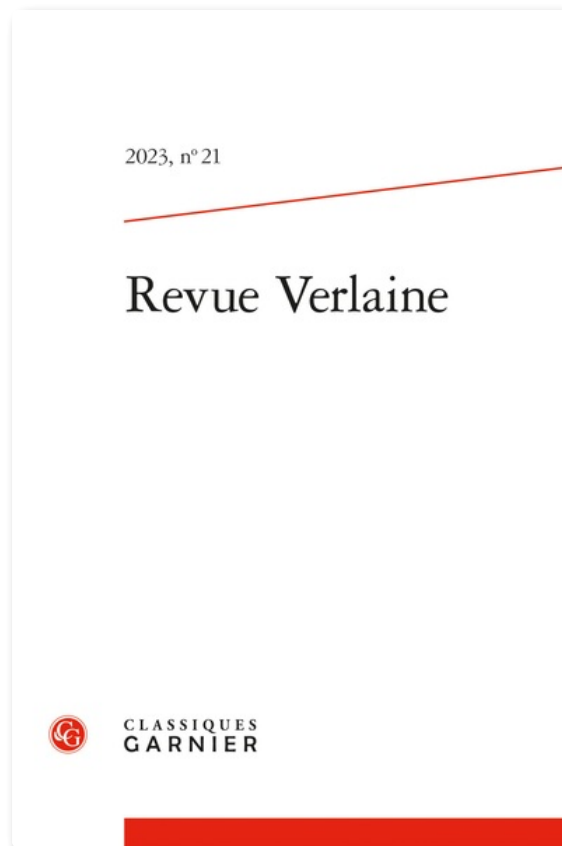




Monorhyme in the sonnets of Verlaine and some of his contemporaries

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Abstract: Verlaine, after using monorhyme in the quatrains of "*Nevermore*," extended this to tercets, then to all the sonnet's strophes. This was enriched by its intersection with his particular use of gender alternation and mixed rhymes. This article sheds light on the little-known Romantic antecedents of these variations, reconstitutes the probable intermetric derivations, and examines the work of post-Verlainian poets, who went on to employ monorhyme throughout their sonnets.

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