

**THE SONNET; ITS ORIGIN, STRUCTURE,
AND PLACE IN POETRY: WITH ORIGINAL
TRANSLATIONS FROM THE SONNETS OF
DANTE, PETRARCH, ETC. AND REMARKS
ON THE ART OF TRANSLATING**

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The Sonnet; Its Origin, Structure, and Place in Poetry: With Original Translations from the Sonnets of Dante, Petrarch, Etc. And Remarks on the Art of Translating by Charles Tomlinson

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CHARLES TOMLINSON

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THE SONNET

ITS ORIGIN, STRUCTURE, AND PLACE
IN POETRY

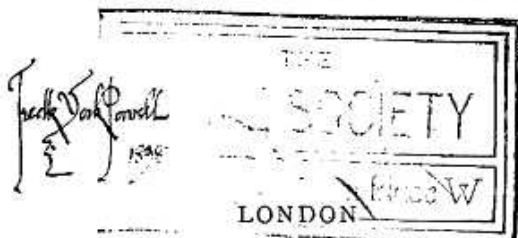
WITH

Original Translations from the Sonnets of Dante,
Petrarch, etc.

AND

REMARKS ON THE ART OF TRANSLATING

BY CHARLES TOMLINSON, F.R.S.



JOHN MURRAY, ALBEMARLE STREET

1874

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TO THE
BARONESS BURDETT-COUTTS
IN GRATEFUL REMEMBRANCE OF
HER ACTIVE SYMPATHY
WITH THE AUTHOR DURING A GREAT TROUBLE
THIS VOLUME
IS RESPECTFULLY INSCRIBED.

PREFACE.

IN this little book I endeavour to give some account of the Sonnet, and to compare the regular Italian form of that short poem with the English variety. I seek to prove that while the Italian Sonnet of the best writers, taking Petrarch as their exponent, is made up of several organic parts, each of which has its determinate function, and the result of the whole is a logical, consistent structure, the English form is generally more loose and inaccurate. My purpose is also to prove, from a critical analysis of some English translations of a number of Petrarch's best productions, that this great master of the Sonnet has not hitherto been properly represented in this country.

In the Second Part a number of Petrarch's Sonnets are arranged according to their metrical structure, serving to illustrate his three types and their variations, together with notes derived, to

some extent, from a study of several of the best Italian commentators. I also venture to put forth my views as to the duties of a Translator; and although my attempts to render many of these celebrated productions into English are doubtless open to some of the censures that I so liberally bestow on others, yet I may claim for them this difference, namely, that they are so far distinguished from the performances of my predecessors as to be closer to the original, not only in their literal meaning but also in their metrical form.

My desire has been not to obtrude myself at the expense of my author; but, as far as possible, to reproduce his simple, eloquent, and beautiful language into equivalent expressions in our own tongue. I have also, in many cases, placed the original Italian by the side of my own work, so that the reader who has but a moderate knowledge of the language will, it is hoped, be able to derive instruction from this small performance in a not unpleasant form.

Some illustrative matter has been thrown into an Appendix, together with an attempt to support the opinion that the Laura of Petrarch was never married.

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