

Elizabethan Sonneteers

Module – 19

Dr. Kalyani Dixit

This paper will discuss the Elizabethan vogue of sonneteering and Elizabethan sonneteers. It will also throw some light on the origin of sonnet, Italian and English sonnets. There is a long chain of sonneteers who wrote during this era. Following module will discuss the contribution of Elizabethan sonneteers in the field of Elizabethan poetry.

General Introduction

Elizabethan age is also called the age of songs, sonnets and plays. Elizabethan vogue of sonneteering starts from the publication of Sir Philip Sidney's *Astrophel and Stella* in 1591. Within the period of just six years some twenty sonnet sequences got published. But the entire Elizabethan era is marked for its poetic output in form of sonnets. Sir Thomas Wyatt and Henry Howard, Earl of Surrey brought out the first printed collection of poems in 1557. The Title of this collection was *Tottel's Miscellany*. Shakespeare, the biggest exponent of this period accepted this form with great honour and provided new attire to it.

Sonnet –

The word sonnet is derived from the Italian word '*Sonetto*'. It would not be wrong to interpret it in terms of a lyric. As per Hazlitt, "The great object of the sonnet seems to be to express in musical numbers... with undivided breath, some occasional thought or personal feeling."

Definition

A sonnet may be defined as a lyric consisting of fourteen lines. It conforms to a fixed stanza pattern and a rhyme scheme. Even the number of syllables is fixed in each line. Normally a sonnet contains 14 decasyllabic lines. Most of the sonnets are composed in iambic pentameters. Watts – Dunton defines sonnet in following lines:

A sonnet is a wave of melody:

From heaving waters of the impassioned soul

A billow of tidal music one and whole

Flows in the 'Octave'; then returning free

Its ebbing surges in the 'sestet' roll

Back to the deeps of life's tumultuous Sea.

Formulae

$$(a) S = O + St / 8 + 6 = 14$$

$$(b) S = 2Q + 2T / 2x4 + 2x3 = 14$$

$$(c) S = 3Q + 1C / 3x4 + 2 = 14$$

S = Sonnet = Poem of 14 lines.

O = Octave = 8 lined stanza

St = Sestet = 6 lined stanza

Q = Quatrain = 4 lined stanza

T = Tercet = 3 lined stanza

C = Couplet = 2 lined stanza

Origin of Sonnet-

Sonnet took its origin in fourteenth century in Italy. Francesco Petrarca, popularly known as Petrarch (1304 – 74) fixed the form of sonnet. Theodore Watts Dunton in his article in the earlier edition of the Encyclopaedia Britannica refers to Guittone of Arezzo as the first sonneteer. Pierro Delle Vigne had already contributed some sonnets before Guittone. It is supposed that the quatrain order with the rhyme scheme a b b a a b b a c d c c d c was launched by Guittone of Arezzo. Sonnet form was also used by Dante in his works *Vita Nuova* and *Canzoniere*. The rhyme scheme used by Dante was abba abba cdc dcd; c dd ded; cde cde; and cd cd cd. He wrote in complicated tercets.

As per F.E. Halliday, "The sonnet came from Italy, as did the classical concept of a play as an architectural whole, 'the representation of an action with a beginning, a middle, and an end'; and the works of Ariosto, Bandello, Cinthio, and Petrarch supplied him with an almost inexhaustible amount of romantic material." (A Shakespeare Companion 1550 – 1950. Gerald Duck Worth & Co. Ltd, London. 1955)

Italian Sonnets

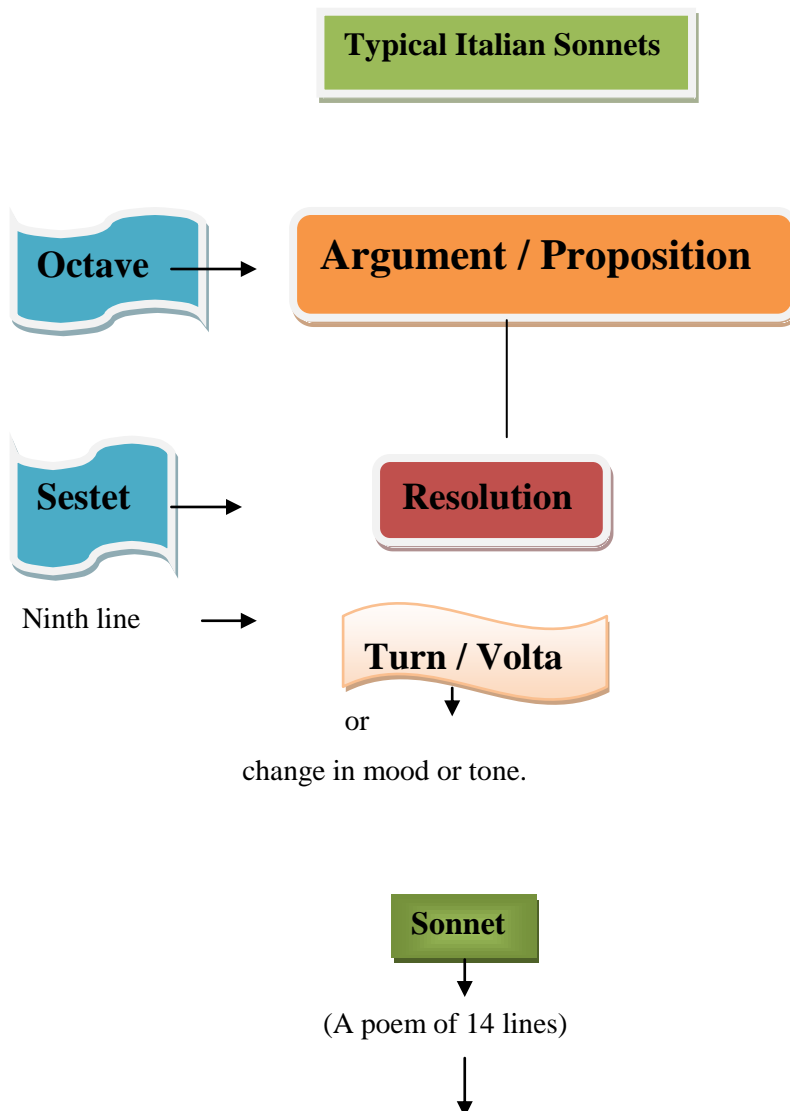
Italian sonnets were generally divided into an octave (a combination of two quatrains) and a sestet (a combination of two tercets or 3 couplets).

Francesco Petrarca (Petrarch) wrote approximately 317 sonnets. His sonnets were dedicated to his beautiful beloved Laura. Italian sonnets are also known as Petrarchan sonnets. In these sonnets the octave rhymes as a b b a a b b a. But the rhyme scheme of the sestet varies as c d e c d e or c d c d c d.

Dante wrote only fifty one sonnets. His sonnets were dedicated to his love, Beatrice. His *Vita Nuova* contains only twenty five sonnets. The rhyme scheme of his tercets varies as – c d c , d c d or c d d , d e d or c d e ,c d e; or c d c d c d.

Elizabethan Sonnets-

Vogue of sonnets reached England in the third decade of the sixteenth century. Sir Thomas Wyatt and Henry Howard, Earl of Surrey imported this form from Italy to England. He composed thirty one sonnets. He modelled his sonnets after Petrarch but with a slight change in the rhyme scheme of sestet: He followed the pattern of abba abba cddc ee . This innovative step of using the couplet at the end of the sonnet was taken by Wyatt. *Tottel's Miscellany* was published in 1557 that contained the poems composed by Wyatt and Surrey. The Petrarchan scheme was changed by Surrey. He used three quatrains and one rhyming couplet. The rhyme pattern used by Surrey is a b a b c d c d e f e f g g . This rhyme scheme is popularly known as Shakespearian. Most of the Elizabethan sonnets were written on the theme of love, religion, politics and friendship





Stanza Pattern

Octave + Sestet
 ↓ ↓

(Stanza of 8 lines) (Stanza of 6 lines)

or

2 Quatrains / 2 Tercets/
 Stanza of 4 lines / stanza of 3 lines

Or

3 Couplets

Rhyme Scheme
 ↓ ↓

abbaabba cde cde
 or
 cd cd cd

3 Quatrains + 1 Couplet

Rhyme Scheme

↓ ↓
 abab bc bc cd cd ee

Elizabethan Sonneteers

Elizabethan Sonneteers were greatly influenced by Italian and French poets and their sonnets. As per Grierson Smith these Elizabethan sonneteers were, 'pipers of Petrarch's woes sighing the strains of Ronsard or more often of Desportes.' Publication of *Tottel's Miscellany* opened up the doors of English poetry for sonnets. Surrey's most famous sonnets in this collection are: A Renouncing of Love, The Lover Compareth His State to a Ship in Perilous Storm Tossed on the Sea, That Hope unsatisfied in to the Lovers Heart as a prolonged Death, and the Lover Having Dreamed of Enjoying of His Love. Following lines are quoted from his sonnet A Renouncing of Love:

Farewell, Love, and all thy laws for ever;
Thy baited hooks shall tangle me no more:
Seneca, and Plato call me from thy lore,
To perfect wealth, my wit for to endeavour;
In blind error when I did preserver,
Thy sharp repulse, that pricketh aye so sore,
Taught me in trifles that I set no store;
But scaped forth thence, since, liberty is lever:
Therefore, farewell, go trouble younger hearts,
And in me claim no more authority:
With idle youth go use thy property,
And thereon spend thy many brittle darts:

For, hitherto though I have lost my time,

Me list no longer rotten boughs to clime.

<http://www.bartleby.com/255/26.html>



Image of Henry Howard the Earl of Surrey

Source of the image: <http://www.luminarium.org/renlit/henryhowardnpg1b.jpg>.

Like other famous Italian sonneteers Surrey also composed poems for his love Lady Elizabeth Fitzgerald, the daughter of the ninth Earl of Kildare. Both of them acted in a play. The sonnets centred on the love of Geraldine are: Description and Praise of His Love Geraldine, Description of Spring, Wherein Each thing Renews Save only the Lover, Complaint of a Lover Rebuked, A Complaint by Night of the Lover not Blessed and Complaint of a Lover Disdained.

Thomas Watson (1555 – 1592) was one of those Elizabethan sonneteers who contributed in the development of this foreign form. His collection ‘passions’ or ‘Poems of Love’ contained hundred poems. Although all these poems were termed as sonnets but they were all eighteen lines long. These sonnets were composed in three six lined stanzas. The Oxford Companion to English Literature writes that Watson’s sonnets “appear to have been studied by Shakespeare and other contemporaries.” (en.wikipedia.org/wiki/Thomas_Watson...). Watson also translated all the sonnets of Petrarch. Later on his second volume, entitled *The Tears of Fancy or Love Disdained* contained the sonnets of fourteen lines.



Painted c. 1620 (i.e. long after Sidney's death) by John Decrietz the younger (son of John Decrietz the Elder)

Source of the image: <http://humphrysfamilytree.com/sidney/sirphilip.html>

Sir Philip Sidney's famous sonnet sequence, *Astrophel and Stella* (1591) starts the era of Elizabethan sonnets in real terms. The songs and sonnets of this collection are addressed to Lady Penelope Devereux, who is Stella of his sonnets. The tone and style of these sonnets reminds us of Petrarch and Ronsard. The language is gracefully archaic. His most famous sonnets are, "to the nightingale", "to the moon", "the appeals to sleep", and "to his mistress' dog". He also wrote a long pastoral romance *Arcadia*. In *Arcadia* there are sonnets like "O stealing time the subject of delay", "My true love hath my heart, and I have his", and "Lock up, fair lids, the treasure of my heart". But these sonnets are considered stale and artificial.

108 sonnets of *Astrophel and Stella* are tender voices of a lovelorn heart. Here Stella (Penelope) is the star and Astrophel (the poet himself) is the lover. Sidney is very close to Petrarchan style in "With how sad steps, oh moon, where the lovesick speaker believes that the yellow moon must be lovesick too. As per Leonard Dean, "The transfer of symptoms suggests, however, that the speaker is capable of some amused detachment about his own plight; the hint of self-consciousness makes him seem more real. Sidney partly accepts, and partly toys with, the conventional situation."

With how sad steps, O moon, thou climb'st the skies!

How silently, and with how wan a face!

What! May it be that even in heavenly place

That busy archer his sharp arrows tries?
Sure, if that long – with – love – acquainted eyes
Can judge of love, thou feel'st a lover's case;
I read it in thy looks, - thy languished grace
To me, that feel the like, thy state describes.
Then, ev'n of fellowship, O moon, tell me,
Is constant love deemed there but want of wit?
Are beauties there as proud as here they be?
Do they above love to be loved, and yet
Those lovers scorn whom that love doth possess?
Do they call virtue there ungratefulness?

These love sonnets of Sidney are loved by all the readers. Ruskin remarks that “If you don't love these love – songs you either have never been in love, or you don't know good writing from hand and likely enough both the negatives, I am sorry to say, in modern England.”

Famous third sonnet of this collection ends with these lines:

And strange things cost too clear for my poor sprites.
How then? Even thus, ---- in Stella's face I read
What love and beauty be, then all my deed
But copying is, what in her Nature writes.

Stella's beauty has been defined in tremendously beautiful manner in these sonnets:

When nature made her chief work, Stella's eyes,
In color black why wrapped she beams so bright?

Praising Stella in sonnet number twenty eight he writes:

When I say Stella, I do mean the same
Princess of beauty for whose only sake

The reins of love I love, ...

Sonnet seventy four again reflects his soft and tender feelings for Penelope (Stella).

Or so? Much less. How then? Sure thus it is.

My lips are sweet, inspired with Stella's kiss.

His famous sonnet 'Leave Me. O Love', he longs for the eternal love:

Then farewell world; thy uttermost I see;

Eternal Love maintain thy life in me.

Spenser, Constable, Samuel Daniel and Michael Drayton took inspiration from the sonnets of Sidney. Sidney's sonnets are articulation of personal and intimate experiences in lyrical manner. Spenser wrote a pastoral poem entitled 'Astrophel lamenting the death of Sir Philip Sidney'. It was a great tribute to a great poet.



Image of Edmund Spenser

Source of the image:
http://www.theepochtimes.com/n2/images/stories/large/2012/04/15/Edmund_Spenser_oil_painting

Edmund Spenser (1552-1599) occupies a significant place among all the sonneteers of Elizabethan age. He is also known as the poet's poet. His early collection of sonnets was *A Theatre for Worldlings*. It was influenced by Marot, Sir Philip Sidney and Bellay. His second sonnet sequence was *Amoretti*. *Amoretti* means little cupids. It contained eighty nine fine sonnets. These sonnets are

evidence of his love for Elizabeth Boyle whom he married. The rhyme scheme of his sonnets was a b a b b c b c c d c d e e. Some of these sonnets contained three quatrains and a couplet. This sonnet can be divided into three sections:

(a) Sonnet 1 to – 57-

Record the chase of the love/beloved

(b) Sonnet 58 to 77

Speaker's humility at getting success in his venture.

(c) Sonnet 78 to 89

Speaker's yearning for his pretty beloved who is not present due to some reason.

In the first section the poet uses the metaphor of battle to describe various moods for love. In Sonnet 11 he describes the beloved's rejection in terms of metaphor of battle, the same metaphor continues in Sonnet 12. In sonnet 14 again the same metaphor attracts the attention of readers. The first sonnet of Amoretti opens with following lines:

Happy ye leaves when as those lily hands,
Which hold my life in their dead – doing might,
Shall handle you and hold in love's soft bands,
Like captives trembling at the victor's sight

In the sonnet 12 the power of the eyes of the beloved are described in following lines:

One day I sought with her heart – thrilling eyes
To make a truce, and terms to entertain;
All fearless then of so false enemies,
Which sought me to entrap in treason's train.
So as I then disarmed did remain,
A wicked ambush which lay hidden long
In the close court of her guileful eyes,
Thence breaking forth did thick about me throng.
Too feeble It' abide the burnt so strong,
Was forced to yield myself into their hands;
Who me captivating straight with rigorous wrong,
Have ever since me kept in cruel bands,
So lady, now to you I do complain
Against your eyes that justice I may gain.

www.theotherpages.org/./spenser1.html

Unlike Sidney his sonnets are not the expression of restlessness of a lover for someone else's wife. Unlike Shakespeare they do not bemoan the unrequited love of a secret mistress. So in this manner his

sonnets differ from Petrarchan convention of lover. The genuineness of the ardour of love in these sonnets leaves a long lasting impression on the reader's mind. In the last poem of this sequence he mourns the absence of the beloved.

Ne joy of aught that under heaven doth hove,
Can comfort me, but her own joyous sight;
Whose sweet aspect both God and man can move,
In her unspotted pleasauns to delight
Dark is my day, while her fair light I miss,
And dead my life that wants such lively bliss,

Spenser's sonnets just like many other French sonnets display the influence of neo – Platonism. They also familiarised the Elizabethan reader with a classical conceit, which Pindar and Horace had already glorified in their respective lands. Praising Spenser Keats writes:

A silver trumpet Spenser, blows,
And as its martial notes to silence flee.
From a virgin chorus flows
A hymn in praise of spotless chastity
Tis still wild warbling from the Aeolian lyre
Enchantments softly breathe, and trembling expire.



Source of the image: <http://www.luminarium.org/renlit/greville2.jpg>

Fulke Greville (1554 – 1628) was born at Warwickshire. F E Halliday in A Shakespeare Companion (1550 – 1950) described him as ‘a favourite of Elizabeth, who appointed him Treasurer of the Navy, and of James I, who granted him Warwick Castle, made him Chancellor of the Exchequer in 1614, and in 1621 Baron Brooke.’ He was a good friend of Sir Philip Sidney. He wrote two tragedies Alaham and Mustapha. His best work was Life of the Renowned Sir Philip Sidney. It is believed that he knew William Shakespeare and helped him at the beginning of his career. His most remarkable work of sonnets is Caelica. His poems expressed the thought – currents of his age. His poems are not pure sonnets since they are written in different meters.

Caelica, I overnight

Caelica, I overnight was finely used,
Lodged in the midst of paradise, your heart;
Kind thoughts had charge I might not be refused,
Of every fruit and flower I had part.
But curious knowledge, blown with busy flame,
The sweetest fruits had in down shadows hidden,
And for it found mine eyes had seen the same,
I from my paradise was straight forbidden.

Where that cur, rumor, runs in every place,
Barking with care, begotten out of fear;
And glassy honor, tender of disgrace,
Stand seraphim to see I come not there;
While that fine soil which all these joys did yield,
By broken fence is proved a common field.



Source of the image: http://www.famouspoetsandpoems.com/pictures/michael_drayton.jpg

Michael Drayton (1593 – 1631) wrote *Idea: The Shepherd's Garland* (1593) and *Idea's Mirror* (1594). The second book of the collection of 64 sonnets, addressed to Idea. Idea was the name he gave to Anne, Sir Henry Goodere of Polesworth's youngest daughter. Anne married to Sir Henry Rainsford of Cifford Chambers and he himself died bachelor. Drayton was greatly inspired by Watson, Daniel, Sidney and Shakespeare. 'The Parting' is treated as 'a magnificent piece of verse'. Just like a typical English sonnet the poem is divided into three Quatrains and a couplet.

Since there's no help, come let us kiss and part;
May I have done, you get no more of me,

And I am glad, yea glad with all my heart
That thus so cleanly I myself can free;
Shake hands forever, cancel all our vows,
And when we meet at any time again,
Be it not seen in either of our brows
That we one jot of former love retain.
Now at the last gasp of love's latest breath,
When, his pulse failing, passion speechless lies,
When faith is keening by hid bed of death,
And innocence is closing up his eyes,

Now if thou wouldst, when all have given him over,

From death to life thou mightst him yet recover.

Sonnet 9 by him is also important. In this sonnet he calls himself lunatic. This madness was for Anne Goodere. Mr. Sidney Lee believed that this sonnet dates from the year 1594. He writes 'Tis nine years now since first I lost my wit'. At that time Drayton was 31 and Anne not more than 24 years. Sidney Lee gives a detailed description of his age and love.

As other men, so I myself do muse
Why in this sort I wrest invention so,
And why these giddy metaphors I use,
Leaving the path the greater part do go.
I will resolve you: I am lunatic,
And ever this in madmen you shall find –
What they last thought of, when the brain grew sick,
In most distraction they keep that in mind.
Thus talking idly in this bedlam fit,

Reason and I, you must conceive, are twain;
'Tis nine years now since first I lost my wit,
Bear with me, then, though troubled be my brain.

With diet and correction, men distraught
(Not too far past) may to their wits be brought.

Sonnet No. 31 is again remarkable for its theme. The sonnet is famous as 'Methinks I see some Crooked Mimic Jeer'.

Think'st though my wit shall keep the pack – horse way
That ev'ry dudgeon low invention goes?
Since sonnets thus in bundles are impressed,
And ev'ry drudge doth dull our satiate ear,
Think'st thou my love shall in those rags be dressed
That ev'ry dowdy, ev'ry trull doth wear?

Up to my pitch no common judgement flies,
I scorn all earthly dung – bred scarabies.

Henry Constable (1562 – 1613) composed twenty three sonnets under the title *Diana*. The influence of French poets was clearly visible in his sonnets. His sonnets are marked for their lyrical quality, beauty, conceits, verbal jugglery, genuine passion and sensuous charm:

My lady's presence makes the roses red,
Because to see her lips, they blush for shame:
The lily's leaves (for envy) pale became,
And her white hands in them this envy bred.
The Marigold leaves abroad doth spread,
Because the sun's, and her power is the same:
The violet of purple colour came.

In a sonnet he compares himself to a beggar at the doorsteps of beauty:

Pity refusing my poor Love to feed.

A beggar starved for want of help he lies,

And at your mouth, the door of beauty, cries –

That thence some alms of sweet grants may proceed.

...

For only the sweet fruit of this sweet tree

Can give food to my love and life to me.

The biggest exponent in the area of Elizabethan sonnets is William Shakespeare. He composed One Hundred and Fifty four sonnets. In words of W.J. Long: “By some critics they are regarded as mere literary exercises; by others as the expression of some personal grief during the third period of the poet’s literary career. Still others, taking a hint from the sonnet beginning. “Two loves I have, of comfort and Despair”, divide them all in two classes, addressed to a man who was Shakespeare’s friend and to a woman who disdained his love”. Sonnets of Shakespeare are lovely expression of an innocent heart. Most of his sonnets are remarkable for their ‘subtle thought, and exquisite expression’. His sonnet 55 ends with this couplet.

So still the judgement that your selfe arise,

You live in this, and dwell in lovers eies.

In sonnet 61 he very sweetly expresses the emotion of a lover:

It is my love that keeps mine eie awake,

Mine owne true love that doth my rest defeat,

To plaie the watch – man ever for thy sake.

For thee watch I, whilst thou dost wake elsewhere,

From me farre of, with others all to neere.

Samuel Daniel (1562 – 1619), was tutor to William Herbert. His most famous work is *Delia* (1592), a sonnet sequence. This work was inspired by the love of Mary, Countess of Pembroke or Elizabeth Carey. Whom he implores in his sonnets remains invisible, cold, absent and unknown. His versification is faultless. The language used by Daniel is also pure. His twenty three sonnets appeared

in Sidney's *Astrophel and Stella*. He composed sonnets in three quatrains and a couplet with a rhyme scheme a b a b b c b c c d c d e e . The very first sonnet of *Delia* opens with following lines:

Unto the boundless Ocean of thy beautie
Runs this poore river, charg'd with streames of zeale:
Returning thee the tribute of my dutie,
Which here my love, my youth, my playnts reveale.

Daniel in direct imitation of French poets introduces embellished themes, sings with a sweet heart for the beauty of the beloved and weeps at her cruelty at the same time. In sonnet VI he writes:

Fair is my love, and cruel as she's fair:
Her brow shades frowns, although her eyes are sunny;
Her smiles are lightening, thou her pride despair;
And her disdain is gall, her favours honey.
A modest maid, decked with a blush of honour.
Whose feet do tread green paths of youth and love;
The wonder of all eyes that look upon her:
Sacred on earth, designed a saint above.

Thomas Lodge (1556 – 1625) published his sonnet sequence *Phyllis* which contained sonnets along with the poems of varying lengths. Pastoral and idyllic spirit is present in his sonnets. Love appears as a delicate passion in his sonnets. In Sonnets four in this collection he presents a lover moaning the lack of art or rather power to move his beloved. A ruthless beauty has been the source of pain for the poet.

Long hath my sufferance laboured to enforce
One pearl of pity from her pretty eyes,
Whilst I with restless rivers of remorse,
Have bathed the banks where my fair Phyllis lies.
The moaning lines which weeping I have written,
And writing read to 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.

This sonnet clearly follows the pattern of three quatrains and a couplet, with a rhyme scheme a b a b c d c d e f e f g g . He makes nature the resource of his beautiful conceits and imagery:

I do compare unto thy youthly clear
(which always bides within thy flowering prime)
The month of April, that bedews our clime
With pleasant flowers, when as his showers appear.

Barnabe Barnes (1571 – 1609) composed Petrarchan love sonnets in Parthenophil and Parthenophe. Parthenophil is the name of love and Parthenophe is the name of beloved. Both the names mean virgin lover and virgin respectively.

In Paradise, when he desertlesse crown'd
Receav'd it as th' envenomed Serpent Willde
Insteede of lustfull eyes with arrows fillede
Of sinful loves, which from their beams abound.

He also wrote Divine Century Century of Spiritual Sonnets. He writes:

No more lewd lays of lighter loves I sing,
Nor teach my lustful muse abused to fly
With sparrows plumes, and for comparison cry
To mortal beauties which no succor bring.
But my muse, feathered with an angel's wing,
Divinely mounts aloft unto the sky,
Where her lover's subjects, with my hopes, do lie.

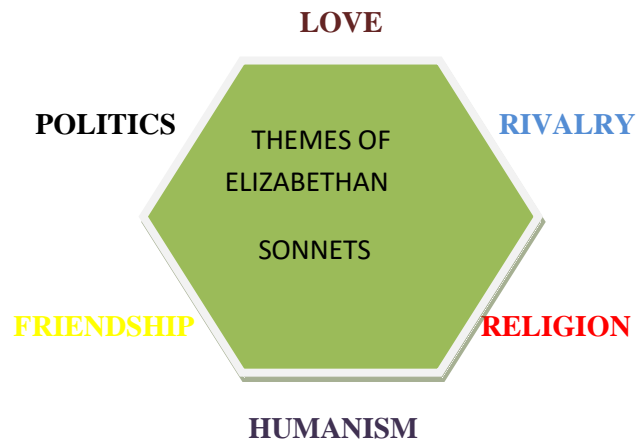
He was greatly influenced by Petrarch. In sonnet XLIV he acknowledges this:

That sweet Tuscan, Petrarch, which did pierce
His Laura with love sonnets.

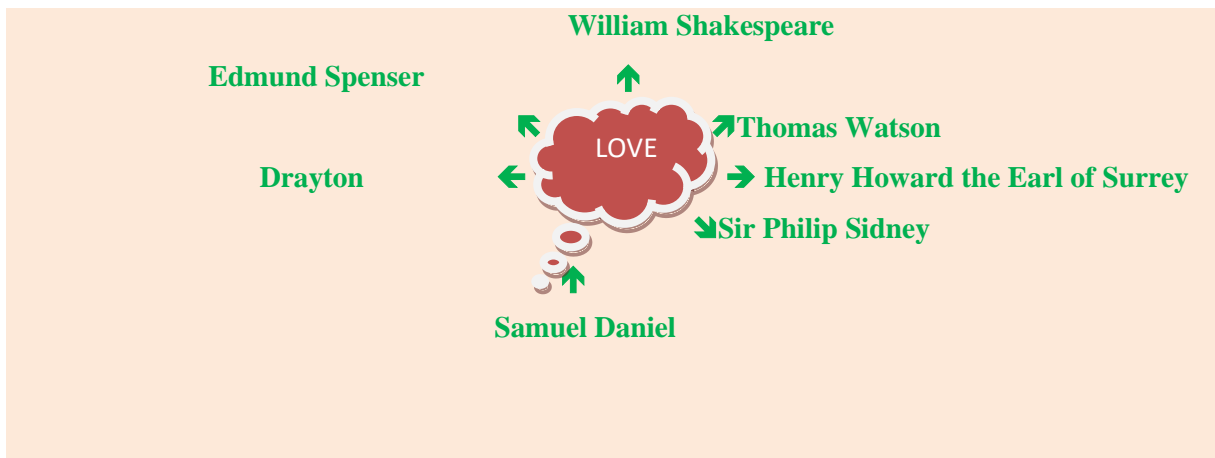
Giles Fletcher also produced a good work under title *Licia*. William Percy wrote *Sonnets to Coelia*. Richard Barnfield's *Certain Sonnets* also proved their significance. Various other minor sonneteers also composed sonnets to show their poetic calibre. Fletcher excels in the form and metre. He took inspiration from Latin and French poets and their meters. He shows the influence of Latin hexameters of Jean Bonnefons in his sonnet XLV i.e. 'There shone a comet, and it was full west'.

Elizabethan sonneteers were both imitative and original. They welcomed this imported form and changed its visage but the soul was the same. Sonnets become the medium of revelation of soft and tender feelings. The Basic themes of these poems were love, nature, religion, personal relationship, intimate feelings, dreams, and values. The fact is that the Elizabethan sonnet was more personal in tone and expression. These sonneteers followed Petrarch, Dante, Ronsard and Du Bellay. Very few of them exhibited the genuine passion and emotion. Sidney Lee in his book Elizabethan sonnets writes: “The harvest of Elizabethan sonneteering is a strange medley of splendour and dullness. The workers in the field included Sidney, Spenser and Shakespeare, who in varying degrees, invested this poetic form with unquestionable beauty. Shakespeare above all, breathed into the sonnet a lyric melody and a meditative energy which no writer of any country has surpassed. It is the value attaching to the sonneteering efforts of this great trio of Elizabethan poets and to some rare and isolated triumphs of their contemporaries, Daniel , Drayton, and Constable, which lends to the Elizabethan sonnet aesthetic interest.”

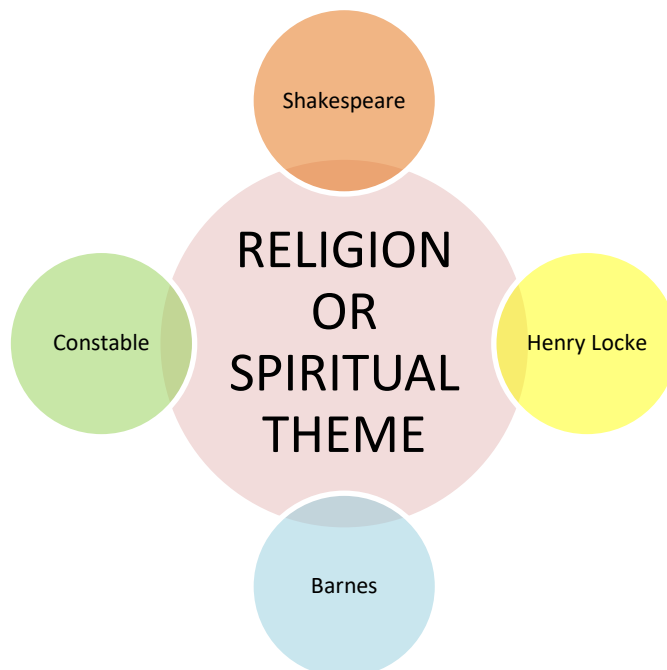
| NAME OF THE SONNETEER | TITLE OF THE COLLECTION | ADDRESSED TO |
|----------------------------------|--|---|
| Henry Howard, The Earl of Surrey | Tottel’s Miscellany | Lady Elizabeth Fitzgerald, popularly known as ‘Geraldine’ |
| Sir Philip Sidney | Astrophel and Stella And Arcadia | Lady Penelope Devereux = Stella |
| Edmund Spenser | Amoretti | Elizabeth Boyle |
| Samuel Daniel | Delia | Mary, Countess of Pembroke Or Elizabeth Carey |
| Michael Drayton | Idea’s Mirror | Lucy, Countess of Bedford |
| William Shakespeare | Sonnets | W. H. Earl of Southampton Rival poets Dark Lady |



THOSE WHO WROTE ON THE THEME OF LOVE



THOSE WHO WROTE ON THE THEME OF RELIGION



QUESTIONS:

1. Discuss the vogue of sonneteering in Elizabethan age.
2. What is a sonnet. Discuss the types of sonnets.
3. Discuss the origin of sonnets.
4. Discuss the contribution of Wyatt and Surrey in the field of sonnet writing.
5. Comment on Spenser's sonnets.
6. Comment on four major sonneteers of Elizabethan age.
7. Comment on the content of Elizabethan sonnets.
8. Comment on minor sonneteers of Elizabethan age.
9. How will you recognize Shakespearean and Petrarchan sonnets.
10. Comment on the salient features of Elizabethan sonnets.

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