

**ELIZABETHAN
SONNET-CYCLES.
DELIA. DIANA**

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Elizabethan Sonnet-Cicles. Delia. Diana by Samuel Daniel & Henry Constable

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SAMUEL DANIEL & HENRY CONSTABLE

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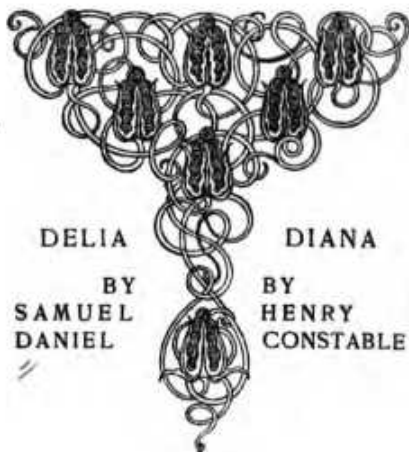
**ELIZABETHAN SONNET
CYCLES**

DELIA—DIANA



LIZABETHAN
SONNET-
CYCLES
EDITED BY
MARTHA FOOTE CROW

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DELIA

BY
SAMUEL
DANIEL

DIANA

BY
HENRY
CONSTABLE

KEGAN PAUL, TRENCH, TRÜBNER AND
CO. PATERNOSTER HOUSE LONDON
W.C.

1896

DELIA
BY
SAMUEL DANIEL

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D184d
1896.

SAMUEL DANIEL

DANIEL's sonnet series has been by many regarded as the prototype of Shakespeare's. It is true that several of Daniel's themes are repeated in the cycle composed by the greater poet. The ideas of immortality in verse, the transitoriness of beauty, the assurances of truth, the humility and the woes of the lover, the pain of separation and the comfort of night thoughts, shape the mood of both poets. But these motives are also found in the pages of many other sonneteers of the time. All these devotees seem to have had a storehouse of poetic conceits which they held in common, and from which each poet had the right to draw materials to use in his own way. In fact Shakespeare's sonnets are full of echoes from the voices of Sidney, Constable, Davies, Lodge, Watson,

Drayton and Barnes, as well as from that mellifluous one of Daniel; and these poetic conceits were tossed forth in the first place by the Italian sonnet makers, led by Petrarch. It is evident that Daniel's *Petrarch* has been well-thumbed. Wood says that Daniel left Oxford without a degree because "his geny" was "more prone to easier and smoother studies than in pecking and hewing at logic," and we may believe that Italian was one of these smoother studies. His translation of Paolo Giovi's work on Emblems, which was published in 1585, was doubtless one fruit of this study, a work that since it took him into the very realm of the *concelli*, was to be a potent influence upon his mental growth. His main theme, the cruelty of the Fair, is the same as that of Petrarch. Daniel follows this master in making the vale echo with his sighs, in appealing to her hand and cruel bosom for mercy, in recounting the number of years he has worshipped her and honored her with sonnets on which he is depending for immortal fame, in upbraiding her for her devotion to the mirror rather than to him, and for ensnaring him with the golden net of her hair and

