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I desire the above book which I
promise to return at the Desk before
leaving this room.

It will assist in finding the book if you will
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Title, (Brief)

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No Library card is needed when this
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Title, (Brief)

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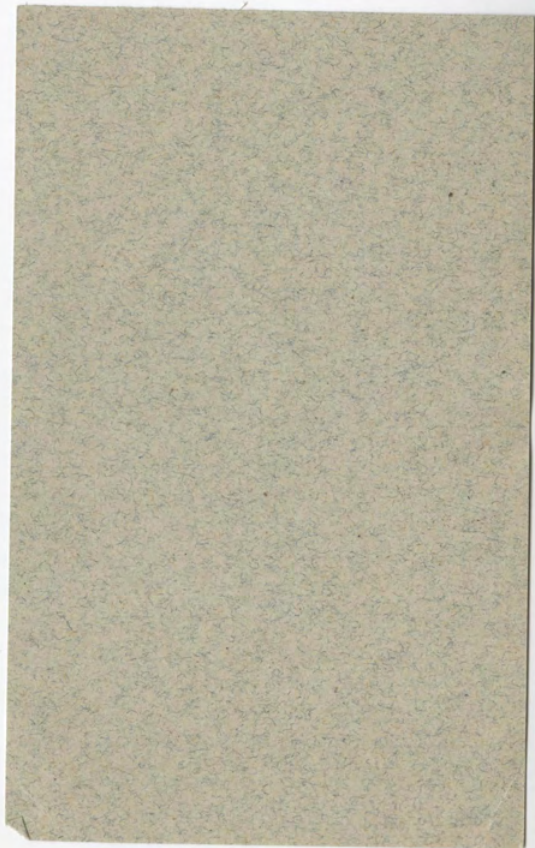
Author, *Morandi, Luigi*

Title, (Brief) *Guida della Nostra*

Critica Lett. Moderna

Put only one shelf-number on this slip.

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slip is used.



Miss Mary Bowen.

The University of Chicago.

See Henry ~~dot~~

Trile. North. Feb 1897

~~At~~ "Ecdysozoa": a group including
w. of p. 28 328 vol. 5. See p. 60

Trile. North. 1881

Chondrodes Ingle

280, Coeas 2800

Vol VII

2 series. 2nd

10. Society

"Nue Socials" 1867-8 (Society) 1867-8 (Society) 1867-8 (Society)

"N. H. S. Society" 1881, Body 1881

Beaverbrook (Society)

2800, in

Chelmsford Vol II

form

abba a bba d d d s z

No. 627.

Mary Bowen.

14 Foster Hall.

Is entitled to draw from

The University of Chicago Library.

This card must be presented whenever a book is taken, returned or renewed. The person above named is responsible for all books taken on this card. If lost, this card will not be replaced until a fine of ten cents is paid.

Extracts from Regulations.

Two volumes can be drawn at a time.

Books of recent purchase may not be retained more than one week and can not be renewed. Other books may be retained two weeks and may be once renewed for the same period; the request of renewal to be made before the expiration of the first two weeks.

A fine of five cents a day shall be paid on each volume which is not returned according to the provisions of the preceding rule.

TAKEN.

RETURNED.

TAKEN.

RETURNED.

D 23

Ja 4

Ap 14

Apr. 17.

My 9

My 24

Je 28

Je 23

Je 21

Je 8

Je 23

XII/14, 1895

My dear Miss Bower;
Schipper

points out the first appearance
of the 5-beat line in Euf. (as he
thinks), at the bottom of p 1053

of Vol. II. of Paul's Grundriss
der germanischen Philologie.

[over] Yours very truly, A. H. Solomon

You doubtless know J. B. Mayor's
book On Eng. Metres in Eng. Lib.
I have not used this bk. much, but
suppose it to be the best general
work in English. A.H.V.

Will you please keep this for me WSC

My dear Mrs Crow

I have lately been making a hasty study of the strange forms of Tottels' Miscellany, and perhaps a few of my notes on the sonnet in Tottels' may not be uninteresting to you. I refer to the pages of Arber's edition

I find about 55 sonnets in all with several doubtful cases i.e., p. 76 which seems to be an un-completed sonnet (final couplet omitted), and

152 which seems to be a defective sonnet, from which the 7th. line has apparently dropped out. It might be conjecturally supplied.

The sonnets otherwise occur on pp.

4, 8-13, 28, 30, 32, 218 (Surrey's)

33-40, 53, 62, 68-73 (Wyatts')

107, 112 (Grimalds')

132, 135, 137, 152, 178, 189, 197, 259 (Unknown authors)

- 51 sonnets are written with the final couplet. The others are:
33 (where the final couplet is interlinked with the rest of the sestet—rhyming with tenth line, "cry")
53 a two-rime sonnet ending b a (and similarly of the next sonnet)
73 (again is similar to 53)
197 (is the only "Petrarchan"—so-called—sonnet which I can find: it rhymes abba, abba, cde, cde.)

Have you examined the sonnets in the other early miscellanies?
I have Collier's reprints if you care to consult them.

- Very Truly Yours,
F. J. Carpenter

Oct. 24, 1895

For Mr. Bowen

Dissertation of Miss Bowen

THE UNIVERSITY OF CHICAGO.

A. H. Johnson

1. Suggestions concerning the style have been made freely throughout the dissertation. See especially, pp. 2, 3, 12, 37, 70.

Note that you use such a number of times where thus, these, etc., seem to me better.

2. You probably know Keats' description of
"the sonnet swelling loudly
Up to its climax and then dying proudly"
Epistle to Chas. Cowden Clarke.
Does this agree with your "^{the} incoming and ^{the} fulfilling" on
p. 13.

3. Throughout the diss. you speak of Provençal ~~troubadours~~
~~do~~ trouvères, meaning troubadours. See pp. 15, 16, 21,
etc etc.

4. Oversights ^{or} ~~and~~ inaccuracies of some importance are
noted on pp. 10 (the influence of Rossetti on Tennyson),
21 ("the laws of the Courts of Love"), 69 ("incount doggerel"),
69 (insert successive), 93 (the modern word is of no evi-
dential value). Consult Murray's Dict., 118 (You may
^{well} mean St. Sebastian. You cannot mean St. Francis), 134
(the influence of Italy),

5. An index ~~as~~ which shall be as complete as possible is essential to the usefulness of the diss. Not only persons but subjects shd. be included, and especially all of the many technical terms employed, such as: aduneciola rima, sestet, octave, ~~ter~~, ottavapima, etc. etc. Undoubtedly you have planned for this, and also for a bibliographical index indicating the works used by you in ~~comparing~~ writing the diss.

6. In ^{a number of} ~~many~~ cases references and the sources of quotations have been omitted.

7. It seems to me that Chap. IV should be summarized at the close with the others. I am inclined to agree with Professor Klingel that the Introduction does not keep the diss.

Aug. 22, '96

A. H. Folman

Miss Bowers Thesis

Notes: The punctuation needs revisions throughout

on Introduction p. 8 top: Why the "third" period?

p. 10 top: Rossetti "alone" is a very broad statement. And exactly what is meant by "minor tones"?

"It touched Tennyson". Grammatically this "it" refers to "the influence of Rossetti": is this intended?

— The quotations here and there from various critics should be identified in foot-note references to volume and page

p. 12 top: "fixed form" is too indefinite a phrase.

— Too much is claimed for the sonnet: the writer's eye is entirely on this one poetic form and her statement accordingly is not well-poised, or discriminating.

— The bearing of the Introductory passage about Italian influence on English literature on what immediately follows is not well indicated. The transition is awkward.

p. 6: Wilnot is usually accounted only part author of Tancred and Eismunde and should hardly be named coordinately with the others.

The Introduction seems much inferior to the body of the work. It should be recast.

p. 41 The argument from the Preface to Tottel's Miscellany is not quite convincing. It might be better put.

43 bot-44 top: A very awkward sentence.

45 Is there not mention of Chaucer?

46 top: The argument, as given, seems rather slight. It should be made more explicit.

46: "a Harington MS" is a vague designation.

47 Is it certain that Parker's translation is from the Italian?

May it not have been from the French?

pp. 50f Foot-note references to pages in modern reprints where quotations given may be found. Should be added.

Notes in the manuscript are a revision throughout

p. 8 top: "this" "final"?

p. 10 top: "about" "also" is a very broad statement. And exactly

what is meant by "minor tones"?

"It touched Tenney" - "unmistakably this" "it" refers to

"the influence of Bonatti": is this intended?

- The quotations here and there from various critics should

be identified in foot-note references to volume and page

p. 12 top: "final form" is too indefinite a phrase

- Too much is claimed for the sonnet: the writer's eye is

entirely on this or poetic form and her statement

accordingly is not well-joined, or discriminating.

- The bearing of the botanical passage about Italian

influence or typical literature is what immediately follows

is not well indicated. The transition is awkward.

p. 2: "William" is usually accounted self-portrait of Tenney

and "William" and "William" should be connected with the

other

The introduction seems much inferior to the body of the work
It should be recast.

p. 41: The argument from the Preface to Little's "Mind" is not

quite convincing. It might be better put.

p. 50-51 top: A very awkward sentence

p. 52: Is there not another of Chaucer?

p. 56 top: The argument, as given, seems rather slight. It should

be made more explicit.

p. 6: "A Horatian MS" is a vague designation.

p. 7: Is it certain that Parker's translation is from the Italian?

May it not have been from the French?

p. 204: Foot-note references to pages in various reprints under

foot-note given may be found should be added.

2 / Notes on Miss Bowen's Thesis (con.)

p. 49 Turberville, however, translated the (Latin) Eclogues of Mantuan 1567. He also refers to Boccaccio (Chalmers's Poets II 586a)

51 Was not Drant also a member of the Areopagus?

68 Some of Donne's sonnets date before 1607. They seem to be new in matter and manner.

I should not say that the "theme of Platonic love" finds its culmination in Shakspeare's Sonnets.

69. The second sentence is awkward, the whole paragraph is rather obscurely expressed.

71 I do not see how una corona di sonnetti is "more expressive" than Sonnet-sequence.

53 E. Koepfel in Englische Studien XV 53f. seems to establish that these poems (in Theatre of Vol. W.) are translated from French versions of Petrarch by Du Bellay, Marot, etc.

64 The assumption of a real emotion in all cases is hardly a probable one ~~in all cases~~. The attempt to evade this consideration seems a bit specious.

116 Why are not Spenser's Sonnets reviewed here?

132 Reference should be made to the identifications of Drummond's indebtedness to ^{Sidney and} others by Mr. W. C. Ward in his recent edition of Drummond (The Muses Library)

The Conclusion is admirably stated and forms an excellent summary of this very valuable treatise.

A summary of the last chapter should be added.

p. 49. Trichinella, however, translated the (Latin) Polypus of
Mantoux 1857. He also reports Baccosia (Chilomen
Boote II 276-)

51 Was not Thout also a member of the Desfontaines?
58 Same of Thout's account date before 1807. They seem to be

new in matter and manner.
Should not say that the "Thout of Platon's law" find
the culminating in Thout's account.

59. The second sentence is awkward. The whole paragraph
is rather obscurely expressed.

71 I do not see how this Cavos de sonnet is "more
expressive" than sonnet-sequence.

83 E. Koppel in English Studies IV 386. seems to establish
that these forms (in Thout of W. W.) are translated from
French version of Thout of Thout, Thout, etc.
The account of a real creature in all cases

is hardly a Thout over Thout. The attempt
to avoid the Thout seems a lot of fuss.

116 Why are not Thout reviewed here?

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Calcutta, India.

15th. Oct. 1914.

Mrs. W. H. Brainerd. Ph. D.

Wellesley. Mass.

U. S. A.

Madam,

I have come to hear of your doctor's thesis on "The Influence of Petrarch on the Elizabethan Sonnet" and must confess that my curiosity has been excited to learn the new facts you must have embodied in your paper.

I should like to know whether you have printed your paper. If so, may I request you to instruct your publisher to send me a copy together with his bill, which I promise to clear by the next outgoing mail by which the book is received?

If it is not in print and if the cost is not prohibitive I should like to have a typewritten copy of the paper. If you kindly let me know the cost plus postage and registration, I shall be glad to remit the money and the work may be commenced after it has been received. Kindly excuse the liberty I am taking,

Yours truly,

H. C. Mookerjee

Address

Prof. H. C. Mookerjee.

City College.

1 & 2, Dehi Serampore Rd.

Calcutta, India.

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Yours truly,

H. C. Mukerjee

Address

Prof. H. C. Mukerjee.
City College.
1 & 2, Delhi Saranpore Rd.
Calcutta, India.

early printed versions of many.
The theories of origin of the forms
I took from Biadene, "Morfologia
del sonetto nei secoli XIII - XIV"
(Roma 1888)¹¹ and Cesareo, "La
Poesia Siciliana - sotto gli Svevi"¹²
(Catania 1894). I still believe all
I have written of the sonnet
before Petrarch but I should want
years of study in Italy before
assuming authority for it.

The fault about Petrarch too is
first-hand work and safe enough
but rather young. It needs
smoothing with a wider knowledge
of contemporary literature & art.

The great gap in the logical
treatment is the absence of

Upland Road. Wellesley, Mass. U.S.A.

7 January 1915

Prof. H. C. Mukerjee
City College, Calcutta, India.

Dear Sir.

I was much surprised
to have an inquiry for my
thesis from India. I am
glad to put it at your
disposal if practical means
can be found.

It has never been printed,
and it is so extensive that
a type-written copy of the
whole would be quite expensive.

As I remember, the present copy
cost me \$30 L^{\$140}. (£64 8) and
it does not include all the notes
and appendices.

I am enclosing an epitome,
which I made a long time ago,
of the whole. Perhaps you can
judge from it what parts
interest you or might be
worth your while. I shall be
glad to have any parts type-
written for you. In the present
state of overseas commerce I
scarcely like to trust any one
copy to the post. It has about
40 000 words now type-written.

I want to tell you frankly that
I think it of very uneven value.
It was written eighteen years
ago and one learns much
in that time. Until recently
I have kept up with most of
the new literature on the subject
and I have seen no reason
to change the conclusions
contained in it. Yet I could
not give it to the world, or to
any scholar without some
cautions and reservations.

Chapter I was taken largely
from second-hand sources,
That is, I did not see original
mess of the ^{Italian} sounds nor some

any discussion of Italian sonnets after Petrarch. There should be a full study of the humanistic work to trace the indirect sources of Petrarchian influence on English work.

Chapter II is, I think, quite safe. It was done in the British Museum. Bodleian and is entirely first-hand. It is not brilliant nor mature in its literary judgement. None of the book is.

Chapter III is the most thorough and original part of the work. I set out to see every

sonnet printed in England before
1600. I saw every book listed
in the Stationers Registers for those
years, of which a copy was in the
Bodleian or the B. M. and found
many stray sonnets, dedicatory
sts. in addition to those in the
usual books of poetry and fiction.

I have the rim-schemes of all of
these. I think my conclusions
in this chapter are final.

Chapter IV is good enough as
for ~~it~~ as it goes but it needs a
fuller knowledge of humanistic
poetry of Italy.

I trust the above will be useful
to you. Please ask me for any

further information you may
desire about it. I am really
eager to put my work to use
if any body interested can
find value in it.

I greatly regret the delay
in answering your letter, a
long illness has kept me
from writing this winter.

I am

Yours very truly,

M. B. Brainerd.

Mrs W. H. Brainerd
Upland Road
Wellesley, Mass.
U. S. A.

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January 7, 1915.

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(2)

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The part about Petrarch is first hand work and safe enough but rather young. It needs enriching with a wider knowledge of contemporary literature and art.

The great gap in the logical treatment is the absence of any discussion of Italian sonnets after Petrarch. There should be a full study of the humanistic work to trace the indirect sources of Petrarchian influence on English work.

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(3)

etc. in addition to those in the usual books of poetry and fiction. I have the rhyme-schemes of all of these. I think my conclusions in this chapter are final.

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