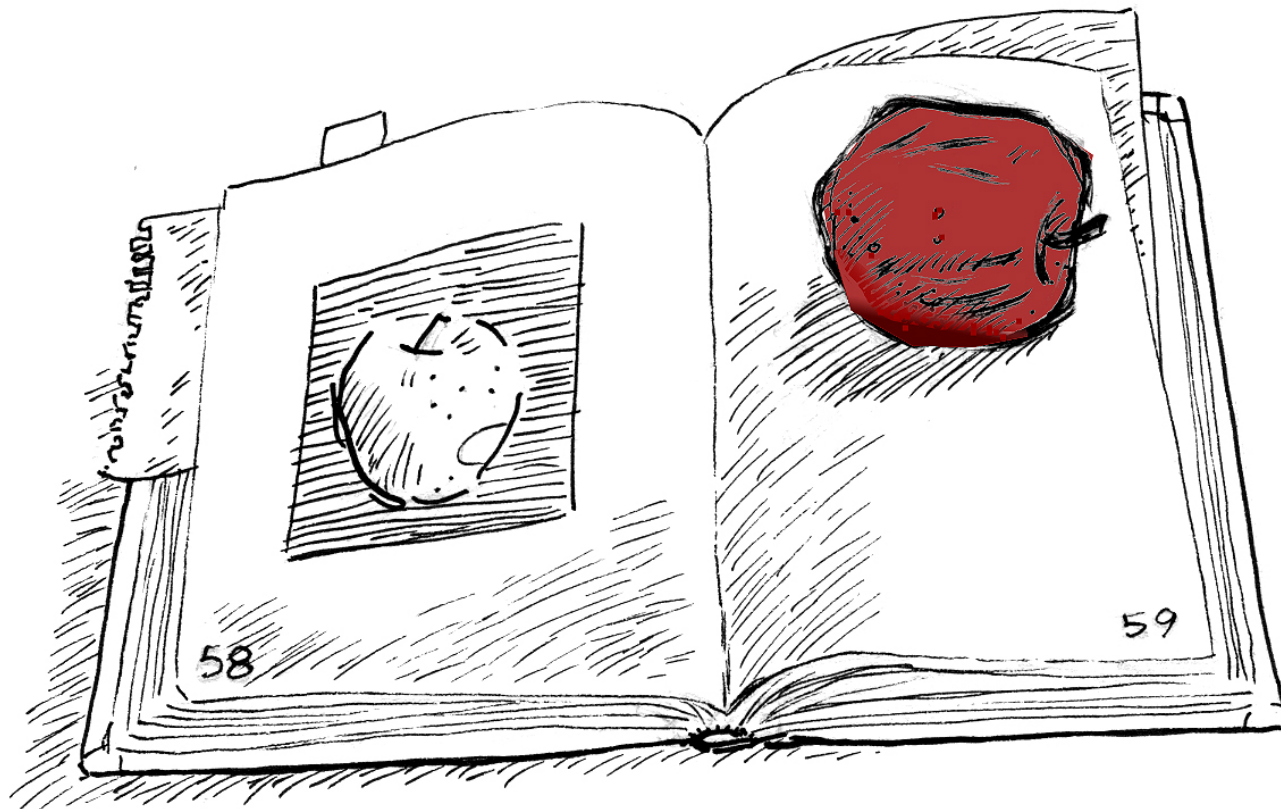


# Sonnets

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# *Sonnet Types*

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## **Historical Overview**

- evolved over centuries; endured for over 700 years
- originally devised as a lyric, developed in southern France, northern Italy
- creation is traditionally attributed to Francesco Petrarch, (July 20, 1304 – July 19, 1374) the Father of Humanism— however it is clear he popularized the form during his lifetime

## **Defined**

- The sonnet is a poem composed with a recognized formula and is concerned with a single thought or theme, and may have a secondary theme.
- The term means little song in Italian

# *Sonnet Types*

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## **Types of Sonnets**

Because of its popularity, the poem has transformed over time, retaining important categorizing elements, yet metamorphosing some components.

### **Common forms:**

- Italian sonnet > or Petrarchan sonnet
- English sonnet > or Shakesperian sonnet
- Spenserian sonnet
- Blank sonnet

# Sonnet Types

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## Basic Characteristics of Traditional Sonnet

- fourteen lines
- chosen rhyme scheme and strategic meter
- a turn or shift in theme (referred to as the *volta*)

## Important Terms

- octave            eight lines    || For sonnets the first eight lines carry a theme.
- sestet            six lines        || The remaining six lines can twist the theme.
  
- tercet            three lines
- quatrain        four lines
- couplet         two lines

# Sonnet Types

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**Charles Simic**

## *History*

On a gray evening  
Of a gray century,  
I ate an apple  
While no one was looking.

A small, sour apple  
The color of woodfire,  
Which I first wiped  
On my sleeve.

8



**octave:**  
*in this case composed of two quatrains*

Then I stretched my legs  
As far as they'd go,  
Said to myself  
Why not close my eyes now

Before the Late  
World News and Weather.

14



**sestet:**  
*in this case composed of a quatrain and a couplet*

Simic, Charles. "History." *The Making of a Sonnet: A Norton Anthology*.  
Edward Hirsch and Eavan Boland, eds. New York: W. W. Norton. 2008. Print.

# *Sonnet Types*

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## **No matter the type of sonnet:**

- Both the octave and the sestet must contain parallel themes or two stories which relate to one another.
- Typically the octave presents a situation, event, image, or generalization and the sestet presents a reflection or meditation on the previous section, a reaction, or a result.

# *Sonnet Types*

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## **Francesco Petrarch** (July 20, 1304 – July 19, 1374 )

- not allowed to marry due to clerical duties with the Roman Catholic Church
- it is believed he fathered two children nonetheless
- was a European celebrity from his early writings in Latin
- died of the Plague in his late sixties
- he established common themes in the sonnet form which become traditional elements for hundreds of years

# Sonnet Types

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## The Italian Sonnet

- sonnets must be written about a Beloved
- the Poet-writer must be obsessed with the Beloved
  - > the Poet would kill for the Beloved if she asked him
  - > the Poet would kill himself if she asked him
- the Poet's love is so great he eventually becomes sick with want
- it is acknowledged that love is a trial; a frustration for the Poet
- the Poet falls in love at first sight of the Beloved
- the Beloved cannot be named in the work; they are given a secret name to hide their true identity; the Poet will make puns out of the Beloved's name
- the Beloved is unattainable either because they are already betrothed or they are not interested in the Poet at all; the Poet is beneath their class
- in some cases the Beloved raises the lowly status of the Poet to higher status —*or* condemns him to damnation
- the Beloved is an intense beauty, an Ideal example of the Perfect Woman living in the Material World
- the Beloved is so beautiful and moral she is loved even by Heaven
- traditionally the Beloved is blonde, blue-eyed



# Sonnet Types

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- in some cases, (as with Petrarch) the Beloved is fated to die an early death (This allows further creation of sonnets commenting on the Material World's loss of her perfection.)
- the sonnets will immortalize the Beloved on earth
- love is shown almost in a manner of stalking
- idolatry and in some cases intense sensuality and erotic allusions
- Greek/Roman deities are shown frequently in these works, specifically Venus (Aphrodite) and Cupid (Eros) due to their control over love.

*To simplify, these poems can appear, when poorly written, over-dramatic, pathos driven, scenes filled with heaving bosoms, and self-centered whining.*

*When well-crafted, the poems share a common story of lost love with the reader.*

# *Sonnet Types*

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## **The Form's Popularity**

- consider these as pop-songs of their day
- the poems were composed in the vernacular Italian, not the academic Latin
- this allows his work to be accessible to the average person
- likewise, Petrarch's main theme deals with the psychology of a spurned lover, a concept anyone can relate to, no matter what social class or occupation

# Sonnet Types

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## The Sonnet Sequence

- Through Petrarch's full collection of poems the concept of a sonnet sequence was created.
- A popular form of writing even in 16th Century England, 200 years later.
- It is crucial to focus on the unity of the work as a whole.
- The sequence is a *public* declaration of an artist's devotion to a Beloved.
- The original intention was not to just read one of these poems randomly out of sequence, but rather to read the entire collection from beginning to end to see the transformation of the characters and to see a story unfold.
- His manuscript is titled *Rime Sparse*, or in English: *Scattered Rhymes*.
- Also called: *Canzoniere*
- The poems are arranged as if composed in chronological order, but recent studies have shown that he wrote them out of proper sequence.

# Sonnet Types

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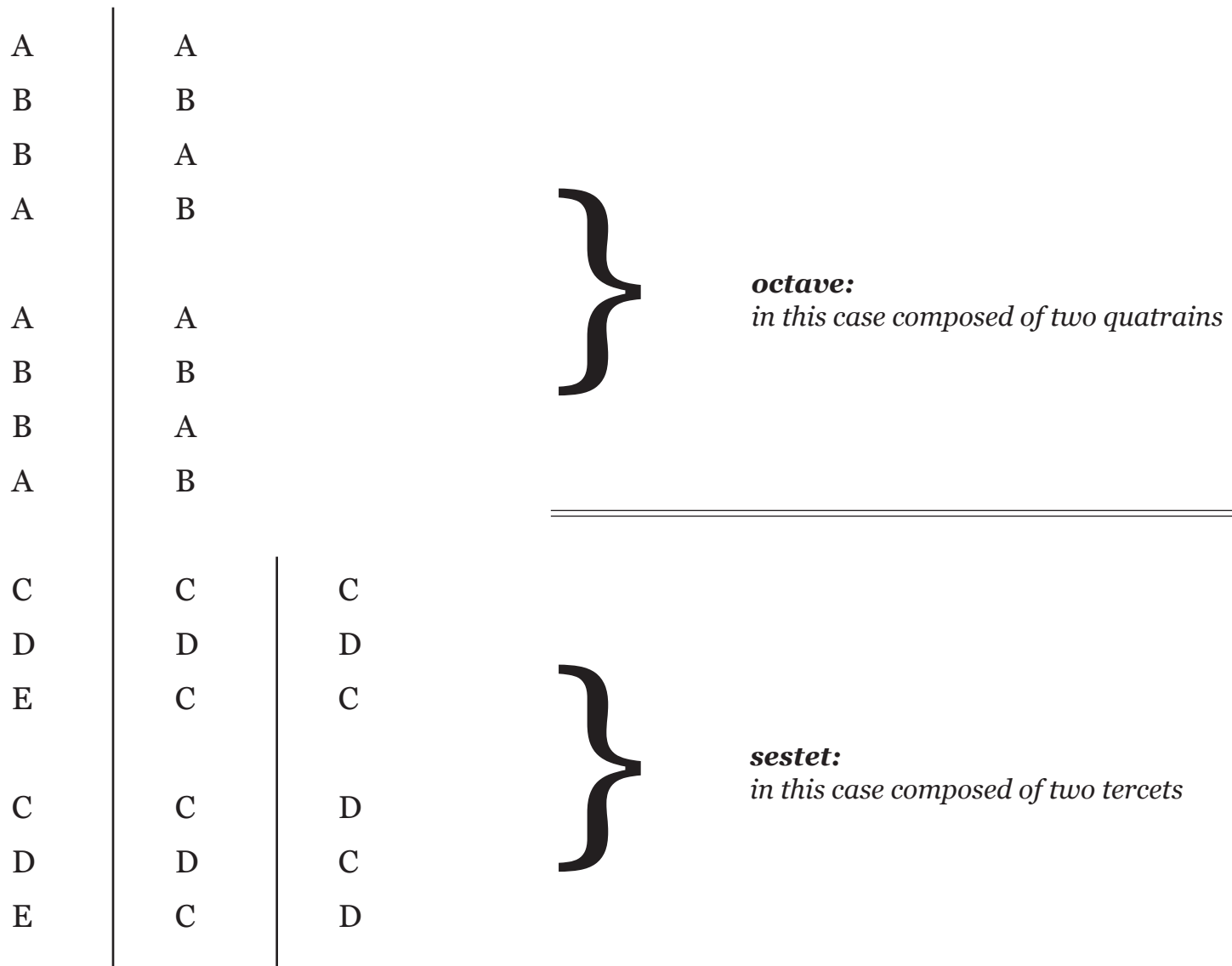
## The Story within *Rime Sparse*

- in Petrarch's poems, the beloved is named Laura
- he wrote over 366 poems to her, 317 are sonnets
- the full manuscript is dedicated to her
- the collection evolves to include themes of bereavement over her untimely death, and the lost possibilities to be with her, and memories of her beauty
- a blurring of fiction and reality occur here as well:
  - > he claims she was a real person he saw at a church on April 6, 1327
  - > fell in love instantly
  - > she died on Easter Sunday, April 6, 1348 by the reckoning at that time.
- his love for her was unreciprocated; she never responds in kind
- Laura was already married and turned down all of Petrarch's advances
- it is unknown if the two ever actually spoke (if she really existed)

# Sonnet Types

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## The Italian Rhyme Scheme



# Sonnet Types

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**Francesco Petrarch** (July 1304 - July 1374)

from *Rime Sparse*

*original Italian*

*English translation*

**1**

**1**

Voi ch'ascoltate in rime sparse il suono  
di quei sospiri ond'io nudriva 'l core  
in sul mio primo giovenile errore  
quand'era in parte altr'uom da quel ch'i' sono,

**A** You who hear the sound, in scattered rhymes,  
**B** of those sighs on which I fed my heart,  
**B** in my first vagrant youthfulness,  
**A** when I was partly other than I am,

del vario stile in ch'io piango et ragiono  
fra le vane speranze e 'l van dolore,  
ove sia chi per prova intenda amore,  
spero trovar pietà, nonché perdono.

**A** I hope to find pity, and forgiveness,  
**B** for all the modes in which I talk and weep,  
**B** between vain hope and vain sadness,  
**A** in those who understand love through its trials.

Ma ben veggio or sí come al popol tutto  
favola fui gran tempo, onde sovente  
di me mesdesmo meco mi vergogno;

**C** Yet I see clearly now I have become  
**D** an old tale amongst all these people, so that  
**E** it often makes me ashamed of myself;

et del mio vaneggiar vergogna è 'l frutto,  
e 'l pentersi, e 'l conoscer chiaramente  
che quanto piace al mondo è breve sogno.

**C** and shame is the fruit of my vanities,  
**D** and remorse, and the clearest knowledge  
**E** of how the world's delight is a brief dream.

taken from:

<http://petrarch.petersadlon.com/canzoniere.html>

trans: A.S. Kline

# Sonnet Types

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## Sonnet One from *Rime Sparse*

- the main theme of full collection is expressed in opening poem:
  - > a story of unrequited love
  - > the poet is suffering from remorse
  - > — and he is in despair from failures in love
- establishes introduction to story of a failed love affair, twenty years prior
- this poem acts as the thesis of the full sonnet sequence
- Poet is love-lorn and foolish
- the reader is shown as wise, knowledgeable in love
- Poet is shown as ridiculed by society, an object of gossip
- the main point is revealed: the world is temporal

# Sonnet Types

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## Francesco Petrarch

3

It was on that day when the sun's ray  
was darkened in pity for its Maker,  
that I was captured, and did not defend myself,  
because your lovely eyes had bound me, Lady.

It did not seem to me to be a time to guard myself  
against Love's blows: so I went on  
confident, unsuspecting; from that, my troubles  
started, amongst the public sorrows.

Love discovered me all weaponless,  
and opened the way to the heart through the eyes,  
which are made the passageways and doors of tears:

so that it seems to me it does him little honour  
to wound me with his arrow, in that state,  
he not showing his bow at all to you who are armed.

taken from:

<http://petrarch.petersadlon.com/canzoniere.html>

## Francesco Petrarch

5

When I utter sighs, in calling out to you,  
with the name that Love wrote on my heart,  
the sound of its first sweet accents begin  
to be heard within the word LAUdable.

Your REgal state, that I next encounter,  
doubles my power for the high attempt;  
but: 'TAcit', the ending cries, 'since to do her honour  
is for other men's shoulders, not for yours'.

So, whenever one calls out to you,  
the voice itself teaches us to LAUd, REvere,  
you, O, lady worthy of all reverence and honour:

except perhaps that Apollo is disdainful  
that morTAl tongue can be so presumptuous  
as to speak of his eternally green branches.

trans: A.S. Kline



# *Sonnet Types*

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## **English or Shakespearean Sonnet**

The Earl of Surrey, Henry Howard, invented what is now known as the English or Shakespearean Sonnet.\*

- follows octave + sestet formula slightly
- allows for three sets of quatrains with individual rhymes
- an independent couplet, which serves as an effective “moral” to the poem
- traditionally follows iambic pentameter

\* Some historians likewise give partial credit to Lord Thomas Wyatt (1503 – 11 October 1542 ) for introducing the sonnet concept to England; Howard however exclusively developed the rhyme scheme used in English forms of the verse.

# Sonnet Types

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**Henry Howard** (1517 – 19 January 1547)

*Complaint of the Lover Disdained*

In Cyprus springs, whereas Dame Venus dwelt,  
A well so hot, that whoso tastes the same,  
Were he of stone, as thawed ice should melt,  
And kindled find his breast with fixed flame;  
Whose moist poison dissolved hath my hate.  
This creeping fire my cold limbs so opprest,  
That in the heart that harbour'd freedom, late:  
Endless despair long thraldom hath imprest.  
Another so cold in frozen ice is found,  
Whose chilling venom of repugnant kind,  
The fervent heat doth quench of Cupid's wound,  
And with the spot of change infects the mind;  
    Whereof my dear hath tasted to my pain:  
    My service thus is grown into disdain.

<b>A</b>	<b>5</b>	}	<b>octave:</b> <b>Venus</b>
<b>B</b>	<b>5</b>		
<b>A</b>	<b>4.5</b>		
<b>B</b>	<b>4.5</b>		
<b>C</b>	<b>4.5</b>		
<b>D</b>	<b>5</b>		
<b>C</b>	<b>5</b>		
<b>D</b>	<b>5</b>		
<hr/>			
<b>E</b>	<b>5.5</b>	}	<b>sestet:</b> <b>Cupid</b>
<b>F</b>	<b>5</b>		
<b>E</b>	<b>5</b>		
<b>F</b>	<b>5</b>		
<b>G</b>	<b>5</b>		
<b>G</b>	<b>5</b>		

Surrey, Henry Howard, Earl of. *The Poetical Works of Henry Howard, Earl of Surrey*.  
Boston: Little, Brown and Company, 1854. Print.

# Sonnet Types

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**Henry Howard** (1517 – 19 January 1547)

*Description of Spring, Wherein Every Thing Renews, Save Only the Lover*

The soote season, that bud and bloom forth brings,

A 5

With green hath clad the hill, and eke the vale.

B 5

The nightingale with feathers new she sings ;

A 5

The turtle to her make hath told her tale.

B 5

Summer is come, for every spray now springs,

A 5

The hart hath hung his old head on the pale;

B 5

The buck in brake his winter coat he slings ;

A 5

The fishes flete with new repaired scale ;

B 5

The adder all her slough away she slings ;

A 5

The swift swallow pursueth the fliës smale ;

B 5

The busy bee her honey now she mings ;

A 5

Winter is worn that was the flowers' bale.

B 5

**And thus** I see among these pleasant things

A 5

Each care decays, and yet my sorrow springs!

A 5

1. *soote*: sweet

4. *turtle*: turtledove; make: mate

6. *his olde head*: i.e. his antlers;  
*pale*: fence post

7. *brake*: bushes

9. *sloughe*: skin

11. *minges*: mingles; mixes

12. *bale*: evil; harm; misfortune; woe;  
misery; sorrow

---

} *volta*

Surrey, Henry Howard, Earl of. *The Poetical Works of Henry Howard, Earl of Surrey*.  
Boston: Little, Brown and Company, 1854. Print.

# Sonnet Types

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## Spenserian Sonnet

This form was created by Edmund Spenser (1552 — 1599).

- It combines the Italian form with the English, following the three quatrains and couplet concept from the English.
- His rhyme scheme follows a modification of Italian version:

*italian* :        ABAB / ABAB / CDC / CDC

*spencerian* :    ABAB / BCBC / CDCD/ EE

- Likewise he divides the poem into three sections:
  - > statement of the problem, as a thesis; the opening quatrain is usually one sentence
  - > exploration of the problem in the resulting octave
  - > solution appears in the ending couplet

# Sonnet Types

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**Emund Spenser** (1552 – 1599)

from *Amoretti* || **IX**

*thesis:  
problem  
established*

Long while I sought to what I might compare  
Those powerful eyes, which lighten my dark sight,  
Yet find I nought on earth to which I dare  
Resemble th' image of their goodly light.

*Rhyme scheme* || *Meter*

**A**      **5**

**B**      **5.5**

**A**      **5**

**B**      **5**

Not to the sun, for they do shine by night;

**B**      **5**

Nor to the moon, for they are changed never;

**C**      **5**

Nor to the stars, for they have purer sight;

**B**      **5**

Nor to the fire, for they consume not ever;

**C**      **5.5 / (6?)**

*(octave ends/sestet begins; Spenser blurs the two together)*

Nor to the lightning, for they still persevere;

**C**      **5.5**

Nor to the diamond, for they are more tender;

**D**      **5.5**

Nor unto crystal, far nought may them sever;

**C**      **5.5**

Nor unto glass, such baseness might offend her;

**D**      **5.5**

Then to the Maker self they likest be,

**E**      **5**

Whose light doth lighten all that here we see.

**E**      **5**

*problem  
discussed  
in following  
octave.*

*problem  
resolved  
in couplet*

*English Sixteenth-Century Verse: An Anthology.* Richard S. Sylvester, ed. W.W. Norton & Co.,  
New York, © 1974. Print.

# *Sonnet Types*

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Notice the emphasis in line 4 on the word “sight.” With it falling as the extra half foot, it is subconsciously stressed in the reader’s mind. This correlates with the theme of wanting to describe his Beloved’s eyes, which blind him with love.

With his new formula, in this particular case the octave establishes a hierarchy of icons, beginning with major elements first, the celestial objects, then works its way down to earthly elements, in descending order:

sun

moon

stars

fire

lightning

diamond

crystal

glass

# Sonnet Types

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- He likewise twists all the negatives into positives, all the while complimenting his Beloved's eyes.
- To force this idea, he utilizes a technique called **caesura**, which is a pause in natural speaking — which does not interfere with meter. Here, the caesura's represent an intake of breath.
- In Spenser's case, he employed this trick in the structure of the list itself, breaking between the inferior model and the perfection of the eyes.
- The resolution couplet transforms what appears to be obvious failure to assertion of positive: only God could be equal to her eyes. The Poet reaches salvation through his Beloved.

# Sonnet Types

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**Emund Spenser** (1552 – 1599)

from *Amoretti* || **LXXV**

*thesis:  
problem  
established*

One day I wrote her name upon the strand,

*Rhyme scheme* || *Meter*

**A**      **5**

But came the waves and washéd it away:

**B**      **5**

Agayne I wrote it with a second hand,

**A**      **5**

But came the tyde, and made my paynes his pray.

**B**      **5**

“Vayne man,” sayd she, “that doest in vaine assay,

**B**      **5**

A mortall thing so to immortalize,

**C**      **5**

*problem  
discussed  
in following  
octave.*

For I my selve shall lyke to this decay,

**B**      **5**

And eek my name bee wyped out lykewize.”

**C**      **5**

*(octave ends/sestet begins; Spenser blurs the two together)*

“Not so,” quod I, “let baser things devize

**C**      **5**

To dy in dust, but you shall live by fame:

**D**      **5**

My verse, your vertues rare shall eternize,

**C**      **5**

And in the hevens wryte your glorious name.

**D**      **5·5**

*problem  
resolved  
in couplet*

Where whenas death shall all the world subdew,

**E**      **5**

Our love shall live, and later life renew.”

**E**      **5**

*Edmund Spenser's Poetry*. Second edition. Hugh MacLean, ed. W.W. Norton & Co.,  
New York, © 1982. Print.



# Sonnet Types

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## ***The Sonnets of William Shakespeare* || English Sonnet**

- These follow the rhyme scheme ABAB, CDCD, EFEF, GG
- This is another example of why it is important to read the entire sequence as a whole, not lift one or two poems out of the series. There is a story unfolding between all 154 of the poems in this collection.
- *The Sonnets* are attributed to William Shakespeare, although lately it has been suggested other authors may have written these.
- The themes are closely linked to the Petrarchan concept introduced earlier in the course. However, often times the themes are twisted.

# *Sonnet Types*

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## **Themes include:**

- love
- sex
- beauty
- politics
- (im)mortality

## **Four characters appear within the poems' plot-structure:**

1. The Poet-Speaker
2. The Young Man
3. The Dark Lady
4. Rival Poet

# Sonnet Types

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## Looking at the entire sequence of 154 poems:

- The first 17 sonnets are written to a young man, urging him to marry and have children, thereby passing down his beauty to the next generation. These are called the **procreation sonnets**. The earliest poems in the collection do not imply a close personal relationship; instead, they recommend the benefits of marriage and children. This was a common theme at the time.
- The following sonnets, 18-126, are addressed to a young man expressing the poet's love for him— critics argue whether this is a spiritual love, a brotherly affection, or a gay relationship—either way they are read, these poems definitely reshape the Petrarchan model of a Beloved.

# Sonnet Types

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- Finally, sonnets 127-152 are written to a female figure, the Dark Lady; these poems express a strong, earthy love—these also break the Petrarchan model of an Ideal Beauty.
- The Dark Lady is *not* blonde, nor blue eyed, but instead is a dark haired, olive skinned woman of middle class.
- All of the sonnets follow a format of three quatrains (4 lines) and a final couplet.
- They are mostly composed in iambic pentameter.

# Sonnet Types

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**William Shakespeare** (1564 – 1616)

**18**

*thesis:  
problem  
established  
and  
discussed  
in octave*

Shall I / compare / thee to / a **sum/mer's** day?  
Thou art / more love/ly and / more temp/erate;  
Rough winds / do shake / the dar/ling buds / of May,  
And **sum/mer's** lease/ hath all / too short / a date;  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;  
But thy eternal **summer** shall not fade,  
Nor lose possession of that fair thou ow'st;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:  
    So long as men can breathe or eyes can see,  
    So long lives this, and this gives life to thee.

*Rhyme scheme || Meter*

**A**        **5**  
**B**        **5**  
**A**        **5**  
**B**        **5**  
**C**        **5**  
**D**        **5**  
**C**        **5**  
**D**        **5**  
**E**        **5**  
**F**        **5**  
**E**        **5**  
**F**        **5**  
**G**        **5**  
**G**        **5**

---

*sestet  
shifts  
in tone*

*The Sonnets and Narrative Poems: The Complete Non-Dramatic Poetry.* Sylvan Barnet, ed.  
Signet Classic, Penquin Books, New York, 1989. Print.

# Sonnet Types

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## **Sonnet 18: “Shall I Compare Thee to a Summer’s Day?”**

- one of the Young Man poems; a frequently quoted piece
- rhyme scheme is an example of typical English sonnet:  
ABAB/CDCD/EFEF/GG
- the meter is a perfect iambic pentameter
  
- ll 1-4: the Poet opens with a questioning of his creative powers, seeking an appropriate metaphor for the Beloved; through the context of the poem he discovers the Young Man is a more positive image than the season itself
- ll 5-8: the Poet brings up the concept of Apollo, the young Greek god of the sun, music, and poetry; he is also seen as a leader of the artistic Muses. The Poet also resolves that all beauty fades over time, either by casual circumstances or by seasonal changes in the year.
- ll 9: establishes the traditional volta, “But thy eternal summer shall not fade”— due to the poem itself preserving a sense of the youth’s beauty.
- ll 13-14: it has been suggested that the closing couplet encourages a sense that the youth is rather vain.

# Sonnet Types

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## William Shakespeare

29

*thesis:  
problem  
established  
and  
discussed  
in octave*

When in / disgrace / with For/tune and / men's eyes,

I all / alone / bewEEP / my out/cast state,

And trou/ble deaf / heaven / with my / bootless / cries,

And look / upon / myself / and curse / my fate,

Wishing me like to one more rich in hope,

Featured like him, like him with friends possess'd,

Desiring this man's art, and that man's scope,

With what I most enjoy contented least;

*sestet  
shifts  
in tone;  
ending couplet  
confirms*

Yet in these thoughts myself almost despising,

Haply I think on thee, and then my state,

Like to the lark at break of day arising

From sullen earth, sings hymns at heaven's gate;

For thy sweet love remember'd such wealth brings

That then I scorn to change my state with kings.

*Rhyme scheme || Meter*

<b>A</b>	<b>5</b>
<b>B</b>	<b>5</b>
<b>A</b>	<b>5•5</b>
<b>B</b>	<b>5</b>
<b>C</b>	<b>5</b>
<b>D</b>	<b>5</b>
<b>C</b>	<b>5</b>
<b>D</b>	<b>5</b>
<b>E</b>	<b>5•5</b>
<b>B</b>	<b>5</b>
<b>E</b>	<b>5•5</b>
<b>B</b>	<b>5</b>
<b>F</b>	<b>5</b>
<b>F</b>	<b>5</b>

*The Sonnets and Narrative Poems: The Complete Non-Dramatic Poetry.* Sylvan Barnet, ed.  
Signet Classic, Penquin Books, New York, 1989. Print.

# Sonnet Types

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## Sonnet 29: “When in Disgrace with Fortune and Men’s Eyes”

- one of the Young Man poems; most quoted from the full sequence
- the poem is presented as *one* long sentence
- rhyme scheme is an experiment in this case; the opening quatrain establishes same rhymes used in the third quatrain:

ABAB/CDCD/EBEB/FF

- ll 1-2: the Poet announces he is alone in the world, in disgrace
- ll 3-4: like Job, he complains to heaven, cursing his lost reputation
- ll 5-6: because of his bad luck, he wishes for other’s successes, another man’s popularity,
- l 7: another’s creativity, another’s vision
- l 8: at close of octave, the Poet is least satisfied with his chosen career
- ll 9-10: Yet, despite these thoughts of self-hatred, just by thinking of the Young Man, the Poet feels a contentment
- ll 11-12: he forms an analogy comparing himself with a lark: just as a common bird sings to heaven at dawn: Poet (bird) to Young Man (sun)
- ll 13-14: The love of the Young Man is enough to help the poet survive; so much so he wouldn’t change his lot in life



# Sonnet Types

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## William Shakespeare

126

*thesis:  
problem  
established  
and  
discussed  
in octave*

O thou, my lovely boy, who in thy power  
Dost hold Time's fickle glass, his fickle hour;  
Who hast by waning grown, and therein show'st  
Thy lovers withering, as thy sweet self grow'st.  
If Nature, sovereign mistress over wrack,  
As thou goest onwards, still will pluck thee back,  
She keeps thee to this purpose, that her skill  
May time disgrace and wretched minutes kill.

*shift  
in tone*

Yet fear her, O thou minion of her pleasure!  
She may detain, but not still keep, her treasure:  
Her audit (though delayed) answered must be,  
And her quietus is to render thee.

*Rhyme scheme || Meter*

**A**        **5•5**  
**A**        **5**  
**B**        **5**  
**B**        **5•5**  
**C**        **5**  
**C**        **5**  
**D**        **5**  
**D**        **5**  
**E**        **5•5**  
**E**        **5•5**  
**F**        **5**  
**F**        **5**

*The Sonnets and Narrative Poems: The Complete Non-Dramatic Poetry.* Sylvan Barnet, ed.  
Signet Classic, Penquin Books, New York, 1989. Print.

# Sonnet Types

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## William Shakespeare

130

*thesis:  
problem  
established  
and  
discussed  
in octave*

My mist/ress' eyes / are noth/ing like / the sun;  
Coral / is far / more red / than her / lips' red;  
If snow / be white, / why then / her breasts / are dun;  
If hairs / be wires, / black wires / grow on / her head.  
I have / seen ros/es da/mask, red / and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.

*sestet  
shifts  
in tone,  
slightly*

I love to hear her speak, yet well I know  
That music hath a far more pleasing sound;  
I grant I never saw a goddess go;  
My mistress, when she walks, treads on the ground:

*problem  
resolved  
in couplet*

And yet, / by heav/en, I / think my / love as /rare  
As an/y she /belied / with false / compare.

*Rhyme scheme || Meter*

**A**        **5**  
**B**        **5**  
**A**        **5**  
**B**        **5**  
**C**        **5**  
**D**        **5**  
**C**        **5**  
**D**        **5**  
**E**        **5**  
**F**        **5**  
**E**        **5**  
**F**        **5**  
**G**        **5-5**  
**G**        **5**

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# Sonnet Types

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## **Sonnet 130: “My Mistress’ Eyes Are Nothing Like The Sun”**

- The first line is ironic in the sense that all of the poems addressing the Young Man compare him to the sun, or assert he is as beautiful as Apollo, the Greek sun-god; the Dark Lady is of opposite characterization.
- The full poem explains the contrast of idealism and reality.
- The sonnet ends with an assertion that his beloved is as beautiful as any that has been falsely complimented by other poets.

### **A slight rewording of the final couplet for modern clarification:**

And yet, I swear by heaven, I think my love is rare

As any she (*that is*: any other woman) misrepresented with false compliments.

The word “compare” in this case is being used by the Poet as a noun not a verb.

# Sonnet Types

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If you compare the Dark Lady against the characterization of Petrarch's Laura, you get a collection of extreme contrasting elements.

*Laura:*

beautiful

blonde/blue eyes

pale, fair skin

artificial idealism

icon/out of reach/goddess

*Dark Lady:*

average

brunette/brown eyes

olive tones

realistic beauty

down to earth/obtainable/mortal