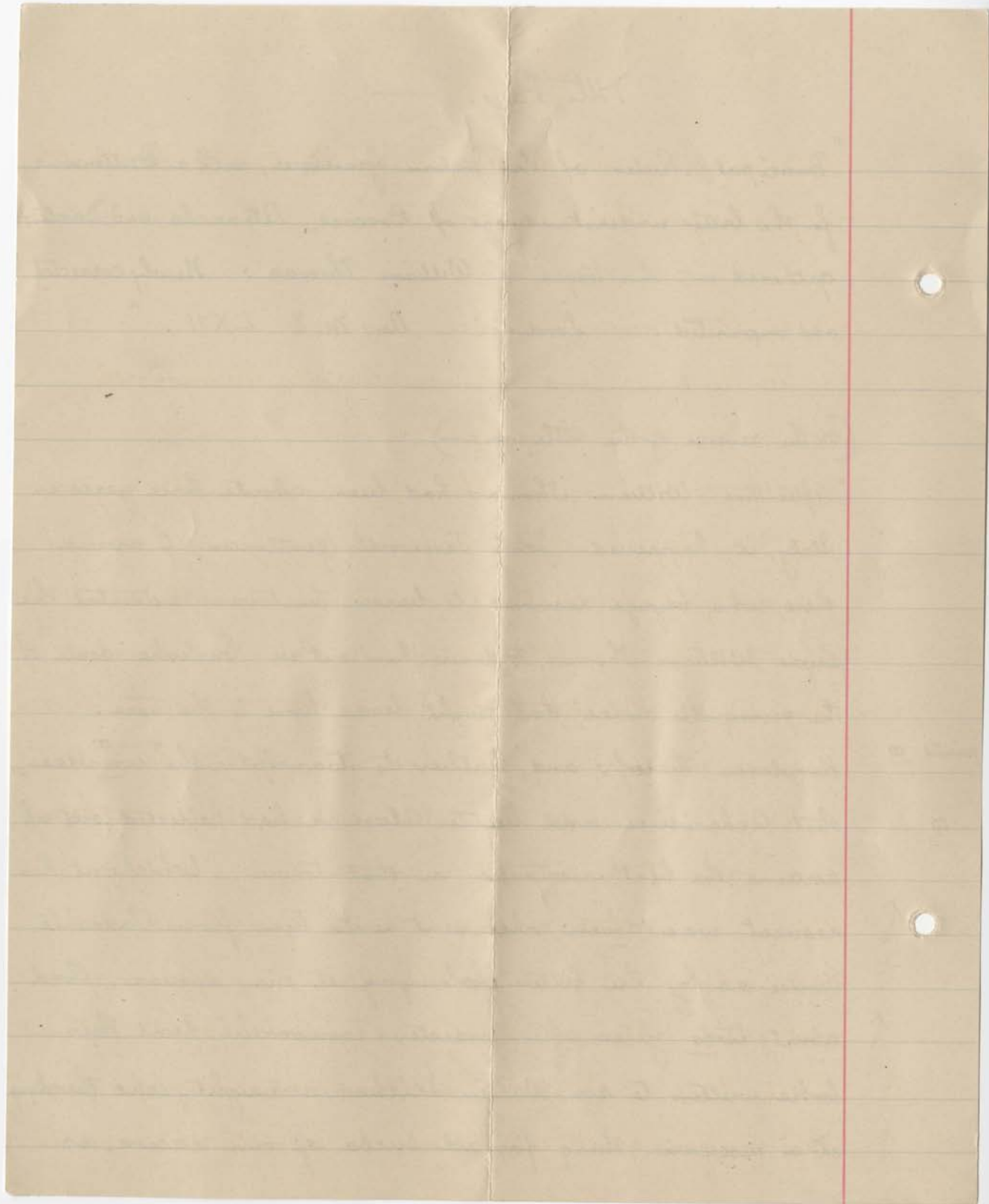
Titte Page. —

"Principal Rules of the Italian Grammer, with a Dictionarie
for the better understandyng of Boccace, Petrarca, and Dante;
gathered into this tongue by William Thomas: Newly corrected
and imprinted. Londoni. An. M. D. LXII. "

(On the reverse of the tittepage:—)

"After that William Thomas had been aboute three yeres in
Italy, it happened John Tamworth gentleman, to arrive
there, who beyng desirous to learne the tongue, intreated the
sayde William Thomas, to draw him out in Englishe some of
the principall rules, that might leade him to the true
Knowledge thereof: and further to translate the ^{wo}ordes,
that Acharisius and Pietros Alumno had collected out of
certeine the best auctours in that tongue. Whiche at his
request was doen, and sent unto him from Padoa to
Venice, as by the letter folowyng it may appeare. And
about twoo yeres after, maister Tamworthe lent this
boke written to sir Walter Mildmaie Knight, who thinkyng
it a necessarie thing for all suche of our nacion, as

printed at



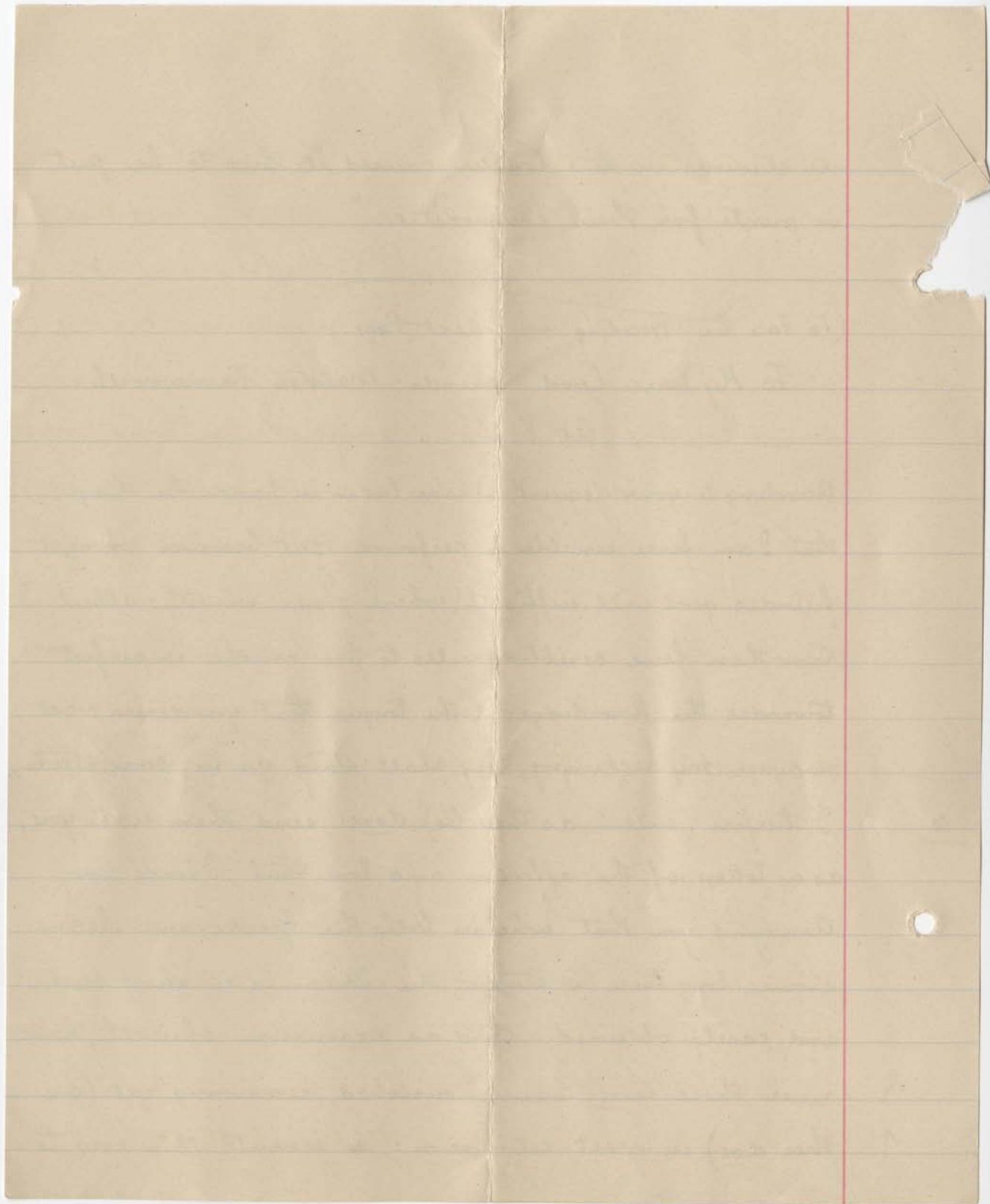
are studious in that tongue, caused it thus to be put
in printe for their commoditie. "

(To Face the Preceding — Next Page.)

" To My Verie Good Freinde Maister Tamwoorth.
At Venice.

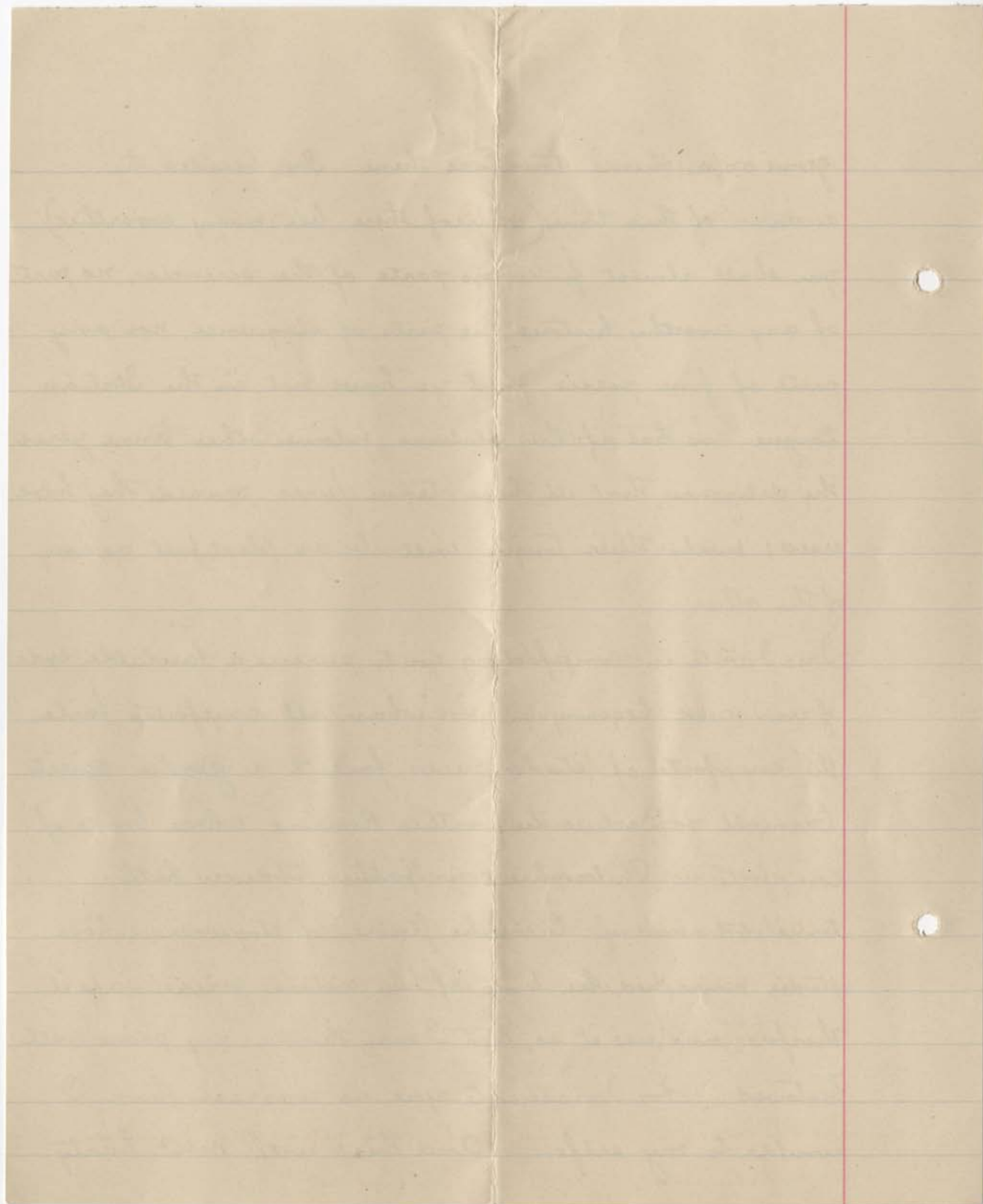
Accordynge to your request, I have taken in hande the thinge,
that I am ferre unable to performe. But because amongst
freendes good will suffiseth, where power wanteth: albeit I
know these fewe scribled rules to bee muche imperfect
towards the knowledge of the tongue that you desire: yet
makynge my reckenyng, they shall stand you in some steede,
as I therefore (suche as they be) doo send them unto you,
as a token of the affection and love that I beare you.

Assuryng you, that whereas both the Greeke and Latine
require long time & studie, the Italian is in short space
and easily obtained. And as experience sheweth, howe
much those twoo have flourished, remaining yet (as
↑ thei doo) in great estimacion: so seemeth this now to



growe as a thirde towardes them. For besides the
auctours of this time (whereof there bee many woorthie)
you shall almost finde no parte of the sciences, no part
of any woorthy historie, no parte of eloquence, nor any
parte of fine poesie, that ye have not in the Italian
tongue. So that if the Italians folowe other tenne yeres
the diligence, that in these tenne yeres passed they have
used: surely their tongue will be as plentifull as any
of the other.

This I write in comfortyng you to pursue a laudable ende
of your good beginnyng. For whan all comfortes faile,
the comforte of studie never faileth a gentie spirite.
Example of Boetius the worthe Romaine, whose booke of
comforte in Philosophie our father Chaucer hath
translated: and of Cicero the flowre of eloquence, whose
studie nourished the time of his weerie yeres. Take it
therefore, and use it so, that I may thinke my paine well
bestowed. For I wisshes to you no woorsse than I
would to my selfe. And thus with most hartly



commendacions I bidde you farewell.

From Padoa the thirde of Februarie. 1548

Your assured freende

William Thomas."

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

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

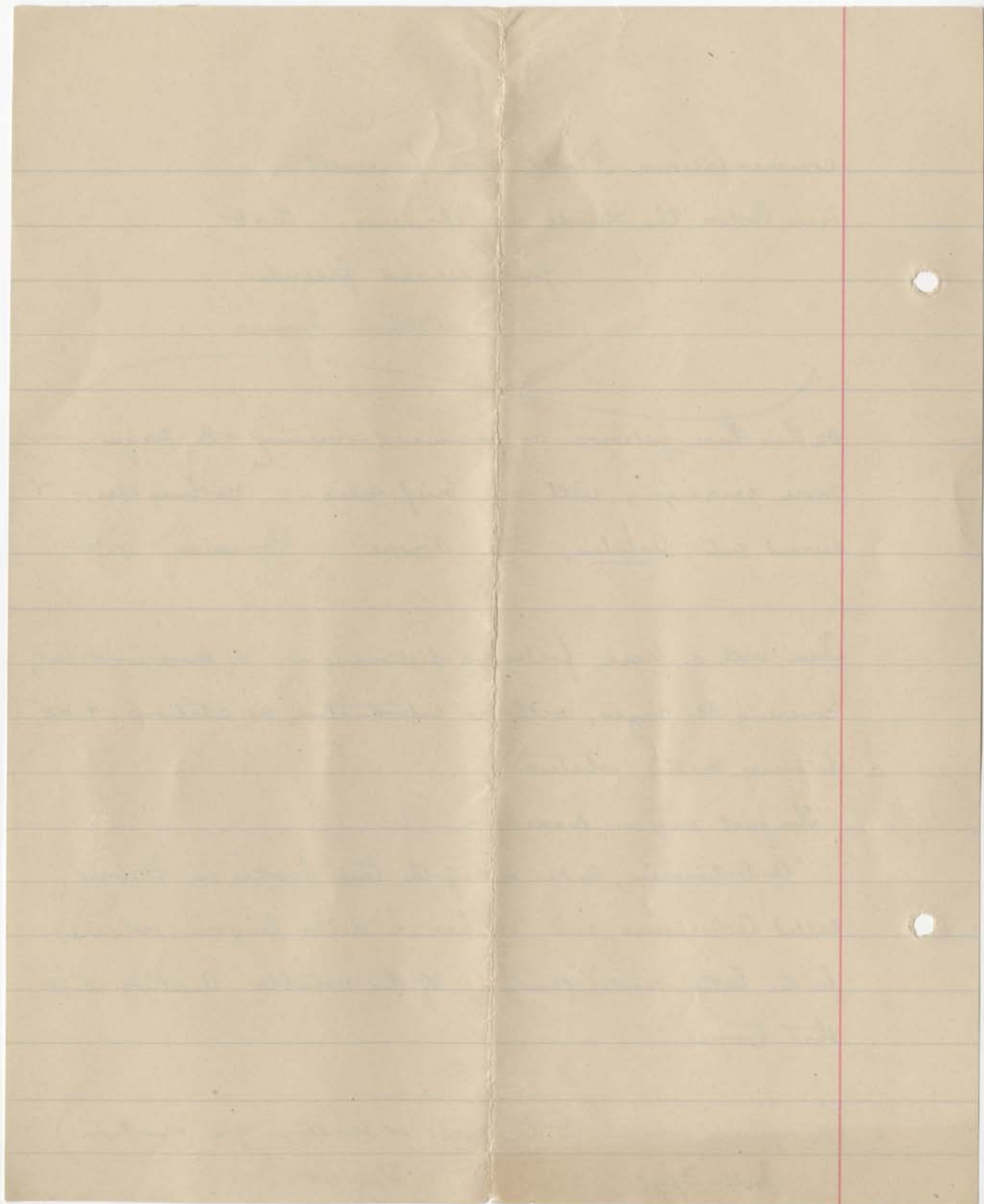
The first page is headed: —

"A Dictionarie, taken out of the two bookes in Italian,
called Acharisius and Riccherze della lingua volgare,
for the better understanding of the notable Aucthours in
that tongue."

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

July 3/96

Eleanor.



Ben Jonson as a Sonneteer & Italianist,
Conversations w. Drummond. Vol III. p. 472.
Globe ed.

"He cursed Petrarch for redacting verses to Sonnets; which he
said were like that Tirrants had when some who were too
short were racked, others too long cut short;"

Criticised Guarini & others "All this was to no purpose for
he (Jonson) neither doth understand French nor Italianes"

~~La~~ L'Influenza della lirica Italiana sulla lirica
Inglese nel Secolo XVII. (Sir T. Wyal).

by Luigi De Marchi. Nuova Antologia^{ia}

"Ha But la haka ful wall is me" & from Serafino "Fui serrato nel dolore."
July 1895

Surrey

Alas ^{so} ~~now~~ all things now do hold. from

Aquilana

