Sonnet 148

O me! what eyes hath Love put in my head,
Which have no correspondence with true sight;
Or, if they have, where is my judgment fled,
That censures* falsely what they see aright?   *condemns
If that be fair whereon my false eyes dote,   5
What means the world to say it is not so?
If it be not, then love doth well denote
Love's eye is not so true as all men's: no,
How can it? O! how can Love's eye be true,
That is so vexed with watching* and with tears?   10   *staying awake
No marvel then, though I mistake my view;
The sun itself sees not, till heaven clears.
    O cunning Love! with tears thou keep'st me blind,
    Lest eyes well-seeing thy foul faults should find.

Sonnet 149

Canst thou, O cruel, say I love thee not,
When I against myself with thee partake?
Do I not think on thee, when I forgot
Am of myself, all, tyrant, for thy sake?
Who hateth thee that I do call my friend?   (5)
On whom frown'st thou that I do fawn upon?
Nay, if thou lour'st on* me, do I not spend   *scowl at
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,   (10)
When all my best doth worship thy defect,
Commanded by the motion of thine eyes?

But, love, hate on, for now I know thy mind;

Those that can see thou lov'st, and I am blind.

LYRIC (from Greek lyra "song"):

   (1) A short poem (usually no more than 50-60 lines, and often only a dozen lines long) written in a repeating stanzaic form, often designed to be set to music. Unlike a ballad, the lyric usually does not have a plot (i.e., it might not tell a complete story), but it rather expresses the feelings, perceptions, and thoughts of a single poetic speaker (not necessarily the poet) in an intensely personal, emotional, or subjective manner. Often, there is no chronology of events in the lyrics, but rather objects, situations, or the subject is written about in a "lyric moment." Sometimes, the reader can infer an implicit narrative element in lyrics, but it is rare for the lyric to proceed in the straightforward, chronological "telling" common in fictional prose. For instance, in William Wordsworth's "The Solitary Reaper," the reader can guess from the speaker's words that the speaker has come unexpectedly upon a girl reaping and singing in the Scottish Highlands, and that he stops, listens, and thinks awhile before continuing on his way. However, this chain of events is not explicitly a center of plot or extended conflict between protagonist and antagonist. Instead it triggers a moment of contemplation and appreciation. Thus it is not a plot in the normal sense of the word.

   (2) Any poem having the form and musical quality of a song

   (3) As an adjective, lyric can also be applied to any prose or verse characterized by direct, spontaneous outpouring of intense feeling. Often, the lyric is subdivided into various genres, including the aubade, the dramatic monologue, the elegy, the epithalamion, the hymn, the ode, and the sonnet. Contrast with ballad, elegy, and ode.

LYRIC MOMENT (from Greek lyra "song"): A timeless period of introspection or memory in which a poetic speaker describes or recounts his or her feelings, impressions, and thoughts. This moment contrasts with the flow of events in a narrative poem. Some poems, such as Beowulf or the Iliad, are driven by the interactions of characters within a plotline of specific events occuring in a specific order. In contrast with these narrative poems, non-narrative poems, which seem to take place outside of time without a clearly established sequence of events, are said to take place in the "lyric moment." Such poems are often called lyric poems.

SONNET: A lyric poem of fourteen lines, usually in iambic pentameter, with rhymes arranged according to certain definite patterns. It usually expresses a single, complete idea or thought with a reversal, twist, or change of direction in the concluding lines. There are three common forms:

(1) Italian or Petrarchan
(2) English or Shakespearean
(3) Miltonic

   The Petrarchan sonnet has an eight line stanza (called an octave) followed by a six line stanza (called a sestet). The octave has two quatrains rhyming abba, abba, the first of which presents the theme, the second further develops it. In the sestet, the first three lines reflect on or exemplify the theme, while the last three bring the poem to a unified end. The sestet may be arranged cdecde, cdcdcd, or cdedce.

   The Shakespearean sonnet uses three quatrains; each rhymed differently, with a final, independently rhymed couplet that makes an effective, unifying climax to the whole. Its rhyme scheme is abab, cdcd, efef, gg. Typically, the final two lines follow a "turn" or a "volta," (sometimes spelled volte, like volte-face) because they reverse, undercut, or turn from the original line of thought to take the idea in a new direction.

   The Miltonic sonnet is similar to the Petrarchan sonnet, but it does not divide its thought between the octave and the sestet--the sense or line of thinking runs straight from the eighth to ninth line. Also, Milton expands the sonnet's repertoire to deal not only with love as the earlier sonnets did, but also to include politics, religion, and personal matters.

SONNET SEQUENCE: Also called a sonnet cycle, this term refers to a gathering or arrangement of sonnets by a single author so that the sonnets in that group or arrangement deal with a single theme, situation, a particular lady, or alternatively deal with what appears to be a sequential story. Petrarch, Sidney, Spenser, and Shakespeare all engaged in this practice, or at least the early editors of their works did. The first major sonnet cycle in English was Sir Philip Sidney's Astrophil and Stella (written in the early 1580s, published in 1591). Others include Daniel's Delia, Lodge's Phillis, Drayton's Idea's Mirror, Constable's Diana, and Spenser's Amoretti. Shakespeare's 154 sonnets, however, are best known of any sonnet sequences today.