

"Ben es mortz qui d'amor no sen
Al cor qualque doussa sabor,
E que val viure ses amor
Mas per far ennueg a la gen?"

Bernart de Ventadorn. Goldschmidt, 9.

"Chè Amore à in se vertude,
Del vil vom face prode;
S'egli è villano in cortesia lo muta
Di scarso largo a divenir lo aiuta."

Bonagiunta, Vol. I, 50. Goldschmidt, p. 11.

"In balia 'n servimento
Sono stato, e vo' stare
A tutta la mia mente co leanza."

Rinaldo d'Aquino. Cesareo, 250.

"Bona dompna, de vos teing e d'amor
Sen e saber, cor e cors, mots e chan,
E s'ieu ren die que sia benestan
Devetz n'aver lo grat e la lauzor."

Aimeric de Pegulhan, Restori, p. 51.

"Tan gen guiardona"
Si be se foi maltraire
Qui a lieu s'abandona
Nilh es mercejiaire."

Peviol, M W. II. 14. Goldschmidt, p. 43.

"Fra le donne roi siete sovrana
E d'ogni grazia e di virtù compita."

(from a poem attributed to King Manfred.)

"Poi tanta caonoscienza
E compimento di tutture bellore
Sanza mancare Natura l'à dato."

Pier della Vigne.

"Domna, la genzer criatura
Que anc formes el mon natura,
Melhor que non pose dir ni sai
Plus bela que bels jorns de mai
Solelhs de mar, ombra d'estiu
Rosa de mai, ploja d'abriu,
Flors de bental, miralhs d'amor, etc."

Arnaldo Daniello,
Restori, p. 71.

"Ostella riluceinte
Che levi la maitina."

Jacopo da Lentino,
Cesareo, p. 258.

Jacopo da Lentino has a sonnet on this theme:
"Diamante ne smiraldo ne zafino."
Cesareo, p. 40.

Gaspari p. 54. Cesareo p. 250.

As in the canzone of Rinaldo d'Aquino, (translated
by Rosetti p. 195) beginning:-

"I am thus boastful lady; bring thine
For homage and obedience night and day."

Mazzeo di Ricco, in a canzone,
"Sei anni ho travagliato." Rosetti, p. 208.

Jacopo da Lentino, in a canzonetta,
"Maravigliosamente." Rosetti, p. 199.

As in the Provençal Matfre Ermengau's Breviari d'amor.
"Quar est amors pren naissence
Dels huelhs e del cor d'aimadors."

(v. 293-6).

Mr. William Sharp in his introduction to his
"Sonnets of this Century" says "~~that~~ Wyatt and
Surrey did not invent the English form of
the sonnet, they introduced it from Italy". (p. 1.)
He also says, "The remarkable thing about
them (Wyatt's and Surrey's sonnets) is that
they all end with rhymed couplets, an
arrangement distinctly opposed to any with
which they were acquainted in another
language." It is scarcely possible to reconcile
these statements. The rhymed rimed couplet
ending in the Elizabethan marks a distinct
turn in the movement at the end of the twelfth
line, a turn which in Italian sonnets
occurs at the eighth where the sestet begins.

2 The restriction of the octave to two rhymes in ^{the} Italian sonnet proves its turn at the beginning of the sestet which uses a new set of rhymes. Likewise the normal English form ~~to~~ uses a new rhyme in the final couplet. Mr Hall Cairnes statement that one of Petrarch's and twelve of Dante's sonnets ~~are~~ end with a couplet is not true in the sense ~~the English sonnet~~ that the final couplet ending is used in English sonnets. Petrarch has four sonnets with the sestet scheme edddcc; Dante has the same scheme in nine of the Vita Nuova sonnets; but, as is easily seen, the last two lines are linked by rhyme to the ninth

3 This sonnet has the sestet edccdd. It is the one beginning "The long love".

4 Wyatt experimented with other Italian forms. He has a number of poems in ottava rima (Simonds, pp. 68, 86, 121, 132, 140). His satires and translations of the Psalms are in terza rima.

5

Doublesestina, XXX p. 197. Vol. II. Grosart ed.

Sestine. LXXIV. p. 48 and LXXVI p. 57. Vol. III. *ibid.*

Crown. XXXI. p. 202. Vol. II. *ibid.*

Tergarina, XXIX. p. 191. Vol. II. *ibid.*

Altavarrina. X. p. 121 ~~and~~ Vol. II, and LVIII. p. 8. Vol. III. *ibid.*

Sdrucchiola. pp. 93 and 181-187. Vol. II. *ibid.*

6 The evidence is almost entirely in similarity of style.
H. Mayt.

7 The 17th Canzone "I'ro pensando," which Dr. Grosart finds so like the Epithalamium in form, has the stangaic rhyme scheme, a b b c b a a c c d d e f f g g. Spenser's form has, a b a b c c b' c b' d d e f f e e g g.

8 The "Tears of Fancie" had sixty sonnets, so entitled, of which numbers 9-16 inclusive are lost. Of the remaining 43 are regular, one has rima chiusa and the others have very slight variations. The couplet and the change of rhymes in each quatrain prevail in every sonnet.

9 Compare Wordsworth's sonnet on the sonnet, which begins, -
"Kuns fret not at their convents' narrow room,"

10 Compare Rossetti's sonnet, "A sonnet is a moment's monument."

11
An exception to this is the Caecilia of Sir David Murray
which was published 1611, and contains 20 sonnets
belonging to the sequence, besides some prefatory and
appended. There is no ~~strong~~ thread of story connecting
them. The matter is chiefly complaint against a
cruel mistress and the diction is full of the conventional
figures. The form used is not, however, Petrarchian
(see Scott. Ital. Trans. in Eliz. Trans.) but varies from the
English with both alternate and grouped rhymes, to variations
of the Spenserian and Sidneyan. There is no sonnet without
a couplet ending. Nor do I know any reason for
considering the sequence ~~an Italian~~ translation from
the Italian.

12

The religious sonnetting of Henry Lok whose
"Ecclasiasticus" (1597) containing ~~328~~ 388 sonnets appeared
in 1597, has some interest in matters of form because he
followed Spenser largely, having 164 in ^{his} scheme.
He also uses 94 times a curious arrangement, a b b a a c c a
c b b c d d.

Biadene. Leandro.

Morfologia del Sonetto nei Secoli XIII e XIV.

Roma 1888.

1 d'Ancona, Alessandro.

La Poesia Popolare Italiana.

Livorno, 1878.

Bartoli. ^{adolfo} I Primi Due Secoli della
Letteratura Italiana.

Milano 1880.

Borgognoni. Adolfo.

Il Sonetto, in Nuova Antologia

Vol. XIII. Fasc. II, 1879.

Bartsch, Karl. Chrestomathie Provençale
Troisième édition, revue et corrigée.
Storfeldt 1875.

Casini, T.

Le Forme Metriche Italiane. 2^e édition.
Firenze 1890.

Cavalcanti

see Parnaso Italiano vol. 6.

Clesia. Emanuele.

Storia della Letteratura in Italia ne' secoli barbari.

2 vols. Genova. 1882.

Cesareo. G. A.

La Poesia Siciliana sotto gli svevi.

Catania 1894.

Cino da Pistoja. ~~Le Rime~~

ed. Bindi e Tanfani. Pistoja. Niccolai. 1878.

Dante Alighieri.

~~Ed~~ Opere. ed. E. Moore. Oxford 1894.

De Vulgari Eloquentiâ. ed. Howell. London. 1890.

Ferrazzi, Giuseppe Jacopo

Enciclopedia Dantesca. 5 vols. Bassano. 1877.

Gaspary, Adolfo.

Storia della Letteratura Italiana. Torino. 1887.

Goldschmidt, Lothar.

Die Doktrin der Liebe bei den italiänischen Lyrikern. Breslau 1889

~~Guittoni d'Arezzo.~~

~~Rime. 2 vols. Firenze 1528.~~

Folgore da San Geminiano.

Le Rime. ed. Ravone. Bologna. 1880.

Gon

Fornaciari, Raffaello. Disegno Storico
della Letteratura Italiana

Seila edizione. Firenze 1891.

Guinucelli. Guido

See Parnaso Italiano, vol T.

Guilzone d'Arezzo, Fra.

Rime. 2 vols. Firenze 1828.

Parnaso Italiano.

54 ~~32~~ Vols.

Venezia 1784-90

Petrarca, Francesco.

G. Barbiera, editore, Firenze, 1891

[^]
Le Rime.

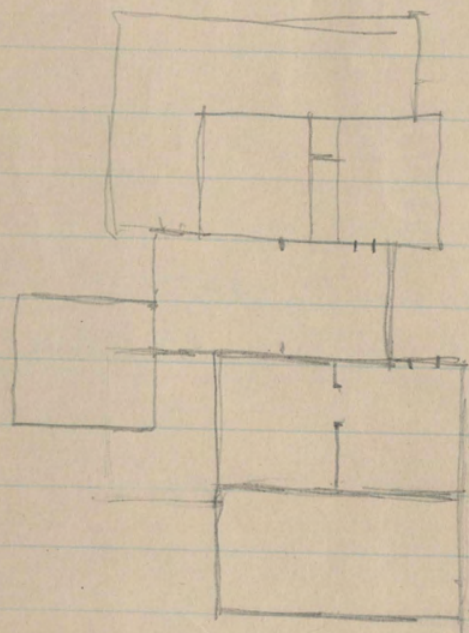
Le Rime di Francesco Petrarca di su gli
originali commentate da
Giosuè Carducci e Severino Tassinari
Firenze 1891

Restori. Antonio.

Letteratura Provinciale. Milano, 1891.

Rossetti. D. G.

Dante and His Circle. Boston 1893.



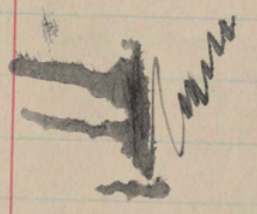
Ritieri Ermolao

Storia della Poesia Popolare Italiana, Firenze 1887.

de Sanctis. Francesco.

Storia della Letteratura Italiana, Napoli 1892.

L'Angelico per me è il più gran pittore spirituale
 1. Spirito è una vera gallina
 2. Uomo è una vera chiesa esistente e
 in Firenze lo sono quasi tutti, ma non
 lo sono a Roma



mmmm

Serviti Ammirata
 Domenicani bianchi
 e neri
 Cappuccini mariani
 Francescani
 1 Croce = Francescani conventuali
 1 Paolino = Presiani (Carne
 litanie)
 Certosini
 in bianchi (Benedetti)
 bianchi

orders of priors
 robes and colours of the
 order of the fallen angel
 to prendere anche un
 articolo del Bongiovanni nel
 la storia di Montebello

Guida

Symonds. J. A.
 The Italian Renaissance.
 The Renaissance in Italy: Italian Literature.
 2 vols. New York. 1882.

Torraca. Francesco
 Manuale della Letteratura Italiana
 3 vols. 3rd ed. Firenze. 1874.

Tobler. M. Adolphe.
 Le Vers Français ancien et moderne. Paris. 1885.

Toggetti. Ottaviano Targioni. Antologia
 della Poesia Italiana. Settima ristampa
 Livorno 1893.

Veyrières.
 see under Criticism.

I have looked at the book and read it and mark the mistakes. Then I will come and find for me the earliest Strambotti. The weak place in Cesares and Biadene evidence is that they do not give examples of early Sicilian Strambotti. When you have read my paper, you will see the weak places. Influence of Petrarca on Elizabethan Sonnets.

The title of my book is the Sicilian poetry that now exists, is it the Sicilian literary language.

I am afraid that this chapter is not as good as the others. I will come to your house and see you.

The next time, you take the book and read it and mark the mistakes. Then I will come and find for me the earliest Strambotti. The weak place in Cesares and Biadene evidence is that they do not give examples of early Sicilian Strambotti. When you have read my paper, you will see the weak places.

I have looked at the book and read it and mark the mistakes. Then I will come and find for me the earliest Strambotti.

The weak place in Cesares and Biadene evidence is that they do not give examples of early Sicilian Strambotti.

When you have read my paper, you will see the weak places.

The title of my book is the Sicilian poetry that now exists, is it the Sicilian literary language.