

The early modern English sonnet

Ever in motion



EDITED BY RÉMI VUILLEMIN, LAETITIA
SANSONETTI AND ENRICA ZANIN

Manchester University Press

Contents

<i>Notes on contributors</i>	vii
<i>Acknowledgements</i>	x
Introduction <i>Laetitia Sansonetti, Rémi Vuillemin, Enrica Zanin</i>	1
I Shaping the sonnet, from Italy and France to England	15
1 English Petrarchism: from commentary on poetry to poetry as commentary <i>William John Kennedy</i>	17
2 Early modern theories of the sonnet: accounts of the quatorzain in Italy, France and England in the second half of the sixteenth century <i>Carlo Alberto Girotto, Jean-Charles Monferran, Rémi Vuillemin</i>	31
II Performing the English sonnet	59
3 Sonnet-mongers on the early modern English stage <i>Guillaume Coatalen</i>	61
4 In and out: Shakespeare's shifting sonnets. From <i>Love's Labour's Lost</i> to <i>The Passionate Pilgrim</i> <i>Sophie Chiari</i>	78
III Placing the sonnet: sonnets isolated or sequenced	93
5 'Small parcelles': unsequenced sonnets in the sixteenth century <i>Chris Stamatakis</i>	95
6 'And sweetly nectarize this bitter gall': Gabriel Harvey's sonnet therapy <i>Elisabeth Chaghafi</i>	114

7	Barnabe Barnes's sonnet sequences: moral conversion and prodigal authorship <i>Rémi Vuillemin</i>	128
IV	Editing the sonnet	141
8	<i>The Muses Garland</i> (1603): fragment of a printed verse miscellany <i>Hugh Gazzard</i>	143
9	The sonnet sequence as speech sound continuum: how we read <i>Shake-speares Sonnets</i> <i>Andrew Eastman</i>	185
	<i>Bibliography</i>	196
	<i>Index</i>	223