

**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**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649708901

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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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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CHARLES TOMLINSON

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THE SONNET.

James A. Smith

THE SONNET

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

AND

REMARKS ON THE ART OF TRANSLATING

By CHARLES TOMLINSON, F.R.S.

LONDON
JOHN MURRAY, ALBEMARLE STREET

1874



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