

72 **OF PROPO**
Poet must know to whose ear
modate himselfe theeto and ne
barbarous, as he would to the le
There is another fort of propo
Serena not rining as other propo
thiof sixe commencing and cle
course, which rinhing and cle
will try the makers cunning and erud
Besides all this there is in *Serena*
points one that it go by plaine and cle
another by enterweaving one with another
by bund which is more or lesse bute
will double or redouble his rime and cle
fare or night of all which I will give you
Concord in

Plaine compasse
And first in a *Quadraine* there are but two
or of fourc.
staffe of five hath seven proportions as
some of them be harther and vpleasur
some be
the or staffe of sixe hath ten proportions, wh
ne not v hall, and not so sweet one as another
seven verses hath seven proportions, wh
ll of our vulgar, and kept by our old Poets
ier historical reports and other ditties: as in
at follow next.
The

FORM

Forms Online, Renaissance to Modern

Elizabeth Scott-Baumann and Ben Burton

With thanks to James Cummings, Pip Willcox, Theodore Koterwas, Joseph Talbot, Judith McKnight and the OUP John Fell fund

Forms Online: *Renaissance to Modern*

[ABOUT](#) [SEARCH](#) [BROWSE](#)

Line type (prose/verse)

- Any -

Number of syllables

Rhyme word

is equal to

Rhyme sound

Rhyme type

dactylic
feminine
internal
masculine

Rhyme scheme

Metrical notation

Metrical feet (type)

- Any -

Metrical feet (number)

- Any -

Apply

Advanced Search

Every line of verse in the Poetic Forms database is tagged with detailed information about its rhyme and metre so that you can search on all or any of the following aspects:

- Rhyme word
- Line type, i.e. prose lines, verse lines, or both
- Number of syllables
- Rhyme type, e.g. feminine/masculine, half-rhymes, etc.
- Metrical notation
- Metre, e.g. iambic, pentameter, etc.
- Rhyme scheme, e.g. 'abab'

Once you have executed a search you can refine it by adding further terms, or widen it by removing terms.

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Search

TYPE

- | | | | |
|---|---|--------------------------|--------------------------|
| <input type="checkbox"/> Generic Sonnet | <input type="checkbox"/> Shakespearean Sonnet | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> Elegy | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

RHYME SCHEME

Conventional rhyme scheme Actual rhyme scheme

METRE

SYLLABLE COUNT

Conventional Actual

RHYMING WORDS

AND NOT AND NOT Within Lines

RHYME TYPE

- | | | | |
|------------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> masculine | <input type="checkbox"/> feminine | <input type="checkbox"/> dactylic | <input type="checkbox"/> syllabic |
| <input type="checkbox"/> half | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |



```

68 <div type="poem">
69 <pb n="2"/>
70 <pb n="2"/>
71 <lg type="poem" ana="#sonnet #shkesSonnet #iambic #iambPent" met="-+|-+|-+|-+|-+/"
72   my:syllab="10.10.10.10.10.10.10.10.10.10.10.10.10"
73   rhyme="ababdcdefefgg">
74 <l>When my Loue swears that she is made of <rhyme label="a" ana="uth">truth</rhyme>,</l>
75 <l>I doe beleue her (though I know she <rhyme label="b" ana="ies">lies</rhyme>)</l>
76 <l>That she might thinke me some vntutor'd <rhyme label="a" ana="outh">youth</rhyme>,</l>
77 <l>Vnskilfull in the worlds false <rhyme label="b" ana="ies">forgeries</rhyme>.</l>
78 <l>Thus vainly thinking that she thinkes me <rhyme label="c" ana="oung">young</rhyme>,</l>
79 <l>Although I know my yeares be past the <rhyme label="d" ana="est">best</rhyme>:</l>
80 <l>I smiling, credite her false speaking <rhyme label="c" ana="oung">toung</rhyme>,</l>
81 <l>Outfacing faults in Loue, with loues ill <rhyme label="d" ana="est">rest</rhyme>.</l>
82 <l>But wherefore sayes my Loue that she is <rhyme label="e" ana="oung">young</rhyme>?</l>
83 <l>And wherefore say not I, that I am <rhyme label="f" ana="old">old</rhyme>?</l>
84 <l>O, Loues best habite is a soothing <rhyme label="e" ana="oung">toung</rhyme>,</l>
85 <l>And Age (in Loue) loues not to haue yeares <rhyme label="f" ana="old">told</rhyme>.</l>
86 <l>Therefore Ile lye with Loue, and Loue with <rhyme label="g" ana="e">me</rhyme>,</l>
87 <l>Since that our faults in Loue thus smother'd <rhyme label="g" ana="e">be</rhyme>.</l>
88 </lg>
89 <lg type="poem" ana="#sonnet #shkesSonnet #iambic #iambPent" met="-+|-+|-+|-+|-+/"
90   my:syllab="10.10.10.10.10.10.10.10.10.10.10.10"
91   rhyme="ababdcdefefgg">
92 <pb n="3"/>
93 <pb n="3"/>
94 <l>Two Loues I haue, of Comfort, and <rhyme label="a" ana="aire">Despaire</rhyme>,</l>
95 <l>That like two Spirits, do suggest me <rhyme label="b" ana="ill">still</rhyme>:</l>
96 <l>My better Angell is a Man (right <rhyme label="a" ana="aire">faire</rhyme>)</l>

```

W [Jing] Include operation failed, reverting to fallback. Resource error reading file as XML (href='taxonomy.xml'). Reason: C:\Users\Ben\Documents\poeticform\taxonomy.xml (The system cannot find the file specified)

William Ringler's Description of Philip Sidney's Verse Forms

Sidney's verse forms are here listed in order according to their rhythm, number of lines to the unit, order of rhymes, and line length. Capital letters indicate refrains; subscript numbers syllables per line; numbers in parentheses the total lines in the poem, or if separated by a hyphen the lines of a polymetric poem containing the form in question. Poems whose structure can be variously analysed have their components cross listed (i.e. the first entry below indicates that OA 42, which is listed as a 14-line poem, can also be considered as monorhyme); but final couplets in stanzaic poems and concluding partial stanzas in the *Psalms*, though they are noted in the main entry, are not separately cross listed.

ACCENTUAL IAMBIC

- | | |
|--|---|
| 1 a ₁₀ monorhyme. See OA 42:14. | 4 aabb ₈ . OA 30 (1-4). |
| 1 a ₁₂ monorhyme. PS 15 (13). | 4 aa ₈ bb ₉ . PS 8 (34) ends aa. |
| 2 aa ₈ . OA 6 (8), 62 (146); OP 3 (8). | 4 aa ₁₀ bb ₈ . PS 17 (48). |
| 2 a ₁₀ a ₄ pentameter lines in which end of first line rhymes to fourth syllable of next. OA 7 (115-46), 9 (1-25), 28 (73-96 and 101-8). | 4 aabb ₁₀ . OA 9 (62-65). |
| 2 aa ₁₀ . OA 27 (42), 48 (2), 58 (2), 68 (2); PP 3 (2). | 4 aa ₁₁ bb ₁₀ . PS 22 (78) ends aa. |
| 2 a ₁₀ a ₁₀ . PS 2 (22). | 4 a ₈ b ₇ c ₈ b ₇ with first and third lines rhymed internally. PS 19 (64). |
| | 4 a ₁₀ b ₅ a ₁₀ b ₃ . PS 13 (20). |
| | 4 abab ₁₀ . OA 72 (101-4). See OA 1:10, 49:18, 72:10. |
| | 4 a ₁₀ b ₁₀ a ₁₀ b ₁₀ accentual Sapphic. OA |

Sample First-Line Record for a Poem in the May-Ringler *Index*

3. SAMPLE FIRST-LINE RECORD FOR A POEM IN A PRINTED BOOK

EV 15323¹ My love is fair, my love is gay.²
STC 19530,³ 1584,⁴ B²-2v.⁵ George Peele,⁶ song in *The Araignement of Paris*.⁷ 14:⁸ 2 × 7⁹ aaaa8b6C8B6¹⁰ +
burden 2:aa14.¹¹ (Burd. Fair and fair and twice so fair,
as fair as any may be;¹² Ref. WORSE: They that do
change old love for new | Pray gods they change for
worse.¹³) Play song, love, pastoral.¹⁴

1. Poem number
2. First line
3. STC number
4. Date of publication
5. Signatures on which the poem occurs
6. Author
7. Context and title
8. Number of lines
9. Number of stanzas and number of lines per stanza; the poem consists of two stanzas of seven lines each.
10. Rhyme scheme and meters with indication of a refrain in the last two lines in addition to the burden that is repeated after each stanza
11. Number of lines, rhyme scheme and meter of the burden, in this case, a couplet sung before the first line of the poem and after each stanza
12. First line of the burden; the burden would also be repeated at the end of each stanza.
13. The refrain, indexed on its final rhyme word as the least variable word in the text of a refrain. This poem is among the few examples of a lyric with both burden and a separate refrain.
14. The poem's subjects, including its genre as a song in a stage play, and its content, love in a pastoral mode

Forms Online: *Renaissance to Modern*

[ABOUT](#) [SEARCH](#) [BROWSE](#)

Line type (prose/verse)

verse

Number of syllables

10

Rhyme word

is equal to

truth

Rhyme sound

Rhyme type

dactylic
feminine
internal
masculine

Rhyme scheme

sooocdcdefeg

Metrical notation

Metrical feet (type)

iambic

Metrical feet (number)

- Any -

Apply

Search results

When my Loue swears that she is made of truth

When my Loue swears that she is made of truth,

Forms Online: *Renaissance to Modern*

[ABOUT](#) [SEARCH](#) [BROWSE](#)

THE PASSIONATE PILGRIME

Poem: WHEN my Loue sweares that she is made of truth

WHen my Loue sweares that she is made of truth,

I doe beleeeue her (though I know she lies)

That she might thinke me some vntutor'd youth,

Vnskilfull in the worlds false forgeries.

Thus vainly thinking that she thinks me young,

Although I know my yeares be past the best:

I smiling, credite her false speaking tongue,

Outfacing faults in Loue, with louses ill rest.

But wherefore sayes my Loue that she is young?

And wherefore say not I, that I am old?

O, Louses best habite is a soothing tongue,

And Age (in Loue) louses not to haue yeares told.

Therefore Ile lye with Loue, and Loue with me,

Since that our faults in Loue thus smother'd be.

Rhyme type: [masculine](#)

RhymeScheme: [ababccddeffgg](#)

Metre: [iambic pentameter](#)

Tyb. Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw; but this intrusion shall
Now seeming sweet, convert to bitt' rest gall. *Exit.*

Romeo. If I profane with my unworhiest hand
This holy shrine, the gentle sin is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

Juliet. Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Romeo. Have not saints lips, and holy palmers too?

Juliet. Ay, pilgrim, lips that they must use in prayer.

Romeo. O then, dear saint, let lips do what hands do:
They pray: grant thou, lest faith turn to despair.

Juliet. Saints do not move, though grant for prayer's sake.

Romeo. Then move not, while my prayer's effect I take.

[He kisses her.]

Thus from my lips, by thine, my sin is purg'd.

Juliet. Then have my lips the sin that they have took.

Romeo.

Sin from my lips? O trespass sweetly urg'd.

Give me my sin again. *[He kisses her.]*

Juliet. You kiss by th'book.

Ca: Goe too, you are a faucie knave.
This trick will leath you one day I know what.
Well said my hartes. Be quiet:
More light Ye knave, or I will make you quiet. (sing,
Tibals: Patience perforce with wi full choller mee-
Makes my flesh tremble in their different greetings:
I will withdraw, but this intrusion shall
Now seeming sweet, conuert to bitter gall.
Rom: If I prophane with my vowdrie hand,
This holie shrine, the gent'e sinne is this:
My lips two blushing Pilgrims ready stand,
To smooth the rough touch with a gentle kisse.
Iuli: Good Pilgrime you doe wrong your hand, too
Which mannerly deuotion shewes in this: (much,
For Saints haue hands which holy Palmers touch,
And Palme to Palme is holy Palmers kisse.
Rom: Haue not Saints lips, and holy Palmers too?
Iuli: Yes Pilgrime lips that they must vse in praier.
Ro: Why then faire saint, let lips do what hands doe,
They pray, yee'd thou, least faith turne to dispaire.
Iu: Saints doe not moue though: grant nor praier
for sake.
Ro: Then moue not till my praier's effect I take.
Thus from my lips, by yours my sin is purged.
Iu: Then haue my lips the sin that they haue took.
Ro: Sinne from my lips, O trespasse twecely vrged:
Giue me my sinne againe.
Iu: You kisse by the booke.
Nurse: Ma'lame your mother calles.
Rom: What is her mother?
Nurse: Marrie Batcheler her mother is the Laitie of the
house, and a good Lady, and a wise, and a vertuous. I nurse
L

her daughter that you talkt withall, I tell you, be that can
lay hold of her shall haue the chinkes.

Rom: Is she a Mountague? Oh deare account,
My life is my foes thrail.

Ca: Nay gentlemen prepare not to be gone,
We haue a trifling foolish banquet towards.

They whisper in his eare,

I pray you let me intreat you. Is it so?
Well then I thanke you honest Gentlemen,
I promise you but for your company,
I would haue bin a bed an houre agoe:
Light to my chamber hoe.

Exeunt.

Iul: Nurse, what is yonder Gentleman?

Nur: The sonne and heire of old Tiberio.

Iul: Whats he that now is going out of dore?

Nur: That as I thinke is yong Petruchio. (dancet

Iul: Whats he that followes there that would not

Nur: I knowe not.

Iul: Goe learne his name, if he be married,
My graue is like to be my wedding bed.

Nur: His name is Romeo and a Mountague, the onely
sonne of your great enemye.

Iul: My onely Loue sprung from my onely hate,
Too early seene vnkowne, and knowne too late,
Prodigious birth of loue is this to me,
That I should loue a loathed enemye.

Nurse: VVhat is this? whats that?

Iul: Nothing Nurse but a rime I leaurne euen now of
oue I dancet with.

Nurse: Come your mother staires for you, Ile goe a long
with you.

Exeunt.

Enter

Tibalt:

Patience perforce with wi·full choller mee|ting·
Makes my fles· tremble in their different greetings:
I will withdraw, but this intrusion shall
Now seeming sweet, conuert to bitter gall.

Rom:

If· prophane with my f^ol hand,
This holie f^ol, the gent·e sinne is this:
My lips two blus·ing Pilgrims ready stand,
To smooth the rough touch with a gentle kisse.

Iuli:

Good Pilgrime you doe wrong your hand, too much,
Which mannerly deuotion shewes in this:
For Saints haue hands which holy Palmers touch,
And Palme to Palme is holy Palmers kisse.

Rom:

Haue not Saints lips, and holy Palmers too?

Iuli:

Yes Pilgrime lips that they must vse in praier.

Ro:

Why then faire saint, -et lips do what hands doo,
They pray, yee·d thou, least faith turne to dispaire.

Iu:

Sai·ts doe not mooue though: grant nor prai[...] forsake.

Ro:

Then mooue not till my praiers effect I take.
Thus from my lips, by yours my sin is p·rgde.

Iu:

Then haue my lips the sin that they f^ol·ooke.

Ro:

Sinne from my lips, O trespasse swee·ly vrgde!
Giue me my sinne againe.

Iu:

You kisse by the booke.

--

The most excellent Tragedie,

Ca: Goe too, you are a fauie knaue.
This trick will leath you one day. I know what.
Well said my hartes. Be quiet.
More light Ye knaue, or I will make you quiet.

Tibalt: Patience perforce with wi full choller mee.
Makes my flesh tremble in their different greetings.
I will withdraw, but this intrusion shall
Now seeming sweet, conuert to bitter gall.

Rom: If I prophane with my yaworie hand,
This holie shrine, the gentle linne is this:
My lips two blushing Pilgrims ready stand,
To smooth the rough touch with a gentle kisse.

Iul: Good Pilgrime you doe wrong your hand, too
Which mannerly deuotion shewes in this:
For Saints haue hands which holy Palmers touch,
And Palme to Palme is holy Palmers kisse.

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Iul: Yes Pilgrime lips that they must vte in prayer.

Ro: Why then faire saint, let lips do what hands doo,
They pray, yee'd thou, least faith turne to dispare.

Iu: Saints doe not moue though: grant nor prayer
forsake.

Ro: Then moue not till my prayers effect I take,
Thus from my lips, by yours my sin is purged.

Iu: Then haue my lips the sin that they haue took.

Ro: Sinne from my lips, O trespasse weedy vrgde!
Giue me my sinne againe.

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Nurse: Marrie Batcheler her mother is the Ladie of the
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of Romeo and Iuliet.

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Ca: Nay gentlemen prepare not to be gone,
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They whisper in his eare,

I pray you let me intreat you. Is it so?

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I promise you but for your company,

I would haue bin a bed an houre agoe,

Light to my chamber hoe.

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Iul: Whats he that now is going out of dore?

Nur: That as I thinke is yong Peutchio.

Iul: Whats he that followes there that would not

Nur: I know not.

Iul: Goe learpe his name, if he be maried,
My graue is like to be my wedding bed.

Nur: His name is Romeo ana a Mountague, th'onely
sonne of your great enemy.

Iul: My onely Loue sprung from my onely hate,
Too early seene vnknowne, and knowne too late,
Prodigious birth of loue is this to me,
That I should loue a leashed enemy.

Nurse: Whats this? what is that?

Iul: Nothing Nurse but a rime I learnt euen now of
oue I dancet with.

Nurse: Come your wether staires for you. Ile goe a long
with you.

Excunt.

Enter

Berowne: Why? all delightes are vaine, but that most vaine
Which with payne purchas'd, doth inherite payne,
As paynefully to poare vpon a Booke,
To seeke the lyght of trueth, while trueth the whyle
Doth falsely blinde the eye sight of his looke:
Light seeking light, doth light of light beguile:
So ere you finde where light in darknes lyes,
Your light growes darke by loosing of your eyes.
Studie me how to please the eye in deede,
By fixing it vppon a fairest eye,
Who dazzling so, that eye shalbe his heed,
And giue him light that It was blinded by.
Studie is lyke the heauens glorious Sunne,
That will not be deepe search with sawcie lookes:
Small haue continuall plodders euer wonne,
Saue base authoritie from others Bookes.
These earthly Godfathers of heauens lights,
That giue a name to euery fixed Starre,
Haue no more profite of their shyning nights,
Then those that walke and wot not what they are.
Too much to know, is to know nought be same:
And euery Godfather can giue a name.

<sp>

<speaker>Bero.</speaker>

<l>Why? all delightes are vaine, but that most vaine</l>

<l>Which with payne purchas'd, doth inherite payne,</l>

<l>As paynefully to poare vpon a Booke,</l>

<l>To seeke the lyght of trueth, while trueth the whyle</l>

<l>Doth falsely blinde the eye-sight of his looke:</l>

<l>Light seeking light, doth light of light beguyle:</l>

<l>So ere you finde where light in darknes lyes,</l>

<l>Your light growes darke by loosing of your eyes.</l>

<lg type="poem" ana="#sonnet #shkesSonnet #iambic #iambPent" met="-+|-+|-+|-+|-+/"
my:syllab="10.10.10.10.10.10.10.10.10.10.10.10" rhyme="ababdcdefefgg">

<l>Studie me how to please the eye in deede,</l>

<l>By fixing it vppon a fayrer eye,</l>

<l>Who dazling so, that eye shalbe his heed,</l>

<l>And giue him light that it was blinded by.</l>

<l>Studie is lyke the heauens glorious Sunne,</l>

<l>That will not be deepe searcht with sawcie lookes:</l>

<l>Small haue continuall plodders euer wonne,</l>

<l>Saue base auctoritie from others Bookes.</l>

<l>These earthly Godfathers of heauens lights,</l>

<l>That giue a name to euery fixed Starre,</l>

<l>Haue no more profite of their shyning nights,</l>

<l>Then those that walke and wot not what they are.</l>

<l>Too much to know, is to know nought but fame:</l>

<l>And euery Godfather can giue a name.</l>

</lg

</sp>

- abab10c1c10: 8069
 abab10c8c10: 6605
 abab10c6c10: 25136, 28164
 abab10c7: 20716
 abab10c8: 6022, 6096, 21302, 21528, 27288, 29787
 abab10C11: 2156, 31732
 abab10c12: 6561, 8884, 12209, 23885, 25145
 abab10c14: 22523
 abab10c6: 32106
 abab10C8: 21310
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Attributes for Rhyme and Metrical Analysis from TEI P5 Guidelines

@met (metrical structure, conventional) contains a user-specified encoding for the conventional metrical structure of the element.

@real (metrical structure, realized) contains a user-specified encoding for the actual realization of the conventional metrical structure applicable to the element.

@rhyme (rhyme scheme) specifies the rhyme scheme applicable to a group of verse lines.



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571 </div>
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578     rhyme="ababcc">
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580     <pb n="24"/>
581     <l>When as thine eye hath chose the <rhyme label="a" ana="ame">Dame</rhyme>,</l>
582     <l>And stalde the deare that thou shouldst <rhyme label="b" ana="ike">strike</rhyme>,</l>
583     <l>Let reason rule things worthy <rhyme label="a" ana="ame">blame</rhyme>,</l>
584     <l>As well as fancy (partyaall <rhyme label="b" ana="ight">might</rhyme>)</l>
585     <l>Take counsell of some wiser <rhyme label="c" ana="ead">head</rhyme>,</l>
586     <l>Neither too young, nor yet <rhyme label="c" ana="ed">vnwed</rhyme>.</l>
587   </lg>
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589     met="-+|-+|-+|-+/"
590     rhyme="ababcc">
591     <l>And when thon comst thy tale to <rhyme label="a" ana="ell">tell</rhyme>,</l>
592     <l>Smooth not thy toung with filed <rhyme label="b" ana="alke">talke</rhyme>,</l>
593     <l>Least she some subtill practise <rhyme label="a" ana="ell">smell</rhyme>,</l>
594     <l>A Cripple soone can finde a <rhyme label="b" ana="alt">halt</rhyme>,</l>
595     <l>But plainly say thou loust her <rhyme label="c" ana="ell">well</rhyme>,</l>
596     <l>And set her person forth to <rhyme label="c" ana="ale">sale</rhyme>.</l>
597   </lg>
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600     rhyme="ababcc">
601     <pb n="25"/>

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452     my:syllab="13.13.15.7.13.13.13.7.13.13.14.7.13.13.14.7      13.13.14.7.13.13.13.7.13.13.14.7.13.13.14.7"
453     rhyme="(a)b(a)bbcdde(f)g(f)ggh(i)k(i)kkl">
454     <l>IT was a Lordings <rhyme label="a" ana="aughter">daughter</rhyme>, the fairest one of <rhyme label="b" ana="ee">three</rhyme>
455     </l>
456     <l>That liked of her <rhyme label="a" ana="aister">maister</rhyme>, as well as well might <rhyme label="b" ana="e">be</rhyme>,</l>
457     <l>Till looking on an Englishman, the fairest that eie could <rhyme label="b" ana="ee">see</rhyme>
458     </l>
459     <l>Her fancie fell a <rhyme label="c" ana="urning">turning</rhyme>.</l>
460     <l>Long was the combat doubtful, that loue with loue did <rhyme label="d" ana="ight">fight</rhyme>
461     </l>
462     <l>To leaue the maister louelesse, or kill the gallant <rhyme label="d" ana="ight">knight</rhyme>
463     </l>
464     <l>To put in practise either, alas it was a <rhyme label="d" ana="ite">spite</rhyme>
465     </l>
466     <l>Vnto the silly <rhyme label="e" ana="ell">damsell</rhyme>.</l>
467     <l>But one must be <rhyme label="f" ana="used">refused</rhyme>, more mickle was the <rhyme label="g" ana="aine">paine</rhyme>,</l>
468     <l>That nothing could be <rhyme label="f" ana="vsed">vsed</rhyme>, to turne them both to <rhyme label="g" ana="aine">gaine</rhyme>,</l>
469     <l>For of the two the trusty knight was wounded with <rhyme label="g" ana="aine">disdaine</rhyme>,</l>
470     <l>Alas she could not helpe <rhyme label="h">it</rhyme>.</l>
471     <l>Thus art with armes <rhyme label="i">contending</rhyme>, was victor of the <rhyme label="k" ana="ay">day</rhyme>,</l>
472     <l>Which by a gift of <rhyme label="i">learning</rhyme>, did beare the maid <rhyme label="k" ana="ay">away</rhyme>,</l>
473     <l>Then lullaby the learned man hath got the Lady <rhyme label="k" ana="ay">gay</rhyme>,</l>
474     <l>For now my song is <rhyme label="l" ana="ended">ended</rhyme>.</l>
475   </lg>
476 </div>
477 <div type="sonnet">

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RHYME SCHEME:

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METRE

iambic

pentameter

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SYLLABLE COUNT

Conventional

Actual

RHYMING WORDS

AND NOT

AND NOT

Within Lines

RHYME TYPE

masculine feminine

half dactylic

syllabic

Search Results:

Collection: *The Passionate Pilgrime* (William Shakespeare)

"When my Loue swears that she is made of truth," (Sonnet: ababdcdefefgg)
"Two Loues I haue, of Comfort, and Despaire," (Sonnet: ababdcdefefgg)
"DId not the heauenly Rhetorike of thine eie," (Sonnet: ababdcdefefgg)
"SWeet Cytherea, sitting by a Brooke," (Sonnet: ababdcdefefgg)
"IF Loue make me forsworn, how shal I swere to loue?" (Sonnet: ababdcdefefgg)
"SCarse had the Sunne dride vp the deawy morne," (Sonnet: ababdcdefefgg)
"FAire is my loue, but not so faire as fickle." (Iambic: ababccdedeffghihl)
"IF Musicke and sweet Poetrie agree," (Sonnet: ababdcdefefgg)
"SWeet Rose, faire flower, vntimely pluckt, soon vaded," (VAs: ababccdedeff)
"Venus with Adonis sitting by her," (Sonnet: ababdcdefefgg)

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Collection: *Venus and Adonis* (William Shakespeare)

"EVEN as the sunne with purple-colour'd face," (VAs: ababcc)

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RHYME SCHEME:

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SYLLABLE COUNT

Conventional

Actual

RHYMING WORDS

AND NOT

AND NOT

Within Lines

RHYME TYPE

masculine feminine

half dactylic

syllabic

< back to search results

"When my Loue swears that she is made of truth,"

Classifications: (Shakespearean Sonnet), (Sonnet), (Iambic), (Iambic Pentametre)

Meter: -+|-+|-+|-+|-+/-

Syllabification: 10.10.10.10.10.10.10.10.10.10.10

Rhyme: ababccdefefgg

Collection: *The Passionate Pilgrime* (William Shakespeare)

[p.2]

When my Loue swears that she is made of truth,
I doe beleeeue her (though I know she lies)
That she might thinke me some vntutor'd youth,
Vnskillfull in the worlds false forgeries.
Thus vainly thinking that she thinkes me young, 5
Although I know my yeares be past the best:
I smiling, credite her false speaking tounge,
Outfacing faults in Loue, with loues ill rest.
But wherefore sayes my Loue that she is young?
And wherefore say not I, that I am old? 10
O, Loues best habite is a soothing tounge,

And Age (in Loue) loues not to haue yeares told.
Therefore Ile lye with Loue, and Loue with me,
Since that our faults in Loue thus smother'd be.

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