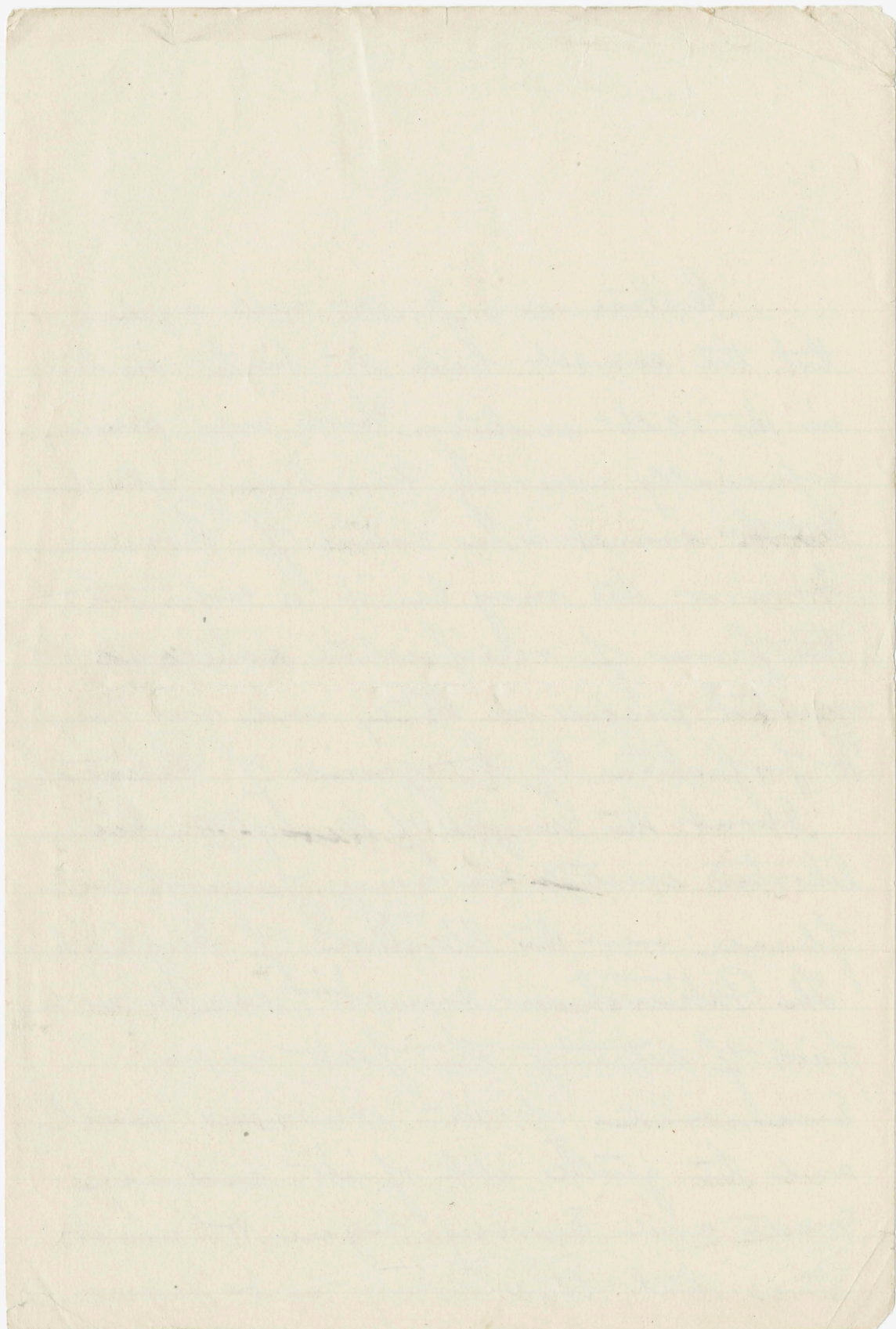


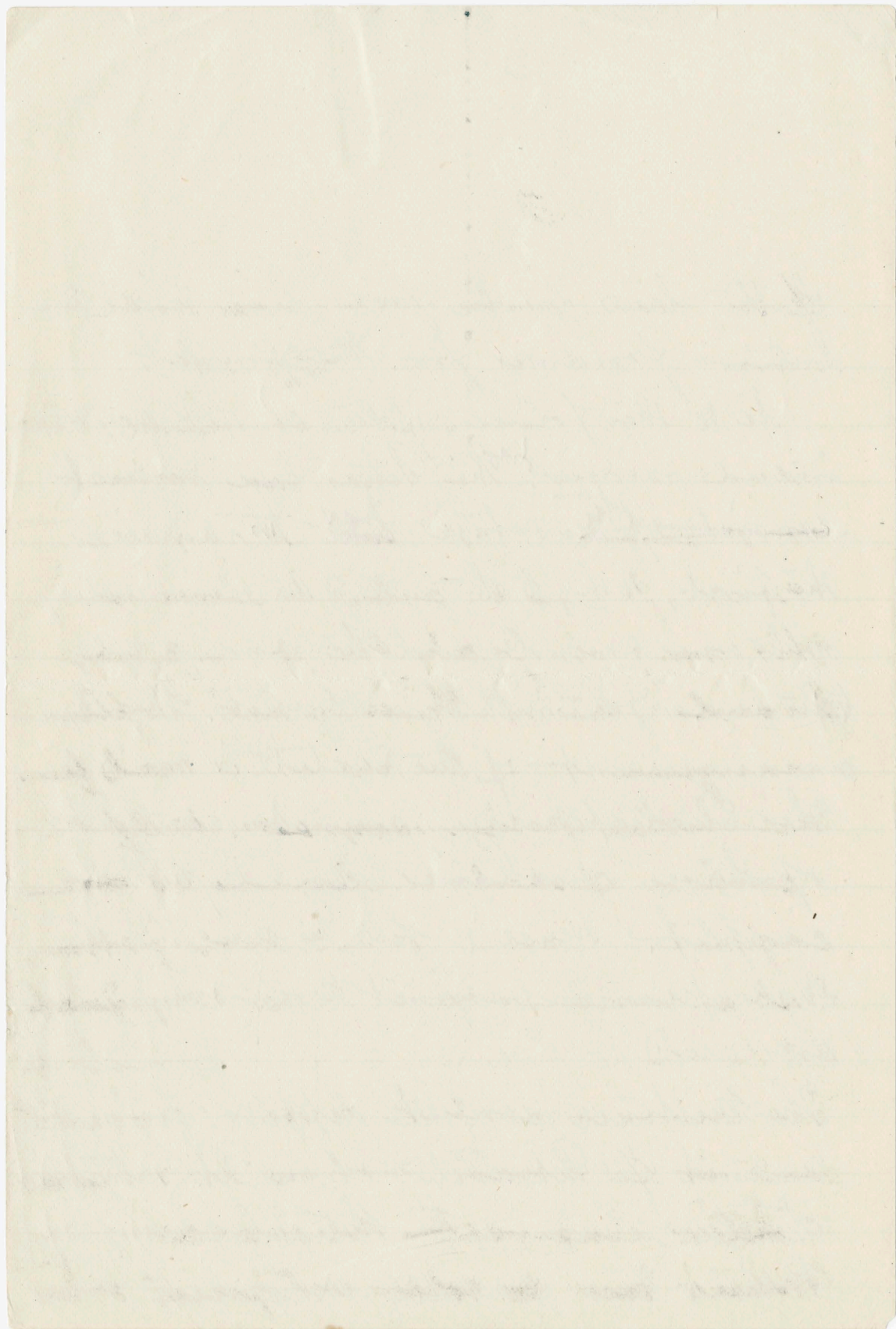
Critics are fully well agreed
that the sonnet had its birth in Italy
in the 13th century. There are some,
especially among Frenchmen, who claim
that the sonnet is a native of Provence.
However this may be it is certain that
this form of versification achieved its
greatest success in Italy and was brought
to perfection by the genius of Petrarch.
About the reign of Henry VII Italian
literature exerted a very powerful in-
fluence over the literature of England.
The Petrarchian sonnet could not
fail of catching the poet's ear.
Enamored of its sonorous swell
and the gentle ebb of its cadence
Dryden and Surrey began to use it.
Since that time every poet possessed



of the true poetic fire has had peculiar fondness for the Sonnet.

As to the forms of the sonnet they are indeed various. ^{prose} The Petrarchan sonnet ~~consist of~~ ^{the} octave ~~and~~ ^{has} two rhymes - the first, 4th, 5th and 8th lines ending with one sound and the 2nd, 3rd, 6th and 7th with another. The rhyme-arrangement of the Sestet is variable. The Shakespearian sonnet consist of three quatrains closed by a couplet. Hence it will be seen in the Shakespearian sonnet seven rhymes are used.

The Miltonic sonnet differs from the Sonnet of Petrarch not in its rhythmic structure but in the thought arrangement. Beside these generally recognized forms



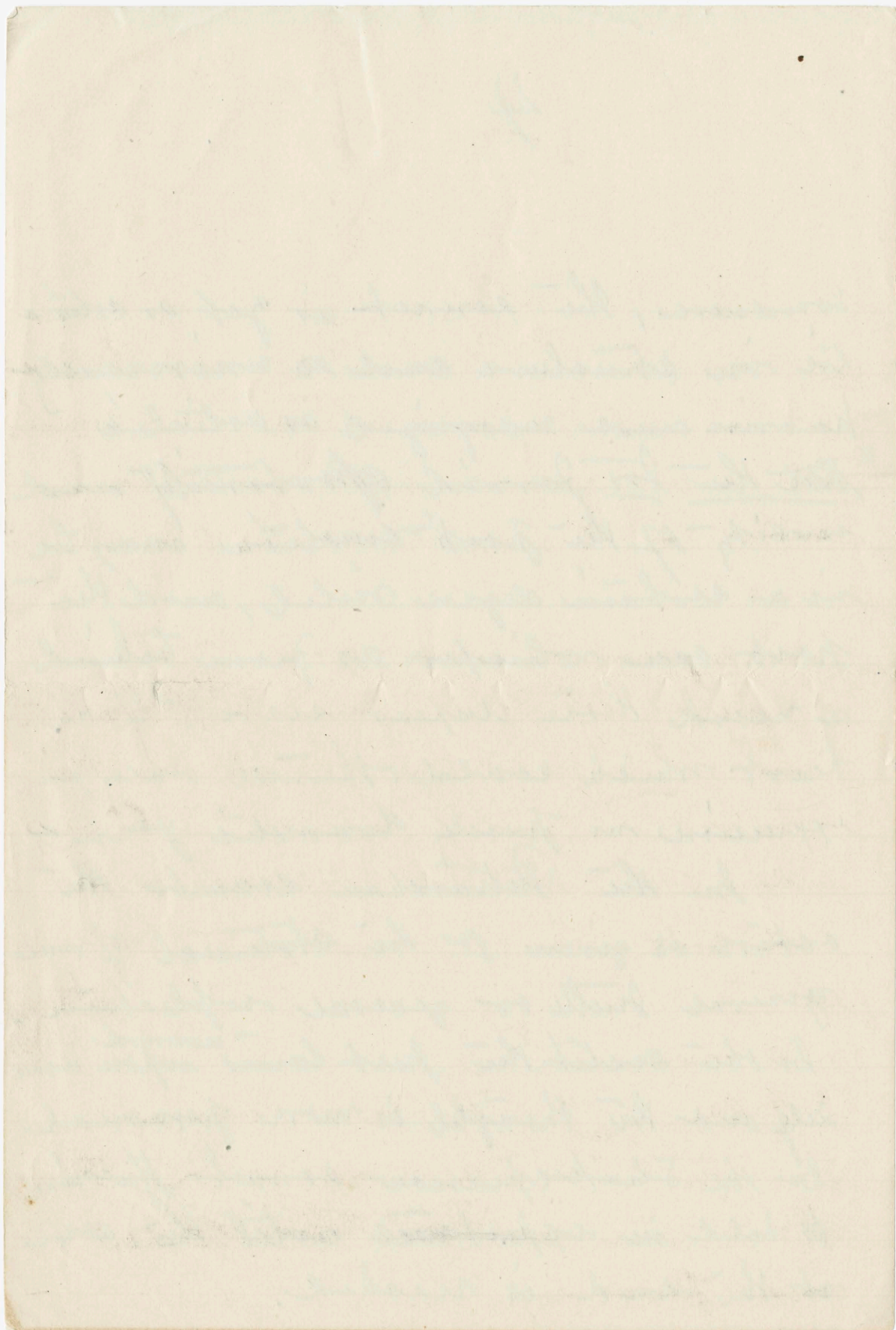
There are many variations with more or less pleasing effect.

Sore is the supreme theme with sonnet meters. Though any intense or passionate feeling finds in it the sonnet form a fitting expression, this may at first thought appear paradoxical. The ^{S-} is by most people recognized as a purely artificial form and intense feeling must say itself out regardless of such restrictions as are imposed by any prescribed form. But a critic suggests that the very fact that the sonnet is a recognized structure "has drawn some of the most passionate poets in the world to it as the medium of their sincerest utterances. Without being as coldly artificial as the

Rondell, the sonnet is yet, as artistic in structure and so universally known and recognized as artistic "that the too forced spontaneity and reality of the poet's emotion may be in a certain degree veiled, and the poet can whisper as from behind a mask those deepest secrets of the heart which could otherwise only find expression in purely dramatic form."

In the Petrarchan sonnet the action is given to the statement of some general truth or general reflection.

In the sestet the poet turns ^{toward} upon himself and the thought is more personal. In the Shakespearean sonnet the mind is held in suspense until the couplet at the end is reached.



In the Miltonic sonnet as before indicated the thought is not broken at the end of the octave but continues on a gradually ascending plane until the climax is reached at the end.

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

Those sonnets taken from Surrey preserve the Shakespearian form, they are to me ~~musical~~ ^{musical}, ~~harmonious~~ and pleasing.

