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The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, often called 'stone' or 'shell' marbling, featuring large, irregular, light-brown or tan spots set against a dark blue background. Fine, swirling veins of red and yellow are interspersed throughout the design. The spine of the book, visible on the left, is bound in a dark green, textured material, likely leather or cloth. In the center of the cover, the text 'OXFORD UNIVERSITY SCHOOL OF ENGLISH' is stamped in gold. The book is resting on a black and white checkered surface.

OXFORD  
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SCHOOL OF  
ENGLISH

### A PLEADER TO THE NEEDEE WHEN A READER.

AS all, my friend, through wily knaves, full often suffer wrongs,  
Forget not, pray, when it you've read, to whom this book belongs.  
Than one Charles Clark, of Totham Hall, none to't a right hath better,  
A *wight*, that same, more *read* than some in the lore of old *black-letter*.  
And as C. C. in *Essex* dwells—a shire at which all laugh—  
His books must, sure, less fit seem drest, if they're not bound in *calf*!  
Care take, my friend, this book you ne'er with grease or dirt besmear it;  
While none but awkward *puppies* will continue to "dog's-ear" it!  
And o'er my books when book-worms "grub," I'd have them understand,  
No marks the margins must de-face from any busy "hand!"  
Marks, as re-marks, in books of Clark's, when e'er some critic spy leaves,  
It always him so *wasp-ish* makes, though they're but on the *fly-leaves*!  
Yes, if so they're used, he'd not de-fer to deal a fate most meet—  
He'd have the soiler of his *quires* do penance in a *sheet*!  
The *Ettrick Hogg*—ne'er deem'd a *bore*—his candid mind revealing,  
Declares, to beg "a *copy*" now's a mere pre-text for stealing!  
So, as some knave to grant the loan of this my book may wish me,  
I thus my book-plate here display, lest some such "fry" should *dish* me!  
—But hold,—though I again declare WITH-holding I'll not *brook*,  
And "a *sea* of trouble" still shall take to bring book-worms "to *book*!"

XH 64.20 [A11]

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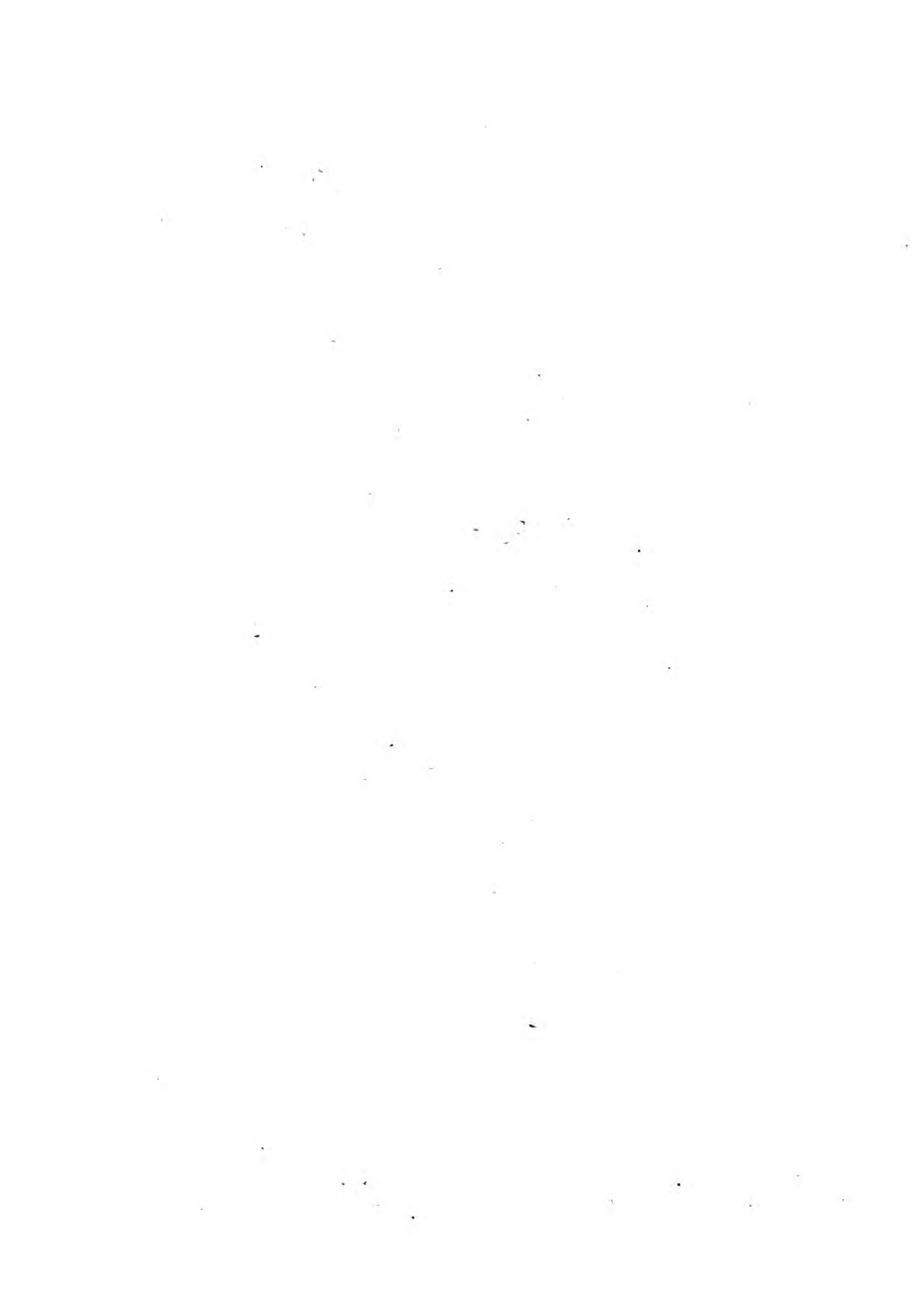
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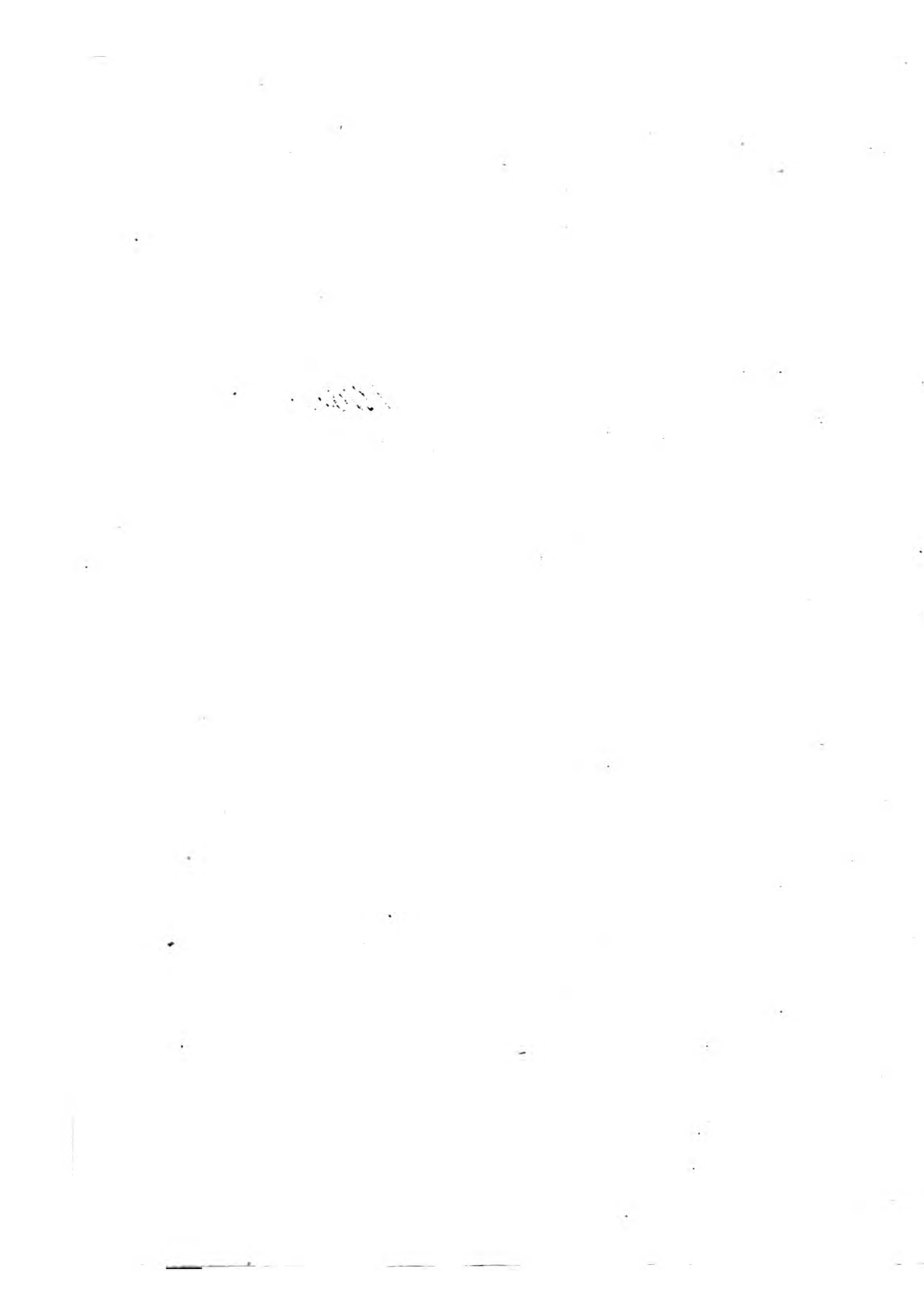
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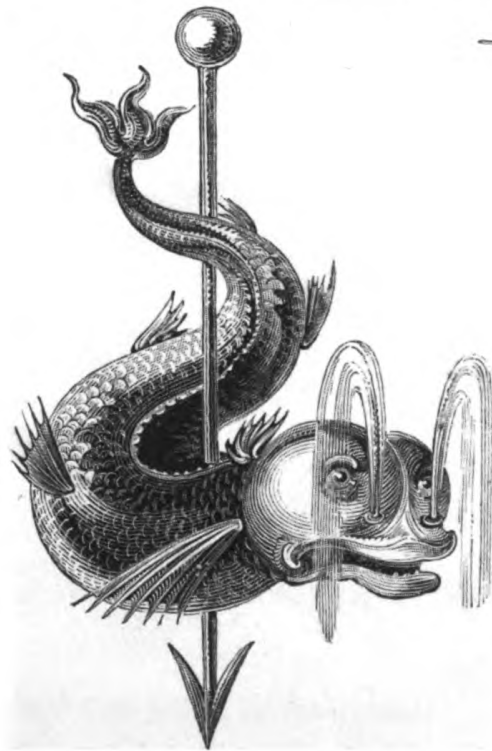




ANCIENT CRITICAL ESSAYS  
UPON  
**English Poets and Poësy.**

EDITED BY JOSEPH HASLEWOOD.

*W. G. Barber*



VOL. I.

LONDON:

PRINTED BY HARDING AND WRIGHT, ST. JOHN'S SQUARE,

FOR

ROBERT TRIPHOOK, ST. JAMES'S STREET.

1811.







THE ARTE  
OF  
ENGLISH POESIE;

BY  
WEBSTER *ALIAS* GEORGE PUTTENHAM.

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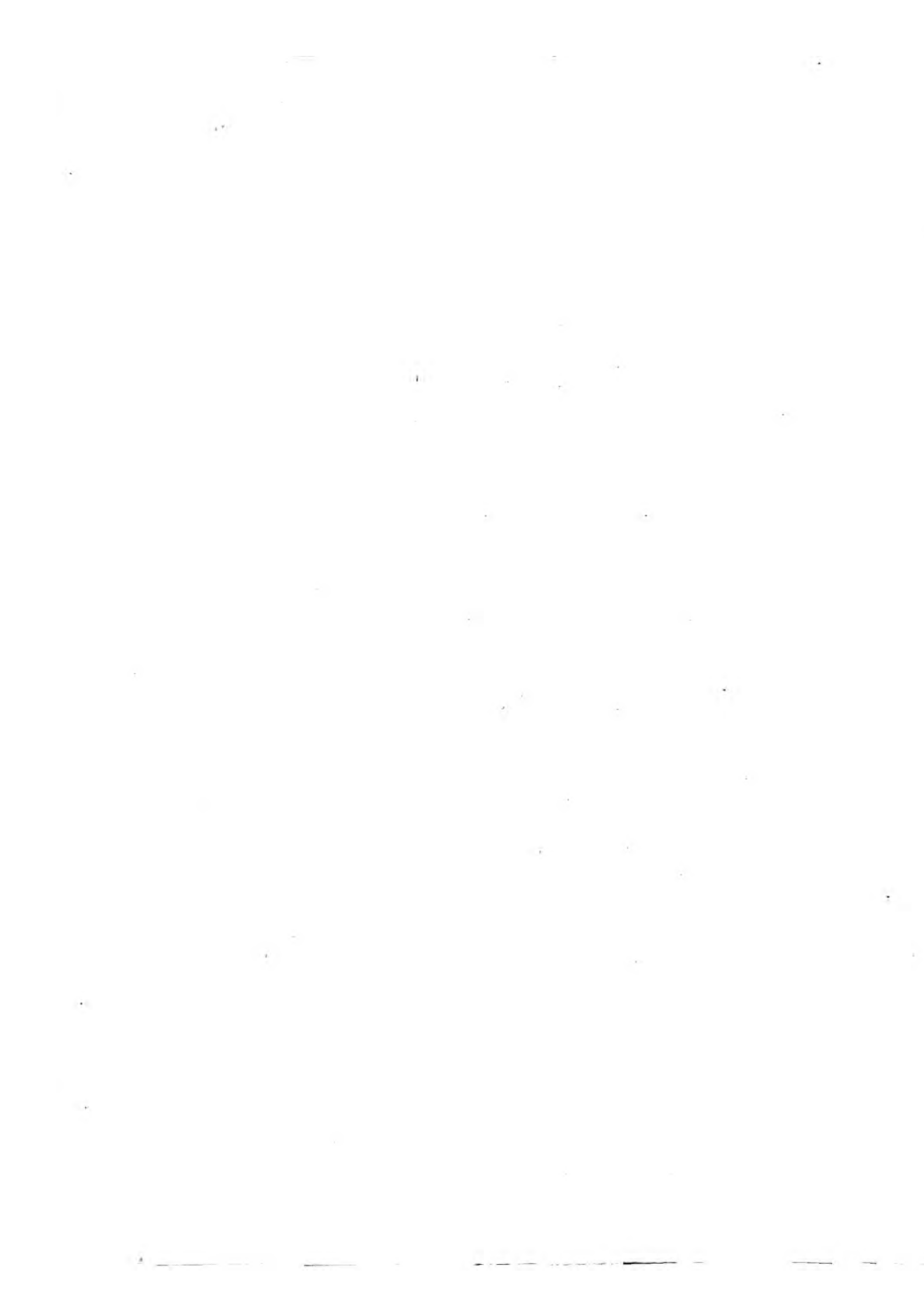
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## Of the Author.

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SUCH has been the silence of contemporary writers respecting our author, that, if we except a few observations, dropt rather in the course of narrative than egotistically brought forward, in the following pages, his personal history is confined to the narrow limits of a traditional name and ultimate designation in life. Little can therefore be expected in this dearth of materials to gratify curiosity, but it becomes a duty to gather that little with scrupulous attention to authorities.

Puttenham, is first mentioned as a writer upon English verse by Richard Carew of Anthony, Esq.\* and identified as author of the present work in the *Hyper-critica* of Edmund Bolton †, whose

\* Or rather of St. Anthony. The passage alluded to, says, "To close up these proofs of our copiousness, look into our limitations of all sorts of verses afforded by any other language, and you shall find that Sir Philip Sidney, *Master Puttenham*, Master Stanihurst, and divers more have made use how far we are within compass of a foreimagined possibility in that behalf." See an article *on the Excellency of the English tongue*, in *Camden's Remains*, 1623. This essay did not appear in the first edition, 1605, at which period Camden was probably not acquainted with the authors name. Under the head of *Poems*, he speaks of "the Gentleman which proved that poets were the first Politicians, the first Philosophers, the first Historiographers."

† "Q. Elizabeth's verses, (says this writer,) those which I have seen and read, some extant in the elegant, witty, and artificial book of the Art of English Poetry, the work, (as the fame is,) of one of her Gentlemen Pensioners, *Puttenham*, are princely as her prose." *Hypercritica*, Oxford, 1722.

manuscript being preserved in the archives at Oxford, was discovered and referred to by Anthony a Wood \*. The presumed christian name of our author, is the result of modern researches, which unfortunately vary to a degree of incertitude and contradiction, that leaves the question, at present, indeterminable. By the late Joseph Ames, he is styled Webster †, which received the sanction of Dr. Lort, as appeared from a manuscript note in his own copy; though it may be questioned if this sanction amounted to more than a conditional reliance on the other for authority‡. A similar note, by that critical investigator Steevens, calls him George§, adding a reference unusually indistinct, and hitherto unexplained¶. Under this contrariety of identification, an elegant

\* "There is a book in being called *The Art of English Poesie*, not written by Sydney, as some have thought, but rather by *one Puttenham*, sometimes a Gentleman Pensioner to Qu. Elizab." *Ath. Oxon.* 1691. Vol. 1, col. 184. Ballard has, "said to be wrote by Sir Philip Sidney." *Memoirs of Learned Ladies*, 1752. p. 226.

† See *Typographical Antiquities*, 1749, p. 418.

‡ *Bibliographia Poetica*, p. 303, note.

§ This might have been obtained from the prerogative court of Canterbury, as I find a nuncupative will dated the first of September, 1590, of *George Puttenham*, of London, Esquire, whereby, "First and principallie he bequeathed his soull vnto Almighty God, and his bodie to be buried in christian buriall. Item, he gaue and bequeathed vnto Marye Symes, wydowe, his servant, as well for the good service she did him as alsoe for the money which she had layed forth for him, all and singular, his goods, chattels, leases, plate, redie money, lynnens, wollen, brasse, peuter, stuff of household, bills, bondes, obligations, and all other his goodes and debts whatsoever, due or owinge vnto him. Alsoe his goodes moueable or vnmoueable, of what kinde nature qualitic or condicion, and in whose hands custodye or possession theye then were in, or remained, as well withiu his dwellinge howse as in anie other place or places within the realme of England. In the presence of Sebastian Archibould, scrivener: James Clerke, William Johnson, and diuers others." The probate act describes the defunct of Saint Bridgett's, in Fleet Street, London, Esq. There was also a *Richard Puttenham*, Esquire, whose will accords with the above as a scrivener's form, dated 16 Oct. 1597, he being "prisoner in her Majesty's Bench:" bequeaths all his property to his "verily reported and reputed daughter Katherine Puttenham." Considering the tenor of both Wills, the want of descendants of the name of Puttenham is no longer extraordinary.

¶ "N. B. His name was George Puttenham; vide MS. of Nicholson among authors;" beneath are initials scarcely legible, supposed "I. C." and the whole in the hand writing of Steevens.

critic aptly describes him "Webster *als* George Puttenham."\* The time of his birth, an observation from himself, enables us to place decidedly between the years 1529 and 1535 †. Neither any branch of his family, nor himself, though a professed courtier, appear to have either inherited or obtained any patrician badge of honour, though, from his liberal education, his parents must be supposed to have moved in a sphere of life unfettered by indigent circumstances. One passage in his work introduces him in the nursery ‡, where the acuteness of the child is improperly exercised by an old woman, to discover a riddle, which, in matter and manner, betrays the ignorance and want of decency that characterises Juliet's loquacious nurse, and the words "my mother had an old woman in her nursery," gives no faint idea that the family establishment was not unlike that of the wealthy Capulets. Puttenham was an Oxford scholar, though of what college, how long resident, or whether he obtained a degree, remains unascertained §. His career at court might commence at the early age of eighteen, when he sought to gain the attention of the youthful king Edward the sixth, by an Eclogue, entitled "Elpine ||." He made one or more tours to the continent, and proved himself neither an idle nor inattentive observer. He visited successively the courts of France, Spain, and Italy, and was at the Spa nearly about the year 1570 ¶. It is not

\* See Ellis's *Specimens of Early English Poets*, Vol. ii. p. 164. Among the persons who presented new year's gifts to Q. Elizabeth, 1561, occurs, with rather singular coincidence, the name of George Webster, master cook, who, for "a marchepane, being a chess-board;" had in return, "oone guilt tankerd, per oz. 8 oz." See *The Progresses*, Vol. iii. p. 11 and 19.

† Postea, p. 141.

‡ P. 157.

§ Wood only knew of the Art of Poesy by the report of Bolton, whose words he repeats in one of the lives added to the second edition of his work, and says, "Whether this Puttenham was bred in Oxon I cannot yet tell." *Ath. Oxon. ed.* 1721. Vol. i. col. 323.

|| P. 141.

¶ P. 233.

improbable that he had a diplomatic appointment under Henry Earl of Arundel, an old courtier; who, with the Queen's licence, visited Italy; as he describes himself a beholder of the feast given by the duchess of Parma, to that nobleman, at the court of Brussels\*. His return from abroad might be early after the above period, as appears by his report of coming to Sir Nicholas Bacon, the Lord Chancellor, when seated in a gallery reading Quintilian; and the eulogy on the speeches of Sir Nicholas and one of his successors †, would bespeak a professional pursuit, of more knowlege and interest than is usually imbibed by wiling away time as an indolent spectator in courts of law. However, not to burthen this slight detail with too many indecisive suppositions; It may be lastly observed, that from his numerous adulatory verses addressed to Queen Elizabeth, before the time of publishing this work, he must have been a courtier of long standing, and was then "one of her gentlemen pensioners."

Of all his numerous pieces the Art of Poesie and the Partheniades are the only ones known to exist, and it seems unaccountable that not a single poem by this author found a place in those miscellaneous and fashionable repositories the *Paradise of Dainty De-vices*, or *England's Helicon*. Although like many notable gentlemen in the court, who having written commendable pieces, suppressed them again, or else suffered them to be published without their names ‡,

\* P. 227. This was probably in 1558, when the Lord Chamberlain, Lord Arundel, was joined in the commission for settling terms of peace with France and Scotland. See Strype's Annals, Vol. 1. p. 34. According to Dugdale, (*Baronage*, Vol. i, p. 325,) he also obtained leave to travel in the third year of the reign of Elizabeth, to wear off the effects of her refusing to become his wife; which, although considerably her senior, proved a serious disappointment: other writers say he quitted England, on that account, 1566. The Earl of Arundel died 25 Feb. 1580. Æt. 68.

† P. 116, 117, Sir Nicholas Bacon died 20 Feb. 1578-9.

‡ See p. 16. Webbe had before commended "many honourable and noble Lordes and Gentlemen in her Majesties courte, which in the rare deuices of Poetry, haue beene and yet are most excellent skylfull."

he might follow the anonymous distribution; still, those pieces acknowledged, and hereafter noticed, might have been expected to have left a more distinguished trace behind. We cannot well believe that locality devoured all the Enterludes as well as the Triumphals bestowed on his royal Mistress; however, his own volume proves the neglect of the age, for of many poems noticed as the avowed productions of some of our best writers we have no other knowledge than the scraps there incidentally preserved.

The task of a dedication was strangely given to his printer, without the assignment of a reason why. That the author, whose labours commence with offering the work as a devise to his honoured and gracious mistress, renewing his address continually, and concluding with beseeching her pardon for so long annoying her ears with a tedious trifle; should finally abandon his performance to the setting forth of a stranger, appears singular. It might create a suspicion of posthumous publication, but we find, at p. 37, Elizabeth, particularly mentioned as in the "one and thirty years space of her glorious reign," \* consequently close upon the time of publication; and had the author recently died, the bookseller would not have omitted so material a point for consideration and favourable interest with his readers, when penning the address to Sir Wm. Cecil.

If the usual diffidence of an author first induced Puttenham to wish to remain unknown, not any attempt was speedily made, to draw him from the coveted and long continued obscurity †. Neither does the Queen appear to have enquired for the vassal addressing her, or the

\* This passage occurring in such an early page militates somewhat against the opinion of Steevens, expressed in a manuscript note in his own copy, who supposed, "although this work is dated 1589, it was manifestly written much earlier. Our author, (he continues,) refers to Sir Nicholas Bacon, who began to be high in the departments of the law in Queen Mary's time, and died in 1579, (see p. 116,) when Puttenham tells a story, from his own knowledge, in the year 1553, of a ridiculous oration made in parliament by a new speaker of the house, &c."—Might not the personal anecdotes of Henry the viiiith, seem to place the composition still earlier?

† See Appendix, p. xviii.



inquisitiveness of her idle courtiers sought to discover their instructor ; nor were the literary circles acquainted with the name of the author. Sir John Harrington, who bowed in the crowd round the throne, and associated with the learned, after a lapse of two years, describes him as “ unknown,” calls him “ *Ignoto* ;” and, amidst the profusion of verses and other pieces, could only mention his works from the matters there exhibited\*, concluding with an opinion on our author as a poet, from which the reader may not be inclined to appeal †. Perhaps on reconsidering some of the pages of the

\* Ben Jonson’s list of his works is drawn from the same source. See *Bibliographia Poetica*, p. 304.

† Although the *Apology for Poetry*, by Sir John Harrington, forms one in the series of Essays on that subject, with those of Gascoigne, Webbe, Campion, Daniel, and others, now reprinting : I shall venture to give the whole passage relative to our author’s work.—“ Neither do I suppose it to be greatly behoo[ve] full for this purpose, to trouble you with the curious definitions of a poet and poesie, & with the subtil distinctions of their sundrie kinds ; nor to dispute how high and supernatural the name of a Maker is, so christned in English by that vnknowne god-father, that this last yeare saue one, viz. 1589, set forth a booke called the Art of English Poetrie : and least of all do I purpose to bestow any long time to argue, whether Plato, Zenophon, and Erasmus, writing fictions and dialogues in prose, may iustly be called poets, or whether Lucan writing a story in verse be an historiographer, or whether Master Faire translating Virgil, Master Golding translating Ouid’s *Metamorphosis*, and my selfe in this worke that you see, be any more then versifiers, as the same *Ignoto* termeth all translators : for as for all, or the most part of such questions, I will refer you to Sir Philip Sidney’s *Apologie*, who doth handle them right learnedly, or to the fore-named treatise, where they are discoursed more largely, and where, as it were a whole receipt of poetrie is prescribed, with so manie new named figures, as would put me in great hope, in this age to come, would breed manie excellent poets ; saue for one obseruation that I gather out of the verie same book. For though the poore gentleman laboreth greatly to proue, or rather to make poetrie an art, and reciteth as you may see in the plurall number, some pluralities of patterns, and parcels of his owne poetrie, with diuerse pieces of Partheniads and hymnes in praise of the most praiseworthy ; yet whatsoever he would proue by all these, sure in my poore opinion he doth proue nothing more plainly, then that which M. Sidney and all the learned sort that haue written of it, do pronounce, namely, that it is a gift and not an art : I say he proueth it, because making himselfe and manie others so cunning in the art, yet he sheweth himselfe so slender a gift in it ; deseruing to be commended as Martiall praiseth one that he compares to Tully.

Carmina quod scribis, Musis & Apolline nullo  
Laudari debes, hoc Ciceronis habes.”

*An Apologie of Poetrie* prefixed to the translation  
of *Orlando Furioso*, 1591.

Art of Poesie, our wary and well-experienced courtier, either too indolent to revise, or too proud to expunge, screened his wit from the charge of grossness, under the ambiguous shadow of a printer's prefix ; and thereby avoided the royal displeasure which afterwards awaited the equally witty and ingenious writer just mentioned, when he put forth his *Metamorphosis of Ajax*.

Puttenham was a candid but sententious critic. What his observations want in argument is made up for by the soundness of his judgment ; and his conclusions, notwithstanding their brevity, are just and pertinent\*. He did not hastily scan his author to indulge in an untimely sneer, and his opinions were adopted by contemporary writers, and have not been dissented from by the moderns. The obligation of Meres, when compiling "a comparative discourse of our English Poets, with the Greek, Latin, and Italian poets †," I have had occasion to notice in another place ‡. Cambro-Vaughan §, and also Henry Peacham ||, derived their information from the same unacknowledged authority. Strype ¶,

\* Oldys says "that Puttenham was a courtier is visible ; also had been a traveller, and seen the courts of foreign princes ; wherefore his illustration, both historical and political, are drawn so familiarly from thence, that he may be called the *court-critic* of that reign."—This fastidious writer, ungallantly, scolded DAME as well as squire, when found tripping, and instead of excusing venial errors he contrived to index for immediate observation those passages a more benevolent spirit would have veiled, as the offspring of an age less delicate and cultivated than his own. See note a, p. liii, *Life of Sir W. Raleigh*, 1736 ; re-printed in the *Theatrum Poetarum*, 1800, p. 310.

† *Palladis Tamia. Wits Treasury*, &c. 1598, 1634. 12mo.

‡ *Censura Literaria*, Vol. ix. p. 40.

§ See *The Golden Grove*, 1608 ; or *British Bibliographer*, Vol. ii. p. 272.

|| Article OF POETRY in *The Compleat Gentleman*, 1634.

¶ It is probable an inadvertent error has crept into Strype's Annals, by referring to *Wylson's Logick*, instead of the *Art of Poesie*. In Vol. ii, p. 89, occur the verses of Q. Elizabeth, on Mary Q. of Scots, given as "Dr. Wylson hath preserved to us in his English Logick." At p. 669, is repeated the custom of Lord Arundel, which "Dr. Wylson tells," who "himself stood a beholder." The *Art of Logick*, 1553, 1567, and 1580, have all been consulted in vain : the second, appears Strype's authority : see Vol. i. p. 251. The author died June 1581, and the edition printed the year before his death I have minutely examined ; whether it was afterwards enlarged by another hand is not known : however, compare p. 207,

Warton\*, Seward †, and Nichols ‡, have selected incidental passages for their several works. A valuable and interesting account of the work was given in a continued article, by Mr. Gilchrist, in the early volumes of the *Censura Literaria* §; and the

and 227, of the present volume, with the above references to Strype, and no doubt will remain of the passages in question being originally taken from Puttenham.—By the ever ready attention of Mr. Bliss, of St. John's Coll. Oxford, and his immediate knowledge of the copious stores of the Bodleian collection, I am able to give interest to this note, in adding from MSS. Rawl. Poet, 108, a copy, with variations, of the

*Verses made by the Queenes Mātie.*

The doubt of future foes exiles my present ioy,  
 And wit me warnes to shun such snares as threaten mine annoy.  
 For falshood now doth flow, and subiects faith doth ebbe,  
 Which shuld not be, if reason rul'd, or wisdome weu'd the webbe.  
 But cloudes of ioyes vntried do cloake aspiring mindes,  
 Which turnes to raige of late repent, by chaunged course of windes.  
 The toppe of hope supp'st the roote vprear'd shal be,  
 And frutelesse all their graffed guile, as shortly you shall see.  
 Then dazeld eyes with pride, which great ambition<sup>1</sup> blinds,  
 Shalbe vnseeld by worthy wights, whose foresight falshood finds.  
 The daughter of debate y<sup>t</sup> discord aye doth sowe  
 Shal reap no gaine where form or rule styll peace hathe tawght to know.  
 No forreine bannisht wight<sup>2</sup> shall ancre in this port,  
 Our realme brokes not seditious sects<sup>3</sup>, let them elsewhere resort.  
 Our rusty sworde throwghe rest shall first his edge employ,  
 To polle their toppes that sekcs such change, or gape for future ioy.

<sup>1</sup> That of the Duke of Norfolk.—*Strype*.

<sup>2</sup> The Scottish Queen. S.

<sup>3</sup> *Var.* brookes no strangers force.—France and Spain. S.

\* *Hist. of English Poetry*, Vol. iii. *et passim*.

† *Anecdotes of distinguished persons*, Vol. i.

‡ *Queen Elizabeth's Progresses*, Vol. iii.

§ Vol. i, p. 339, ii, p. 1.—Mr. Gilchrist has drawn an able and comprehensive character of the work. He observes, "this is on many accounts one of the most curious and entertaining, and intrinsically, one of the most valuable books of the age of Elizabeth." And, after noticing the volumes of Wylson and Webbe, adds, "as an elementary treatise on the arts, it is infinitely superior, as being formed on a more comprehensive scale, and illustrated by examples; while the copious intermixture of contemporary anecdote, tradition, manuers, opinions, and the numerous specimens of coeval poetry, no where else preserved, contribute to form a volume of infinite amusement, curiosity, and value."

laborious Herbert prepared a copious analysis of the work, with unusually long extracts as notes, which was intended for the reprint of his *Typographical Antiquities* \*.

I shall add a list of our author's pieces from his own notices, distinguishing with an asterisk such few articles as seem perfect.

## OF UNCERTAIN CHARACTER.

*Philocalia*, wherein the author says he has strained to shew the figure of ornament, the subject of Book iii, in the present volume, p. 207.

*De Decoro*, a book where ye shall see the decency of speech and behaviour handled exactly, p. 231.

*Ierotechni*, (in Jonson's list *Hicrotechni*,) the work under this title is divided into books, and appears to treat only of the Mythology of the ancients, and seems referred to as published by "th' opinion *hath bene giuen*." p. 23.

*English tongue*, the original and pedigree of; mentioned p. 120.

## OF HIS DRAMATIC PIECES.

*Ginecocratia*, a comedy, of which part of the plot is given at p. 111-113.

*Lusty London*, an enterlude; whence our author has probably selected the best witticisms at p. 143 and 165.

*Woer*, an enterlude, yields a specimen of female pertness, p. 169, and is quoted 189.

*Triumphals*, in honour of Queen Elizabeth. In number uncertain: they were in metre, and, as intended for public recitation, must partake of the dramatic character. He wrote one in honour of the long peace, (see p. 37),

\* MS. Sent me with his usual promptitude of communication, by the Rev. T. F. Dibdin, as a prefixure for the present volume, and which has only been omitted from considering that the additional Table of Contents, and the enlarged Index, made it in part unnecessary.

which we must antedate of all rumour of the Spanish Armada, perhaps 1586. Specimens of some poetical passages may be found at p. 184, 199.

## OF HIS POETICAL PIECES.

*Isle of Great Britain*, a little brief romance, or historical ditty, in short and long metres, as intended for recitation to the harp, and similar to the lays of Arthur and his Knights of the Round-Table, p. 33.

*Elpine*, an eclogue, made to Edward the sixth, p. 141.

*Partheniades*, a title drawn from the fashion of the times, which applied both fable and history, to "blazon forth the Brytton mayden Queene." They appear to have been little adulatory pieces, and not less than twenty of them. Several are partially quoted, see p. 151, 180, 181, 196, 204-5, 214<sup>1</sup>.

*Minerva*, an hymn, addressed to Q. Elizabeth, p. 198.

*Verses*, \* On the passion of our Saviour, 166.

\* To daunt the insolence of a beautiful woman, 102.

\* Upon the mutable love of a lady, 166.

\* On an inexorable and unfaithful mistress, 182.

\* In reproof of a lady, fair but cruel, 190.

\* Of the lover complaining of his lady's cruelty<sup>2</sup>, 192.

Describing the triumphant enterview of two great Princesses, 140.

\* Written in a melancholy humour, 178.

\* As a quadrain, played in a merry mood, 110.

\* As a distich, 111.

\* For sybillic rhimes, 112.

Likening glory to a shadow ; a simily, 202.

<sup>1</sup> See the Appendix.

<sup>2</sup> Selected as an example of his talents, for *Specimens of the Early English Poets*, 1803, Vol. ii, p. 164.

Other couplets and scraps: 136, 147, 151, 161, 192, 202, 215, and perhaps 137, 138, 139, 144, 154, 175.

*Epigrams.*—\* On a fellow named Woodcock, 163.

\* On a Dyer, 173.

\* On a shrewd wife, 176.

*Epitaphs.* — \* On Sir John Throgmorton<sup>1</sup>, 149.

Extracts from, 143, 173.

TRANSLATIONS AND IMITATIONS.

*Translations,* from the Greek, 171.

from the Latin poets Virgil, Horace, Juvenal, &c.

44, 85, 123, 153, 174, 182.

\* from the Italian, 202<sup>2</sup>.

*Imitations,* \* Of the Oriental Lozenge, Fuzie, and Triquet, translated word for word, and to follow phrase and figure, however difficult, 75.

\* Of the Grecian pyramids, 79.

\* Of the roundell, 81-2.

The Art of Poesie has ever formed one of the scarce works of the time of Q. Elizabeth: the present edition is a verbal and paginal reprint, and its character for faithfulness can alone entitle it to the sanction of the public. All that is necessary on such occasions is THE TEXT OF THE ORIGINAL. To declare that that has been uniformly preserved were an improper and arrogant assertion. The arduous and perhaps slavish task of an arbitrary collation, neither to vary from oversight, or by error of the press, is not easily performed. It were better to crave indulgence of the reader for an unintentional failure,

<sup>1</sup> Given by Mr. Gilchrist, as a specimen of his poetical talents, *Cens. Lit.* Vol. ii. p. 5.

<sup>2</sup> This translation is given, although "very well Englished by Sir Thomas Wiat, after his fashion." See it in Chalmers's Poets, Vol. ii, p. 370, where I do not find collected another of Wyat's translations, given by our author at p. 186.

than brave the effect of a plodding comparison ; still venturing to believe there are not so many errors added to the present volume, as those retained in strict observance to the original. The present impression consists of only two hundred copies.

JOS. HASLEWOOD.

*Conduit Street, 15 July, 1811.*

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**Appendix.**

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## Advertisement.

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THE following verses are mentioned in the ARTE OF POESIE, under the title of the Partheniades. They were printed in the second volume of the *Progresses*, 1788, from the Cotton MSS. Vespasian, E 8, and have now been collated with the original manuscripts. It was not until the preceding pages were in print, that the Author of the verses was first ascertained by the Editor, and which discovery confirms the observation of the poetical pieces of Puttenham being distributed anonymously. In their composition he followed the prevailing fashion of that age. Hyperbolic flattery was incense to Queen Elizabeth, and to exalt her as a paragon of virtue and wisdom beyond all characters of history, either real or fabulous, formed an essential duty with her courtiers\*. They were presented to her as a New Year's Gift, and, from a line in the concluding Hymn, which speaks of "twentye yeare agon," the date may be fixed for the first of January, 1579†.

\* A ballad of similar construction, supposed by Ritson, from its title, to have been the production of Puttenham, but written by Lodowick Lloyd, has been printed in the *British Bibliographer*, Vol. i. p. 338.

† The writer of the manuscript probably omitted some of the pieces, as the 15th and 16th, are referred to as the 18th and 20th, *see* p. 196.

## Partheniades.

The Principall Adresse in nature of a New Yeares Gifte; seem-  
inge thereby the Author intended not to have his Name  
knowne.

PARTHE: I. THALEIA.

GRACIOUS Princesse, where Princes are in place,  
To geue you gold, and plate, and perles of price  
It seemeth this day, saue your royall advice  
Paper presentes should haue but little grace;  
But sith the tyme so aptly serues the case,  
And as some thinke, youre Highnes takes delighte  
Oft to peruse the styles of other men,  
And oft youre self, w<sup>th</sup>. Ladye Sapphoe's pen,  
In sweet measures of poesye t' endite  
The rare affectes of your hevenly sprighte;  
Well hopes my Muse to skape all manner blame,  
Vttringe your honours to hyde her owner's name.

The Author choosinge by his Verse to honour the Queenes Matie.  
of England, Ladye ELIZABETH, bodily\* p<sup>r</sup>ferreth his  
Choise, & the Excellencye of the Subiect before all  
others of anye Poet auncient or moderne.

PARTHE: 2. CLIQ.

GREEKE Achilles, and his peeres did enioye  
Greate Homer's troompe for theyr high valiaunce:  
And Maro woulde in stately stile aduaunce;  
Æneas and that noble reste of Troye  
In martial moodes, Lucane did singe the chaunce,  
End, and pursute, of that lamented warre;  
Of proude allyes, whose envy spredd so farre,  
As exilde Roome, all egall governaunce.

\* Sic, i. e. boldly.

## Partheniades.

Horace, honour'd August, the high'st of names,  
 And yet his harte from Mecene neuer swerude ;  
 Ouid helde trayne in Venus courte, and serude  
 Cheife secretarye to all those noble dames,  
 Martyres of loue who so broylde in his flames,  
 As both theyr trauth & penance well deserude  
 All in fine gold to haue theyr image kerude,  
 For cleere recorde of theyr most woorthy fames.  
 By the brighte beames of Cynthia the sheene  
 Cupide kendled the fyres of Properse,  
 Tibullus teares bayned Neæra's herse ;  
 And ladye Laura her graces that grow greene ;  
 By Dan Petrarche of Tuskan poets prince,  
 Anacreon sange all in his wanton spleene :  
 But proude Pindare he spilde the praises cleene  
 Of all Liricques that were before or since.

I singe noe bloodd nor battayles in my verse,  
 Amorous odes, or elegies in teene,  
 Churlishe satire as Juvenall and Perse :  
 But in chast style am borne, as I weene,  
 To blazon foorth the Briton mayden Queene\*,  
 Whose woorthes surmount them all that they reherse.

That her Matie. (twoo things except) hath all the partes that  
 iustly make to be sayd a most Happy Creature in this World.

## PARTHE: 3. ERATO.

YOUTHFULL bewtye, in body well disposed,  
 Louelye faouere, that age cannot deface ;  
 A noble harte where nature hath inclosed  
 The fruitfull seedes of all vertue and grace,  
 Regall estate, coucht in the treble crowne,  
 Ancestrell all, by linage and by right.  
 Store of treasures, honour, and iust renowne,  
 In quiet raigne, a sure redouted migt :  
 Fast frindes, foes few or faint, or overthrowen,  
 The stranger toonges, and the harts of her owne,

\* See p. 151.

Breife both Nature and Nourriture haue doone,  
 With Fortune's helpe, what in their cūing is  
 To yelde the erthe, a Princelye Paragon.  
 But had shee, oh! the two ioys shee doth misse,  
 A Cæsar to her husband, a Kinge to her soone,  
 What lackt her Highnes then to all erthly blisse?

That her Matie. surmounteth all the Princesses of our tyme in  
 Wisedome, Bewtye, and Magnanimitye; and ys a Thinge  
 verye admirable in nature.

PARTHE: 4. THALIA.

WHOME princes serve, and realmes obey,  
 And greatest of Bryton kinges begott,  
 Shee came abroade even yesterday,  
 When such as saw her knew her not\* :-  
 For one woold ween that stooode a-farre,  
 Shee were as other weemen arre.

In trauthe it fares much otherwise ;  
 For whilest they thinke they see a Queene,  
 It comes to passe, ye can devise  
 No stranger sight for to bee seene ;  
 Suche erreure falls in feble eye,  
 That cannot view her stedfastlye.

How so? alas! forsooth it is  
 Nature that seldome workes amis ;  
 In woman's brest by passinge arte,  
 Hath harbourd safe the lyon's harte ;  
 And featlye fixt, with all good grace,  
 To serpente's hedd and angell's face.

\* P. 161.

That Wisedome in a Princesse is to be preferred before Bewtye,  
 Riches, Honour, or Puissaunce : but, where all the Partes  
 con cure in one pson, as they doe moste evidently in  
 hir Matie. the same is not to be reputed an  
 humane, but rather a diuine pfection.

## PARTHE: 5. MELPOMENE.

THE Phrigian youth, full ill advised,  
 To iudge betweene Goddesses three ;  
 All worldly wealth and witt despised,  
 And gaue the price to cleere beawtee.  
 His meede therfore was to win grace  
 Of Venus, and hir louinge race.

The wand'ring prince and knightes of Troye,  
 Who first broughte bale to Tyrian towne,  
 Coude never finde comforte or ioye  
 While Juno did vpon them frowne :  
 Hir wrathe appeased, they purchaste reste,  
 And Lavine lande their owne beheste.

I am not rapte in Junoe's spheare,  
 Nor with dame Venus louelye hewe ;  
 But here one earthe I serue and feare,  
 O mayde Minerue, thine ydoll true,  
 Wose power preuayles in warr and peace,  
 So as thy raigne can no tyme cease.

## The Adresse.

Princesse, yee haue the doome that I can giue,  
 But seldome sitts the iudge that may not erre :  
 Whence, to be sure, I have vowed while I liue,  
 T' addore all three godheads in your owne starre.

That Vertue ys alwayes subject to Envy, and many times to  
Perill: and yf her Maties, most notable Prosperities haue  
ever beene maligned, the same hath beene for her only  
Vertues sake.

PARTHE: 6. MELPOMENE.

FAYRE Britton maye,  
Wary and wise, in all thy wayes,  
Never seekinge nor finding peere,  
When ere thy happe shalbe to heere,  
My mouth be muet in thy prayse,  
But one whole daye.  
Swear by thine head,  
And thy three crownes it must needes bee,  
Whilest I admire thy rare bewtye,  
I am forspoke in spite of thee,  
By some disdaynefull curst feyrye,  
Or sicke, or dead.  
But while thy mighte  
Can keepe my harte queavinge or quicke,  
Trust me my lippes shall neuer lenne  
To power thye prayses to my penne,  
Till all thy foes be sorrowe sicke,  
Or dead out-right.  
They saye not soothe,  
Of grace and goodnes that mainetayne  
Them to be kinges so safe, so louelye;  
I see nothinge vnder the skie  
Abide suche daunger and disdaine  
As virtue doothe.  
Then if theyr bee  
Any so canckred harte to grutche  
At your gloryes, my Queene, in vayne;  
Repininge at your fatall raigne,  
It is for that they feele to muche  
Of youre bountee\*.

\* P. 181.

## A Ryddle of the Princesse Paragon.

PARTHE: 7. EUTERPE.

I SAW marche in a meadowe greene,  
 A fayrer wight then feirye queene ;  
 And as I woulde approche her neere,  
 Her head ys\* shone like christall cleere ;  
 Of silver was her forehead hye,  
 Her browes twoo bowes of Henebye ;  
 Her tresses troust were to beholde,  
 Frizeld and fine as frence of golde † ;  
 Her eyes, God wott what stuffe they arre,  
 I durst be sworne eche ys a starre :  
 As cleere and brighte as to guide  
 The pilot in his winter tide ‡ .  
 Twoo lippes wroughte out of rubye rocke,  
 Like leaues to shutt, and to vnlocke ;  
 As portall doore in princes' chamber ;  
 A golden toonge in mouth of amber § ;  
 That oft ys hard, but none yt see the  
 W<sup>th</sup>out a garde of yvorye teethe,  
 Even arrayed and richelye all,  
 In skarlett or in fine corral :  
 Her cheeke, her chinne, her neck, her nose ;  
 This was a lillye, that was a rose ;  
 Her hande so white as whales bone,  
 Her finger tipt with Cassidone ;  
 Her bosome, sleeke as Paris plaster,  
 Held vpp twoo bowles of alabaster :  
 Ech byas was a little cherrye ;  
 Or, as I thinke, a strawberrye || .  
 A slender greve swifter then roe,  
 A pretye foote to trippe and goe ;  
 But of a solemne pace perdye,  
 And marchinge w<sup>th</sup> a maiestye :  
 Her body shapte as strayghte as shafte,  
 Disclosed eche limbe w<sup>th</sup>outen craft ;

\* Sic, read yt.

† P. 204.

‡ P. 205.

§ P. 204.

|| P. 205.

Saue shadowed all, as I could gesse,  
 Vnder a vayle of silke cypresse.  
 From toppe to toe yee mighte her see,  
 Timber'd and tall as cedar tree ;  
 Whose statelye turfe exceedeth farre  
 All that in frithe and forrest arre.  
 This markt I well : but loe, anone,  
 Methought all like a lumpe of stone ;  
 The stone that doth the steele enchaunte,  
 The dreadfull rocke of adamante.  
 And woorkes the shippe as authors speake,  
 In salt sea manye a wofull wreake.  
 Her hart was hidd none might yt see ;  
 Marble or flinte folke weene yt bee !  
 Not flint, I trowe, I am a lyer ;  
 But syderite that feeles noe fier\*.  
 Now reed aright, and do not mis  
 What iolly dame this ladye is.

The Assoile.

THIS fleshe and bloode, this head, members, and harte,  
 These lively lookes, graces, and bewty sheene,  
 Make but one masse, by nature and by arte ;  
 Rare to the earth, rathe to the worlde seene :  
 Would yee faine knowe her name, and see your parte,  
 Hye and beholde awhile the Mayden Queene.

The Assoile at large moralized, in three Dizaynes.

PARTHE: 8. THALIA.

A HED harbroughe of all counsayle & witt,  
 Where Science dwells, makinge a liuely sprighte,  
 And dame Discourse, as in her castell sitt,  
 Scanninge causes by minde, and by foresighte ;  
 A cheer where Looue and Maiestye doe raigue,  
 Both mild and sterne †, havinge some secret mighte  
 'Twixte hope and dreede in woe, and w<sup>th</sup> delighte  
 Man's harte in holde, and eye for to detayne ;  
 Feedinge the one w<sup>th</sup> sighte in sweete desyre,  
 Dauntinge th' other by daunger to aspire.

\* P. 180. † P. 214.



Affable grace, speeche eloquent, and wise ;  
 Stately præsence, suche as becometh one  
 Whoe seemes to rule realmes by her lookes alone ;  
 And hathe what ells dame Nature coolde devise  
 To frame a face, and corsage paragon,  
 Suche as these blessed sprights of paradise  
 Are woonte to assume, or suche as lovers weene  
 They see sometimes in sleepe and dainty dreame,  
 In femall forme a Goddesses, and noe Queene ;  
 Fitter to rule a worlde then a realme.

A constante mynde, a courage chaste and colde,  
 Where loue lodget not, nor loue hathe any powres ;  
 Not Venus brandes nor Cupide can take holde,  
 Nor speeche prevayle, teares, plainte, purple, or golde ;  
 Honoure n'empire, nor youthe in all his flowers ;  
 This wott ye all full well yf I do lye,  
 Kinges, and kinges peeres, who haue soughte farre and nye,  
 But all in vayne, to bee her paramoures.  
 Since twoo Capetts, three Cezaimes assayde,  
 And bidd repulse of the great Britton Mayde.

A verye strange and ruffull Vision presented to the Authoure, the  
 Interpretation wherof was left to her Matie. till by  
 the Purpose discovered.

[PARTHE: 9.]

IN fruitfull soyle beholde a flower sproonge,  
 Distayninge golde, rubyes, and yvorye ;  
 Three buddes yt bare, three stalkes tender and younge,  
 One meare middle earthe, one toppe that touche the skye.  
 Vnder the leaues one branches brade and hye,  
 Millions of birds sange shrowded in the shade :  
 I came anone, and saw w<sup>th</sup> weepinge eye,  
 Two blossoms falne, the thirde began to fade.  
 So as w<sup>th</sup>in the compas of an houre  
 Sore withered was this noble deintye flowre,

That noe soyle bredd, nor lande shall loose the like :  
 Ne no season, or soone\* or sokinge showre,  
 Can reare agayne, for prayer ne for meede.  
 Woe, and alas ! the people crye and skrike,  
 Why fades this flower, and leaues nee fruit nor seede.

Another Vision happned to the same Authoure, as comfortable  
 & recreatyve as the former was dolorous.

PARTHE: 10. CALLIOPE.

A ROYALL shippe I sawe by tyde and by winde,  
 Single and sayle in sea as sweet as milke ;  
 Her cedar keele, her mast of gold refined,  
 Her takle and sayles as silver and silke ;  
 Her fraughte more woorthie then all the wares of Inde ;  
 Cleere was the coaste, the waues were smooth and still ;  
 The skyes all calme, Phæbus so brighte he shined ;  
 Æolus in poepe gaue her wether at will ;  
 Dan Neptune stered while Proteus playde his sporte ;  
 And Neræus' deinty dauters sange full shrill,  
 To slise her sayles, that they mighte swell theyr fill ;  
 Jove from aboue his pleasant showers powrde ;  
 Her flagge it beares the flowers of man's comfote :  
 None but a kinge, or more, maye her abourde :  
 O gallant peece, well will the lillye afoorde  
 Thow strike mizzen, and anker in his porte.

That her Maties. most woorthye Renowne cannot perishe while  
 the Worlde shall laste ; w<sup>th</sup>. certayne Philosophicall Opinions  
 touchinge the beginninge and durabilitye of the Worlde.

PARTHE: 11. VRANIA.

O MIGHTYE Muse,  
 The mignonst mayde of mounte Parnasse,  
 Ever verdurde w<sup>th</sup>. flowre and grasse,  
 Of sundrye hews.

\* i. e. sun.

Saye, and not misse,  
 How long agone, and whence yt was,  
 The fayre rounde worlde first came to passe,  
 As yt now ys ?

There be that saye,  
 How yt was never otherwise  
 Than as wee see it w<sup>th</sup>. our eyes  
 This very daye.

There bee agayne,  
 A secte of men, somewhat precise,  
 Beleeue a Godd did yt devise ;  
 And not in vayne.

Nor long agone,  
 Onely to serue Adam's linage  
 Some little while, as for a stage  
 To playe vpon :  
 And by despighte,  
 One daye agayne will, in his rage,  
 Crushe it all as a kicson cage,  
 And spill it quite.

Some weene it must  
 Come by recourse of praty moates,  
 Far finer then the smallest groates  
 Of sand or dust  
 That swarme in sonne ;  
 Clinginge as faste as little clotes,  
 Or burres vppon younge childrens' cotes,  
 That slise and runne.

Other suppose,  
 A *vous* approcht, and by reason  
 Broughte it to shape and to season  
 From a chaos.  
 But some tech us,  
 By playne proofes, whye yt were begone,  
 Nor never more shalbe undone,  
 But byde even thus.

Whoorlinge his whott,  
 And endlesse roundell w<sup>th</sup> a throwe,  
 Swifter than shaft out of a bowe,  
 Or cannon shott :  
 O bootlesse carke  
 Of mortall men, searchinge to knowe  
 Or this or that, since he must rowe  
 The dolefull barke

Which Charon guydes.  
 Fraught full of shadows colde and starke,  
 That ferrye to the countrys darke,  
 Tendinge theyr tydes ;  
 Since stoute nor stronge,  
 Metall nor moulede of worldye warke,  
 Nor writt of any cunninge clarke,  
 Can last soe longe  
 To outlast the skye ;  
 Honour, empire, nor erthly name,  
 Saue my Princesse most woorthye fame,  
 Which cannot dye !

PURPOSE.

Howe twoo principall Exploytes of her Ma<sup>tie</sup> since shee came to the Crowne, to weete, Establishment of Religion and Peace, doe assuredly promise her in this life a most prosperous raigne ; and, after her death, a woorthye and longe lastinge name.

What Causes mooved so many Forreinge Princes to bee Sutours to her Matie. for Mariage ; and what, by Coniecture, hath hitherto mooved her to refuse them all.

PARTHE: 12. VRANIA.

Nor youre bewty, most gracious Sovereigne,  
 Nor maydenly lookes, mayntaynde w<sup>th</sup> maiesty,  
 Your stately porte, w<sup>ch</sup> dothe not matche but stayne,  
 For your Pallas, your presence, and your trayne ;  
 All Princes courtes, myne eye coulde ever see,

Not your quicke witts, your sober governance,  
 Your cleer foresighte, your faytfull memory,  
 So sweete features, in soe stayed countenance,  
 Nor languages, w<sup>th</sup> plenteous vtterance,  
 So able to discourse and entertayne.

Not noble race, farre beyonde Cesar's raigne,  
 Runne in right line, and bloode of noynted kinges ;  
 Not large empire, armyes, treasures domayne,  
 Lustye liu'ries of Fortune's deerst derlings ;  
 Not all the skills fitt for a princely dame,  
 Your lerned Muse w<sup>th</sup> youth and studye bringes ;  
 Not true honoure, ne that imortall fame  
 Of mayden raigne, your onely owne renowne ;  
 And noe Queene's ells, yet suche as yeeldes youre name,  
 Greater glörye than dooth your treble crowne.

Not any one of all these honourde partes,  
 Youre princely happs and habites that doe move ;  
 Or as yt were enpcell all the hartes  
 Of Christen Kinges to quarrell for your love.  
 But to possesse at once, and all the goode  
 Arte and engyn, and every starre above,  
 Fortune or kinde, coolde farce in fleshe and bloode  
 Was force ynoughe to make so many strive  
 For your person, who in our worlde stooode,  
 By all consents, the mignonst mayde to wiue.

But now, (saye they), what crueltye coold drye  
 By such repulse, your harte harder then stone,  
 So many hopes of Princes to deprive ;  
 Forsoothe, what guyftes God from his regall throne  
 Was woont to deale, by righte distributyue  
 Share meale to eche, not all to any one,  
 O peerles yow, or ells no one alive ;  
 Your pride serves you to seize them all alone.  
 Not pride, Madame, but prayse of your lyon ;  
 To conquer all, an be conquer'd by none\*.

PURPOSE.

Conteininge a resolution politique, touchinge thefeminyne government in monarchye; w<sup>th</sup> a defensive of her Ma<sup>ties</sup> honoure and constancye, for not enclininge her courage (after the example of other ordinarye weemen) not yet to the appetite of most great greate Princes, eyther in the affayre of her mariage, or of her manner of regyment.

What Things in Nature, Comon Reason and Cyvill Pollicye goe so faste linked together, as they maye not easielye be soonedred w<sup>th</sup>out P̄iudice to the Politike Bodye, whatsoever Evill or Absurditye seeme in them.

PARTHE: 13. THALIA.

PRINCESSE, my Muse thought not amys,  
 To enforme your noble mynde of this.  
 Sythens yee see all wordlye men,  
 How they runn ryott now and then;  
 By mistakinge and want of sence,  
 In thinges of little consequence;  
 Truly discerned as they maye bee,  
 By one of royall Maiestee.  
 And deepe discourse and earnest zeale,  
 As yours is for all our weale;  
 Or ells it maye full oft befall,  
 For thinges of no moment at all.  
 Discorde maye grow by braule and iarre;  
 Thence faction; thence cyvile warre:  
 Which when the popular brayn is woodd,  
 Could not be stauncht w<sup>th</sup>-outen bloodd.  
 And now betymes ye maye prevente,  
 By this humble advertisemente;  
 Shewinge the soome and points in cheefe  
 That wholly make and marre this greefe:  
 Remove misterye from religion;  
 From godly feare all superstition;  
 Idolatrye from deepe devotion;  
 Vulgare woorshippe from worlde promotion;

**Take me from hallows ceremonye,**  
**From sects errours, from sayntes hyppocrisie,**  
**Orders and habites from graduates and clerkes,**  
**Penaunce from sinne, and merite from goode werkes;**  
**Pull people and theyr Prince asoonder ;**  
**From games to gaze at, and miracle to woonder :**  
**Forbidde pesauntes theys countrye sporte ;**  
**Preache all trothe to the raskall sorte :**  
**Pull prophane powles out of all yoke ;**  
**Let popular preachers beare a stroke :**  
**Remoue rigour from humane laws ;**  
**Credulitye from prophetts' saws :**  
**Let reason range beyonde his creede ;**  
**Man's saythe languishe, nor conscience bleede :**  
**Make from olde reliques reverence ;**  
**From publique shews magnificence :**  
**Take solemne vows from Princes' leagues ;**  
**From sanctuary privileage :**  
**Take me from publique testimoye,**  
**Booke oathe by trouthe or periurye :**  
**Take pompe from prelates, and maiestee from kinges;**  
**Solemne circumstance from all these worldly thinges :**  
**We walke awrye, and wander w<sup>th</sup>out lighte,**  
**Confoundinge all to make a chaos quite.**

**PURPOSE.**

Conteynyng an invective agaynste the Puritants, w<sup>th</sup> singular commendacion of her Ma<sup>ties</sup> consyderate iudgment & manner of proceedinge in the cause of religion. The daunger of innovations in a comonwelth, the poison of sectaryes, and perillous yt ys to shake religion at y<sup>e</sup> roote by licentious disputes and doctrines.

That amonge Men, many Things be allowed of Necessitye,  
 many for Ornam<sup>t</sup>, wch. canot be misliked nor well  
 spared wthout blemishe to the Cyvile Life.

PARTHE: 14. CALLIOPE.

DENY honoure to dignity,  
 And triumphe to iust victorye :  
 Pull puisance frō soverayntee,  
 And credit from authoritee :  
 Set magistrate fro counenāce ;  
 Part veritye and false semblāce :  
 Wronge and force from invasion,  
 Fayned speeches from persuasion :  
 Take hartye love from ielosye,  
 And fraude from cyvile pollicye ;  
 Moorninge and doles from buryalls,  
 And obsequies from funeralls ;  
 From holy-dayes, and fro weddinges,  
 Minstrells, and feasts, and robes, and ringes :  
 Take fro kinges courtes, intertaynmentes ;  
 From ladyes riche habillimentes :  
 From cour[t]ly girles gorgious geare ;  
 From banquetts mirthe and wanton cheare :  
 Pull out of clothe and comelye weede,  
 The nakt carcas of Adames seede ;  
 From' worldye thinges take vanitee ;  
 Sleit, semblant, course order and degree :  
 Princesse, yt ys as if one take away,  
 Greene wooddes from forrests, and sunne-shine fro the daye.

PURPOSE.

Agaynste the same Puritantes, a desire of courtiers, and all auncyent  
 courtly vsages, devised as well for the publique intertaynments as for  
 other private solaces and disportes, not scandalously evill or vicious.



That her Matie. is the onlye Paragon of Princes in this  
oure age.

[PARTHE: 15.]

BUILDE me of bowghes a little bower,  
And sett it by a statelye tower ;  
Set me a new robe by an olde,  
And course coppar by duckate golde ;  
An ape vnto an elephante,  
Bruckle byrall to diamante :  
Set Naples courser to an asse,  
Fine emerawde vnto greene glasse :  
Set rich rubye to redd emayle,  
The raven's plume to peacocke's tayle :  
Laye me the larke's to the lysarde's eye,  
The duskye clowde to azure skye ;  
Sett shallowe brookes to surginge seas,  
An orient pearl to a white pease\* ;  
Matche camell's hayre to satten silke,  
And alloes w<sup>th</sup> almounde milke ;  
Compare perrye to Nectar wyne,  
Juniper bush to lofty pine :  
There shall no less an oddes be seene,  
In myne from everye other Queene † !

PURPOSE.

By the generall comēdacon of her Matie. in the hihest degree of prayse, the author sheweth the vertue and envyous nature of a Paragon ; and how Excellencye cannot appeere but by comparison.

A Comparison shewinge her Maties Super-Excellencye  
in all Regall Vertues.

PARTHE: 16. EUTERPE.

As faulcon fares to bussarde's flight,  
As egles eyes to owlatts sighte,

\* P. 196.

† *Ib.*

As fierc saker to kowarde kighte,  
 As britest noone to darkest nighte,  
 As amerike is farre from easte,  
 As lyon's lookes fears everye beaste,  
 As soommer soonne exceedeth farre  
 The moone, and everye other starre,  
 So farre my Prince's prayse doth passe  
 The famoust Queene that ever was\* !

PURPOSE.

All prayse by resemblance ys voyde of offence that by comparison odious be in the superlative (be it never soe true), it savoureth a certayne grosse adulation, w<sup>ch</sup>. being to her Ma<sup>ties</sup>. naturall modestye nothinge agreeable, the authoure seeketh to salve the sore of her opinion, and his suspected sentence, by tempringe the excesse w<sup>ch</sup>. a pretye difference made betweene a bare resemblance and a cōparison drawne out of the principles of iustice ; as yf one should saye, the prayse that ys justlye given ys well given, and ought not to be misliked though y<sup>t</sup> surmounte the comōn credite and opinion.

An hymn or divine prayse, vnder the title of the goddesse Pallas, settinge foorth the hir Matie comēdcōn for hir wisdome & glorious government in the single lief.

O PALLAS, Goddessesoverayne,  
 Bredd out of great Jupiter's brayne ;  
 That thouge thou be no man mervells,  
 All honoure and witt, and nothinge ells,  
 Thow, that ner was widowe ne wife,  
 But a true virgin all thy life ;  
 Be it for some rare p̄sidente,  
 Of all feminyne govermente ;  
 Or that thou trowe no godd above  
 Was ever woorthye of thye love ;  
 Thou that rangest battayles in fieldes,  
 And bearest harnesse, speare, and shielde ;  
 And in thine Vniversitye,  
 The peacefull branche of olyve tree ;

\* P. 196.

Lendinge out of thyne endlesse store,  
 All mortall men both law and lore,  
 Goddesse, as we poore pilgrimes weene,  
 Of spinsters, & of poets queene;  
 And therefore hast, in solemne wise,  
 Thy temples and thy sacrificise;  
 Thyne himnes, thy vowes, thy noones, thy clerks,  
 And all that longes to holye werks;  
 The whole wide worlde for them to dwell,  
 And Athens for thye chief chappell:  
 But O, now twentye yeare agon,  
 Forsakinge Greece for Albion,  
 Where thou alone doost rule and raygne,  
 Empresse and Queene of Great Brittrayne;  
 Leavinge thye lande thye Bellsire wan  
 Too the barbarous Ottoman;  
 And for grief changed thy holy hawnte  
 Of Mount Parnasse to Troynovaunte;  
 All Atticke showres for Tems to sydes;  
 Tems easy for hys easye tydes;  
 Built all alonge w<sup>th</sup> mannours riche,  
 Quinborow salt sea, brackish Greenew<sup>th</sup>;  
 Then that where Britton raygne begone,  
 The Tower of louely Londone,  
 Westminster old and new Pallace,  
 Richemounte not great but gorgias;  
 Kinge Hampton-court, y<sup>e</sup> hath no peere  
 For stately roomes and turrets cleere;  
 Save Windsor set on Barocks border,  
 That temple of thye noble order,  
 The garter of a lovely dame  
 W<sup>ch</sup>. gave y<sup>e</sup> first device and name:  
 O Ladye, hence to hethennesse,  
 Only vmpire of warre and peace;  
 When cityes, states, countryes, and kinges,  
 Creepe to the covert of thye winges:  
 Thou y<sup>e</sup> canst dawnt thye forren foes,  
 To ridde thye realme of warre and woes;

Purchasing peace w<sup>th</sup>out battayle ;  
 So firme an one as cannot fayle ;  
 Thy tyme not yet in tyme to bee,  
 By any signe that man may see :  
 Thow, that besydes forreyne affayres,  
 Canst tend to make yerely repayres ;  
 By sōmer progresse & by sporte,  
 To shire and towne, citye and porte,  
 To view and compasse all thye lande,  
 And take the bills w<sup>th</sup> thine owne hande,  
 Of clowne and carle, of knight and swayne,  
 Who list to thee, for right complayne,  
 And therin dost such iustice yeelde,  
 As in thye sexe folke see but seelde ;  
 And thus to doe arte lesse afrayde,  
 W<sup>th</sup> houshold trayne a syllye mayde,  
 Then thyne auncetours, one of tenne,  
 Durst do w<sup>th</sup> troopes of armed men :  
 Thow, that canst tende to reade and write,  
 Dispute, declame, argewe, endyte,  
 In Schoole and Vniversitye,  
 In prose, and eke in poesye ;  
 In Greek, Latine, & fine Tuscan,  
 In Frenche, and in Castillian :  
 So kindly and quicke, as old and younge  
 May doubtte w<sup>ch</sup> ys the mother tounge.  
 O thow, the lovely Mayde above,  
 Who hast conquer'd the God of Love,  
 And skapte his mother' suttile gynne ;  
 Triumphed one him and all his kinne.  
 Yf thou be all ys sayde afore,  
 Or yf thou be a great deale more,  
 Then I can vtter any wayes,  
 Not schiphringe thee of thye iust prayse,  
 How longe ys yt ere we forgett  
 Thyne erthly name ELIZABET,

And dresse the as thou dost deserve,  
The titles of Britton Minerve ?  
In skye why stall we not thye starre,  
Fast by the syde of great Cesar ?  
Or ells apoynt thy plannett where  
Shines Berenice's golden heare ?  
For we suppose thou hast forswore  
To matche w<sup>t</sup> man for evermore.  
Whye build we not thye temples hye,  
Steples and towers to touch the skye ;  
Bestrewe thine altars w<sup>th</sup> flowers thicke,  
Sente them w<sup>t</sup> odours Arrabicque :  
Perfuminge all the revestryes,  
W<sup>t</sup> muske, cyvett, and ambergries ?  
In thy feast dayes to singe and dawnce,  
W<sup>t</sup> lively leps and countenance ;  
And wise stoope downe at everye leape,  
To kisse the shadowe of thy foot stepe ?  
Thy lyvinge ymage to adore,  
Yealding the all earthly honour.  
Not earthlye, no, but all divyne,  
Takeinge for one thys hymne of myne !

A  
**T A B L E**  
OF THE  
**CHAPTERS IN THIS BOOKE,**  
AND EVERY THING IN THEM CONTEYND.

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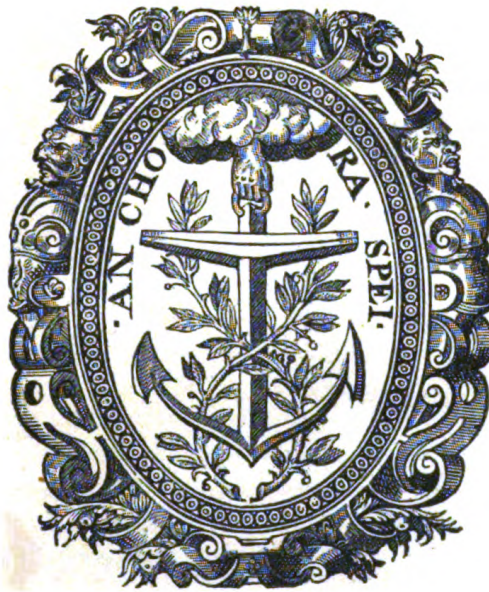
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# THE ARTE OF ENGLISH

POESIE

Contriued into three Bookes: The first of Poets  
and Poesie, the second of Proportion,  
the third of Ornament.



AT LONDON

Printed by Richard Field, dwelling in the  
black-Friers neere Ludgate.

1589.



**TO THE RIGHT HONORABLE SIR VVILLIAM CECILL  
KNIGHT, LORD OF BVRGHLEY, LORD  
HIGH TREASVRER OF ENGLAND, R. F.**

Printer wisheth health and prosperitie, with  
the commandement and vse of his  
continuall seruice.

*This Booke (right Honorable) comming to my handes, with his bare title without any Authours name or any other ordinarie addresse, I doubted how well it might become me to make you a present thereof, seeming by many expresse passages in the same at large, that it was by the Authour intended to our Soueraigne Lady the Queene, and for her recreation and seruice chiefly deuised, in which case to make any other person her highnes partener in the honour of his giift it could not stād with my dutie, nor be without some preiudice to her Maiesties interest and his merrite. Perceyuing besides the title to purport so slender a subiect, as nothing almost could be more discrepant from the grauitie of your yeeres and Honorable function, whose contemplations are euery houre more seriously employed vpon the publicke administration and seruices: I thought it no condigne gratification, nor scarce any good satisfaction for such a person as you. Yet when I considered, that bestowyng vpon your Lordship the first rewe of this mine impression (a feat of mine owne simple facultie) it could not scypher her Maiesties honour or prerogatiue in the giift, nor yet the Authour of his thanks: and seeing the thing it selfe to be a deuice of some noueltie (which commonly*

THE EPISTLE DEDICATORIE.

*giueth euery good thing a speciall grace) and a noueltie so highly tending to the most worthy prayes of her Maiesties most excellent name (deerer to you I dare conceiue them any worldly thing besides) mee thought I could not devise to haue presented your Lordship any gift more agreeable to your appetite, or fitter for my vocation and abilitie to bestow, your Lordship beyng learned and a louer of learning, my present a Booke and myselfe a printer alwaies ready and desirous to be at your Honourable commaundement. And thus I humbly take my leaue from the Black-friers, this xxvij. of May. 1589.*

Your Honours most humble  
at commaundement  
*R. F.*





*A colei*



*Che se stessa rassomiglia  
& non altrui.*

THE FIRST BOOKE,  
OF  
POETS AND POESIE.

CHAP. I.

WHAT A POET AND POESIE IS, AND WHO MAY BE WORTHILY SAID  
THE MOST EXCELLENT POET OF OUR TIME.

A POET is as much to say as a maker. And our English name well conformes with the Greeke word : for of ποιῆν to make, they call a maker *Poeta*. Such as (by way of resemblance and reuerently) we may say of God : who without any trauell to his diuine imagination, made all the world of nought, nor also by any paterne or mould as the Platonicks with their Ideas do phantastically suppose. Euē so the very Poet makes and contriues out of his owne braine, both the verse and matter of his poeme, and not by any foreine copie or example, as doth the translator, who therefore may well be sayd a versifier, but not a Poet. The premises considered, it giueth to the name and profession no smal dignitie and preheminance, aboue all other artificers, Scientificke or Mechanicall. And neuerthelesse without any repugnancie at all, a Poet may in some sort be said a follower or imitator, because he can expresse the true and liuely of euery thing is set before him, and which he taketh in hand to describe : and so in that respect is both a maker and a counterfaior : and Poesie an art not only of making, but also of imitation. And this science in his perfection, can not grow, but by some diuine instinct, the Platonicks call it *furor* : or by excellencie of nature and complexion : or by great subiltie of the spirits & wit, or by much experience and obseruation of the world, and course of kinde, or

peradventure by all or most part of them. Otherwise how was it possible that *Homer* being but a poore priuate man, and as some say, in his later age blind, should so exactly set fourth and describe, as if he had bene a most excellent Captaine or Generall, the order and array of battels, the conduct of whole armies, the sieges and assaults of cities and townes ? or as some great Princes maiordome and perfect Surueyour in Court, the order, sumptuousnesse and magnificence of royal bankets, feasts, weddings, and enteruewes ? or as a Polititian very prudent, and much inured with the priuat and publique affaires, so grauely examine the lawes and ordinances Ciuill, or so profoundly discourse in matters of estate, and formes of all politique regiment ? Finally how could he so naturally paint out the speeches, countenance and maners of Princely persons and priuate, to wit, the wrath of *Achilles*, the magnanimitie of *Agamemnon*, the prudence of *Menelaus*, the prowess of *Hector*, the maiestie of king *Priamus*, the grauitie of *Nestor*, the pollicies and eloquence of *Vlysses*, the calamities of the distressed *Queenes*, and valiance of all the Captaines and aduenturous knights in those lamentable warres of Troy ? It is therefore of Poets thus to be conceiued, that if they be able to devise and make all these things of them selues, without any subject of veritie, that they be (by maner of speech) as creating gods. If they do it by instinct diuine or naturall, then surely much favoured from aboue. If by their experience, then no doubt very wise men. If by any president or paterne layd before them, then truely the most excellent imitators & counterfators of all others. But you (Madame) my most Honored and Gracious : if I should seeme to offer you this my devise for a discipline and not a delight, I might well be reputed, of all others the most arrogant and iniurious : your selfe being alreadie, of any that I know in our time, the most excellent Poet. Forsooth by your Princely purse fauours and countenance, making in maner what ye list, the poore man rich, the lewd well learned, the coward courageous, and vile both noble and valiant. Then for imitation no lesse, your person as a most cunning counterfator liuely representing *Venus* in countenance, in life *Diana*, *Pallas* for gouernement, and *Iuno* in all honour and regall magnificence.

CHAP.

## CHAP. II.

THAT THERE MAY BE AN ART OF OUR ENGLISH POESIE, ASWELL  
AS THERE IS OF THE LATINE AND GREEKE.

THEN as there was no art in the world till by experience found out : so if Poesie be now an Art, & of al antiquitie hath bene among the Greeks and Latines, & yet were none, vntill by studious persons fashioned and reduced into a method of rules & precepts, then no doubt may there be the like with vs. And if th' art of Poesie be but a skill appertaining to vtterance, why may not the same be with vs aswel as with them, our language being no lesse copious pithie and significatiue then theirs, our conceipts the same, and our wits no lesse apt to deuise and imitate then theirs were? If againe Art be but a certaine order of rules prescribed by reason, and gathered by experience, why should not Poesie be a vulgar Art with vs aswell as with the Greeks and Latines, our language admitting no fewer rules and nice diuersities then theirs? but peradventure moe by a peculiar, which our speech hath in many things differing from theirs : and yet in the generall points of that Art, allowed to go in common with them : so as if one point perchance which is their feete whereupon their measures stand, and in decde is all the beautie of their Poesie, and which feete we haue not, nor as yet neuer went about to frame (the nature of our language and wordes not permitting it) we haue in stead thereof twentie other curious points in that skill more then they euer had, by reason of our rime and tunable concords or simphonie, which they neuer obserued. Poesie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

## CHAP. III.

HOW POETS WERE THE FIRST PRIESTS, THE FIRST PROPHETS, THE FIRST  
LEGISLATORS AND POLITITIANS IN THE WORLD.

THE profession and vse of Poesie is most ancient from the beginning, and not as manie erroneously suppose, after, but before any ciuil society was among men. For it is written, that Poesie was th' originall cause and occasion of their first assemblies, when before the people remained in the woods and mountains, vagarant and dispersed like the wild beasts, lawlesse and naked, or verie ill

clad, and of all good and necessarie prouision for harbour or sustenance vtterly vnfurnished: so as they litle differed for their maner of life, from the very brute beasts of the field. Whereupon it is fayned that *Amphion* and *Orpheus*, two Poets of the first ages, one of them, to wit *Amphion*, builded vp cities, and reared walles with the stones that came in heapes to the sound of his harpe, figuring thereby the mollifying of hard and stonie hearts by his sweete and eloquent perswasion. And *Orpheus* assembled the wilde beasts to come in heards to harken to his musicke, and by that meanes made them tame, implying thereby, how by his discrete and wholesome lessons vttered in harmonie and with melodious instruments, he brought the rude and sauage people to a more ciuill and orderly life, nothing, as it seemeth, more preuailing or fit to redresse and edifie the cruell and sturdie courage of man then it. And as these two Poets and *Linus* before them, and *Museus* also and *Hesiodus* in Greece and Archadia: so by all likelihood had mo Poets done in other places, and in other ages before them, though there be no remembrance left of them, by reason of the Recordes by some accident of time perished and failing. Poets therefore are of great antiquitie. Then forasmuch as they were the first that entended to the obseruation of nature and her works, and specially of the Celestiall courses, by reason of the continuall motion of the heauens, searching after the first mouer, and from thence by degrees comming to know and consider of the substances separate & abstract, which we call the diuine intelligences or good Angels (*Demonies*) they were the first that instituted sacrifices of placation, with inuocations and worship to them, as to Gods: and inuented and stablished all the rest of the obseruances and ceremonies of religion, and so were the first Priests and ministers of the holy misteries. And because for the better execution of that high charge and function, it behoued them to liue chast, and in all holines of life, and in continuall studie and contemplation: they came by instinct diuine, and by deepe meditation, and much abstinence (the same assubtling and refining their spirits) to be made apt to receaue visions, both waking and sleeping, which made them vtter prophesies, and foretell things to come. So also were they the first Prophetes or seears, *Videntes*, for so the Scripture tearmeth them in Latine after the  
the

The Hebrue word, and all the oracles and answers of the gods were giuen in meeter or verse, and published to the people by their direction. And for that they were aged and graue men, and of much wisdom and experience in th'affaires of the world, they were the first lawmakers to the people, and the first polititiens, deuising all expedient meanes for th'establishment of Common wealth, to hold and containe the people in order and duety by force and vertue of good and wholesome lawes, made for the preseruacion of the publique peace and tranquillitie. The same peraduenture not purposely intended, but greatly furthered by the aw of their gods, and such scruple of conscience, as the terrors of their late inuented religion had led them into.

## CHAP. IIII.

HOW THE POETS WERE THE FIRST PHILOSOPHERS, THE FIRST  
ASTRONOMERS AND HISTORIOGRAPHERS AND ORA-  
TOURS AND MUSITIENS OF THE WORLD.

**V**TTERANCE also and language is giuen by nature to man for persuasion of others, and aide of them selues, I meane the first abilitie to speake. For speech it selfe is artificiall and made by man, and the more pleasing it is, the more it preuaileth to such purpose as it is intended for: but speech by meeter is a kind of vtterance, more cleanly couched and more delicate to the eare then prose is, because it is more currant and slipper vpon the tongue, and withal tunable and melodious, as a kind of Musicke, and therefore may be tearmed a musicall speech or vtterance, which cannot but please the hearer very well. Another cause is, for that it is briefer & more compendious, and easier to beare away and be retained in memorie, then that which is contained in multitude of words and full of tedious ambage and long periods. It is beside a maner of vtterance more eloquent and rethoricall then the ordinarie prose, which we vse in our daily talke: because it is decked and set out with all maner of fresh colours and figures, which maketh that it sooner inuegleth the iudgement of man, and carieth his opinion this way and that whither soeuer the heart by impression of the eare shalbe most affectionatly bent and directed. The vtterance in prose is not of so great efficacie, because not only it is dayly vsed, and by that occasion the eare is ouerglutted with it, but is also not so voluble

and slipper vpon the tong, being wide and lose, and nothing numerous, nor contriued into measures, and sounded with so gallant and harmonical accents, nor in fine allowed that figuratiue conueyance, nor so great licence in choise of words and phrases as meeter is. So as the Poets were also from the beginning the best perswaders and their eloquence the first Rethoricke of the world. Euen so it became that the high mysteries of the gods should be reuealed & taught, by a maner of vtterance and language of extraordinarie phrase, and briefe and compendious, and aboue al others sweet and ciuill as the Metricall is. The same also was meetest to register the liues and noble gests of Princes, and of the great Monarkes of the world, and all other the memorable accidents of time: so as the Poet was also the first historiographer. Then forasmuch as they were the first obseruers of all naturall causes & effects in the things generable and corruptible, and from thence mounted vp to search after the celestiall courses and influences, & yet penetrated further to know the diuine essences and substances separate, as is sayd before, they were the first Astronomers and Philosophists and Metaphisicks. Finally, because they did altogether endeour thē selues to reduce the life of man to a certaine method of good maners, and made the first differences betweene vertue and vice, and then tempered all these knowledges and skilles with the exercise of a delectable Musicke by melodious instruments, which withall serued them to delight their hearers, & to call the people together by admiration, to a plausible and vertuous conuersation, therefore were they the first Philosophers Ethick, & the first artificial Musiciens of the world. Such was *Linus*, *Orpheus*, *Amphiō* & *Museus* the most ancient Poets and Philosophers, of whom there is left any memorie by the prophane writers. King *Dauid* also & *Salomon* his sonne and many other of the holy Prophets wrate in meeters, and vsed to sing them to the harpe, although to many of vs ignorant of the Hebrue language and phrase, and not obseruing it, the same seeme but a prose. It can not bee therefore that anie scorne or indignitie should iustly be offred to so noble, profitable, ancient and diuine a science as Poesie is.

#### CHAP. V.

HOW THE WILDE AND SAUAGE PEOPLE VSED A NATURALL POESIE IN  
VERSICLE AND RIME AS OUR VULGAR IS. And

AND the Greeke and Latine Poesie was by verse numerous and metricall, running vpon pleasant feete, sometimes swift, sometime slow (their words very aptly seruing that purpose) but without any rime or tunable concord in th'end of their verses, as we and all other nations now vse. But the Hebrues & Chaldees who were more ancient then the Greekes, did not only vse a metricall Poesie, but also with the same a maner of rime, as hath bene of late obserued by learned men. Wherby it appeareth, that our vulgar running Poesie was common to all the nations of the world besides, whom the Latines and Greekes in speciall called barbarous. So as it was notwithstanding the first and most ancient Poesie, and the most vniuersall, which two points do otherwise giue to all humane inuentions and affaires no small credit. This is proued by certificate of marchants & trauellers, who by late nauigations haue surueyed the whole world, and discouered large countries and strange peoples wild and sauage, affirming that the American, the Perusine & the very Canniball, do sing and also say, their highest and holiest matters in certaine riming versicles and not in prose, which proues also that our maner of vulgar Poesie is more ancient then the artificiall of the Greeks and Latines, ours comming by instinct of nature, which was before Art or obseruation, and vsed with the sauage and vnciuill, who were before all science or ciuilitie, euen as the naked by prioritie of time is before the clothed, and the ignorant before the learned. The naturall Poesie therefore being aided and amended by Art, and not vtterly altered or obscured, but some signe left of it, (as the Greekes and Latines haue left none) is no lesse to be allowed and commended then theirs.

## CHAP. VI.

HOW THE RIMING POESIE CAME FIRST TO THE GRECIANS AND LATINES,  
AND HAD ALTERED AND ALMOST SPILT THEIR MANER OF POESIE.

BVT it came to passe, when fortune fled farre from the Greekes and Latines, & that their townes florished no more in traficke, nor their Vniuersities in learning as they had done continuing those Monarchies: the barbarous conquerers inuading them with innumerable swarmes of strange nations, the Poesie metricall of the Grecians and Latines came to be much corrupted and altered,



in so much as there were times that the very Greekes and Latines themselues tooke pleasure in Riming verses, and vsed it as a rare and gallant thing: Yea their Oratours proses nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metricall sentences, as appeares by many of the auncient writers, about that time and since. And the great Princes, and Popes, and Sultans would one salute and greet an other sometime in frendship and sport, sometime in earnest and enmitie by ryming verses, & nothing seemed clerkly done, but must be done in ryme: Whereof we finde diuers examples from the time of th' Emperours Gracian & Valentinian downwardes: For then aboutes began the declination of the Romain Empire, by the notable inundations of the *Hunnes* and *Vandalles* in Europe, vnder the conduct of *Totila* & *Atila* and other their generalles. This brought the ryming Poesie in grace, and made it preuaile in Italie and Greece (their owne long time cast aside, and almost neglected) till after many yeares that the peace of Italie and of th' Empire Occidentall reuiued new clerkes, who recouering and perusing the bookes and studies of the ciuiler ages, restored all maner of arts, and that of the Greeke and Latine Poesie withall into their former puritie and netnes. Which neuertheless did not so preuaile, but that the ryming Poesie of the Barbarians remained still in his reputation, that one in the schole, this other in Courts of Princes more ordinary and allowable.

#### CHAP. VII.

HOW IN THE TIME OF CHARLEMAINE AND MANY YEARES AFTER HIM THE  
LATINE POETES WROTE IN RYME.

AND this appeareth euidently by the workes of many learned men, who wrote about the time of *Charlemaines* raigne in the Empire *Occidentall*, where the Christian Religion, became through the excessiue authoritie of Popes, and deepe deuotion of Princes strongly fortified and established by erection of orders *Monasticall*, in which many simple clerks for deuotiō sake & sanctitie were receiued more then for any learning, by which occasion & the solitarinesse of their life, waxing studious without discipline or instruction by any good methode, some of them grew to be historiographers

riographers, some Poets, and following either the barbarous rudenes of the time, or els their own idle inuentions, all that they wrote to the fauor or prayse of Princes, they did it in such maner of minstrelsie, and thought themselues no small fooles, when they could make their verses goe all in ryme as did the schoole of *Salerne*, dedicating their booke of medicinall rules vnto our king of England, with this beginning.

*Anglorum Rege scripsit tota schola Salerni  
Sivis incolumem, sivis te reddere sanam  
Curas tolle graues, irasci crede prophanum  
Nec retine ventrem nec stringas fortiter annum.*

And all the rest that follow throughout the whole booke more curiously then cleanly, neuerthelesse very well to the purpose of their arte. In the same time king *Edward* the iij. him selfe quartering the Armes of England and France, did discouer his pretence and clayme to the Crowne of Fraunce, in these ryming verses.

*Rex sum regnorum bina ratione duorum  
Anglorum regno sum rex ego iure paterno  
Matris iure quidem Francorum nun cupor idem  
Hinc est armorum variatio facta meorum.*

Which verses *Phillip de Valois* then possessing the Crowne as next hoire male by pretexte of the law *Salique*, and holding out *Edward* the third, answered in these other of as good stuffe.

*Prædo regnorum qui diceris esse duorum  
Regno materno priuaberis atque paterno  
Prolis ius nullum vbi matris non fuit vllum  
Hinc est armorum variatio stulta tuorum.*

It is found written of Pope *Lucius*, for his great auarice and tyranny vsed ouer the Clergy thus in ryming verses.

*Lucius est piscis rex & tyrannus aquarum  
A quo discordat Lucius iste parum  
Deorat hic homines, hic piscibus insidiatur  
Esurit hic semper hic aliquando satur  
Amborum vitam si laus æquata notaret  
Plus rationis habet qui ratione caret.*

And as this was vsed in the greatest and gayest matters of Princes and Popes by the idle inuention of Monasticall men then rai-

gning al in their superlatiue. So did euery scholer & secular clerke or versifier, when he wrote any short poeme or matter of good lesson put it in ryme, whereby it came to passe that all your old Prouerbes and common sayinges, which they would haue plausible to the reader and easie to remember and beare away, were of that sorte as these.

*In mundo mira faciunt duo nummus & ira  
Mollificant dura peruertunt omnia iura.*

And this verse in disprays of the Courtiers life following the Court of Rome.

*Vita palatina dura est animæꝝ ruina.*

And these written by a noble learned man.

*Ire redire sequi regum sublimia castra  
Eximius status est, sed non sic itur ad astra.*

And this other which to the great iniurie of all women was written (no doubt by some forlorne louer, or els some old malicious Monke) for one womans sake blemishing the whole sexe.

*Fallere flere nere mentiri nilꝫ tacere  
Hæc quinque vere statuit Deus in muliere.*

If I might haue bene his Iudge, I would haue had him for his labour, serued as *Orpheus* was by the women of *Thrace*. His eyes to be picket out with pinnes, for his so deadly belying of them, or worse handled if worse could be deuised. But will ye see how God raised a reuenger for the silly innocent women, for about the same ryming age came an honest ciuill Courtier somewhat bookish, and wrate these verses against the whole rable of Monkes.

*O Monachi vestri stomachi sunt amphora Bacchi  
Vos estis Deus est testis turpissima pestis.*

Anon after came your secular Priestes as iolly rymers as the rest, who being sore agreeued with their Pope *Calixtus*, for that he had enioyned them from their wiues, & railed as fast against him.

*O bone Calixte totus mundus perodit te  
Quondam Presbiteri, poterant vxoribus vti  
Hoc destruxisti, postquam tu Papa fuisti.*

Thus what in writing of rymes and registering of lyes was the Clergy of that fabulous age wholly occupied.

We finde some but very few of these ryming verses among the  
Latines

Latines of the ciuiller ages, and those rather hapning by chaunce then of any purpose in the writer, as this *Distick* among the disportes of *Ouid*.

*Quot calum stellas tot habet tua Roma puellas  
Pascua quotq̄ hædos tot habet tua Roma Cynædos,*

The posteritie taking pleasure in this manner of *Simphonie* had leasure as it seemes to deuise many other knackes in their versifying that the auncient and ciuill Poets had not vsed before, whereof one was to make euery word of a verse to begin with the same letter, as did *Hugobald* the Monke who made a large poeme to the honour of *Carolus Caluus*, every word beginning with *C.* which was the first letter of the king name thus.

*Carmina clarisonæ Caluis cantate camenæ.*

And this was thought no small peece of cunning, being in deed a matter of some difficultie to finde out so many wordes beginning with one letter as might make a iust volume, though in truth it were but a phantasticall deuise and to no purpose at all more then to make them harmonicall to the rude eares of those barbarous ages.

Another of their pretie inuentions was to make a verse of such wordes as by their nature and manner of construction and situation might be turned backward word by word, and make another perfit verse, but of quite contrary sence as the gibing Monke that wrote of Pope *Alexander* these two verses.

*Laus tua non tua fraus, virtus non copia rerum,  
Scandere te faciunt hoc decus eximium.*

Which if ye will turne backward they make two other good verses, but of a contrary sence, thus.

*Eximium decus hoc faciunt te scandere, rerum  
Copia, non virtus, fraus tua non tua laus.*

And they called it *Verse Lyon*.

Thus you may see the humors and appetites of men how diuers and changeable they be in liking new fashions, though many tymes worse then the old, and not onely in the manner of their life and vse of their garments, but also in their learninges and arts and specially of their languages.

## CHAP. VIII.

IN WHAT REPUTATION POESIE AND POETS WERE IN OLD TIME WITH PRINCES AND OTHERWISE GENERALLY, AND HOW THEY BE NOW BECOME CONTEMPTIBLE AND FOR WHAT CAUSES.

FOR the respectes aforesayd in all former ages and in the most ciuill countreys and commons wealthes, good Poets and Poesie were highly esteemed and much faouored of the greatest Princes. For prooffe whereof we read how much *Amyntas* king of *Macedonia* made of the Tragicall Poet *Euripides*. And the *Athenians* of *Sophocles*. In what price the noble poemes of *Homer* were holden with *Alexander* the great, in so much as euery night they were layd vnder his pillow, and by day were carried in the rich iewell cofer of *Darius* lately before vanquished by him in battaile. And not onely *Homer* the father and Prince of the Poets was so honored by him, but for his sake all other meaner Poets, in so much as *Cherillus* one no very great good Poet had for euery verse well made a *Phillips* noble of gold, amounting in value to an angell English, and so for euery hundreth verses (which a cleanly pen could speedely dispatch) he had a hundred angels. And since *Alexander* the great how *Theocritus* the Greeke Poet was faouored by *Tholomee* king of Egipt & Queene *Berenice* his wife, *Ennius* likewise by *Scipio* Prince of the *Romaines*, *Virgill* also by th'Emperour *Augustus*. And in later times how much were *Iehan de Mehune* & *Guillaume de Loris* made of by the French kinges, and *Geffrey Chaucer* father of our English Poets by *Richard* the second, who as it was supposed gaue him the maner of new Holme in Oxfordshire. And *Gouuer* to *Henry* the fourth, and *Harding* to *Edvard* the fourth. Also how *Frauncis* the Frenche king made *Sangelais*, *Salmonius*, *Macrinus*, and *Clement Marot* of his priuy Chamber for their excellent skill in vulgare and Latine Poesie. And king *Henry* the 8. her *Maiesties* father for a few Psalmes of *David* turned into English meetre by *Sternhold*, made him groome of his priuy chamber, & gaue him many other good gifts. And one *Gray* what good estimation did he grow vnto with the same king *Henry*, and afterward with the Duke of *Sommerset* Protectour, for making certaine merry Ballades, whereof one chiefly was, *The hunte it vp, the hunte is vp*. And Queene *Mary* his daughter for one *Epi-  
thalamie*

*thalamie* or nuptiall song made by *Vargas* a Spanish Poet at her mariage with king *Phillip* in Winchester gaue him during his life two hundred Crownes pension: nor this reputation was giuen them in auncient times altogether in respect that Poesie was a delicate arte, and the Poets them selues cunning Princepleasers, but for that also they were thought for their vniuersall knowledge to be very sufficient men for the greatest charges in their common wealthes, were it for counsell or for conduct, whereby no man neede to doubt but that both skilles may very well concurre and be most excellent in one person. For we finde that *Iulius Cæsar* the first Emperour and a most noble Captaine, was not onely the most eloquent Orator of his time, but also a very good Poet, though none of his doings therein be now extant. And *Quintus Catulus* a good Poet, and *Cornelius Gallus* treasurer of Egipt, and *Horace* the most delicate of all the Romain *Lyrickes*, was thought meete and by many letters of great instance prouoked to be Secretarie of estate to *Augustus* th'Emperour, which neuerthelesse he refused for his vnhealthfulnesse sake, and being a quiet mynded man and nothing ambitious of glory: *non voluit accedere ad Rempublicam*, as it is reported. And *Ennius* the Latine Poet was not as some perchaunce thinke, onely fauored by *Scipio* the *Africane* for his good making of verses, but vsed as his familiar Counsellor in the warres for his great knowledge and amiable conuersation. And long before that *Antimenides* and other Greeke Poets, as *Aristotle* reportes in his Politiques, had charge in the warres. And *Firtæus* the Poet being also a lame man & halting vpō one legge, was chosen by the Oracle of the gods from the *Athenians* to be generall of the *Lacedemonians* armie, not for his Poetrie, but for his wisdome and graue perswasions, and subtile Stratagemes whereby he had the victory ouer his enemies. So as the Poets seemed to haue skill not onely in the subtilties of their arte, but also to be meete for all maner of functions ciuill and martiall, euen as they found fauour of the times they liued in, insomuch as their credit and estimation generally was not small. But in these dayes (although some learned Princes may take delight in them) yet vniuersally it is not so. For as well Poets as Poesie are despised, & the name become, of honorable infamous, subiect to scorne and deri-

sion, and rather a reproch than a prayse to any that vseth it: for commonly who so is studious in th'Arte or shewes him selfe excellent in it, they call him in disdayne a *phantasticall*: and a light headed or phantasticall man (by conuersion) they call a Poet. And this procedes through the barbarous ignoraunce of the time, and pride of many Gentlemen, and others, whose grosse heads not being brought vp or acquainted with any excellent Arte, nor able to contriue, or in manner conceiue any matter of subtiltie in any businesse or science, they doe deride and scorne it in all others as superfluous knowledges and vayne sciences, and whatsoever deuise be of rare inuention they terme it *phantasticall*, construing it to the worst side: and among men such as be modest and graue, & of litle conuersation, nor delighted in the busie life and vayne ridiculous actions of the popular, they call him in scorne a *Philosopher* or *Poet*, as much to say as a phantasticall man, very iniuriously (God wot) and to the manifestation of their own ignoraunce, not making difference betwixt termes. For as the euill and vicious disposition of the braine hinders the sounde iudgement and discourse of man with busie & disordered phantasies, for which cause the Greekes call him *φαντάσιμος*, so is that part being well affected, not onely nothing disorderly or confused with any monstrous imaginations or conceits, but very formall, and in his much multi-formitie *vniforme*, that is well proportioned, and so passing cleare, that by it as by a glasse or mirrour, are represented vnto the soule all maner of bewtifull visions, whereby the inuentiue parte of the mynde is so much holpen, as without it no man could deuise any new or rare thing: and where it is not excellent in his kind, there could be no politique Captaine, nor any witty enginer or cunning artificer, nor yet any law maker or counsellor of deepe discourse, yea the Prince of Philosophers stickes not to say *ammam nō intelligere absque phantasmate*, which text to another purpose *Alexander Aphrodiscus* well noteth, as learned men know. And this phantasie may be resembled to a glasse as hath bene sayd, whereof there be many tempers and manner of makinges, as the *perspectiues* doe acknowledge, for some be false glasses and shew thinges otherwise than they be in deede, and others right as they be in deede, neither fairer nor fouler, nor greater nor smaller. There be againe of these  
glasses

glasses that shew thinges exceeding faire and comely, others that shew figures very monstrous & illfaored. Even so is the phantasticall part of man (if it be not disordered) a representer of the best, most comely and bewtiful images or apparances of thinges to the soule and according to their very truth. If otherwise, then doth it breede *Chimeres* & monsters in mans imaginations, & not only in his imaginations, but also in all his ordinarie actions and life which ensues. Wherefore such persons as be illuminated with the brightest irradiations of knowledge and of the veritie and due proportion of things, they are called by the learned men not *phantastici* but *euphantasiote*, and of this sorte of phantasie are all good Poets, notable Captaines stratagematique, all cunning artificers and enginers, all Legislators Polititiens & Counsellours of estate, in whose exercises the inuentiue part is most employed and is to the sound & true iudgement of man most needful. This diuersitie in the termes perchance euery man hath not noted, & thus much be said in defence of the Poets honour, to the end no noble and generous minde be discomforted in the studie thereof, the rather for that worthy & honorable memoriall of that noble woman twice French Queene, Lady *Anne* of Britaine, wife first to king *Charles* the viij. and after to *Lewes* the xij. who passing one day from her lodging toward the kinges side, saw in a gallerie *Maister Allaine Chartier* the kings Secretarie, an excellent maker or Poet leaning on a tables end a sleepe, & stooped downe to kisse him, saying thus in all their hearings, we may not of Princely courtesie passe by and not honor with our kisse the mouth from whence so many sweete ditties & golden poems haue issued. But me thinks at these words I heare some smilingly say, I would be loath to lacke liuing of my own till the Prince gaue me a maner of new Elme for my riming. And another to say I haue read that the Lady *Cynthia* came once downe out of her skye to kisse the faire yong lad *Endimion* as he lay a sleep: & many noble Queenes that haue bestowed kisses vpon their Princes paramours, but neuer vpon any Poets. The third me thinks shruggingly saith, I kept not to sit sleeping with my Poesie till a Queene came and kissed me. But what of all this? Princes may giue a good Poet such conuenient countenance and also benefite as are due to an excellent artificer, though they nei-



ther kisse nor cokes them, and the discret Poet lookes for no such extraordinarie faouours, and aswell doth he honour by his pen the iust, liberall, or magnanimous Prince, as the valiaunt, amiable or bewtifull though they be euery one of them the good giftes of God. So it seemes not altogether the scorne and ordinarie disgrace offered vnto Poets at these dayes, is cause why few Gentlemen do delight in the Art, but for that liberalitie, is come to fayle in Princes, who for their largesse were wont to be accompted th'onely patrons of learning, and first founders of all excellent artificers. Besides it is not perceiued, that Princes them selues do take any pleasure in this science, by whose example the subiect is commonly led, and allured to all delights and exercises be they good or bad, according to the graue saying of the historian. *Rex multitudinem religione impleuit, quæ semper regenti similis est.* And peraduētūre in this iron & malitious age of ours, Princes are lesse delighted in it, being ouer earnestly bent and affected to the affaires of Empire & ambition, whereby they are as it were inforced to indeuour them selues to armes and practises of hostilitie, or to entend to the right pollicing of their states, and haue not one houre to bestow vpon any other ciuill or delectable Art of naturall or morall doctrine: nor scarce any leisure to thincke one good thought in perfect and godly contemplation, whereby their troubled mindes might be moderated and brought to tranquillitie. So as, it is hard to find in these dayes of noblemē or gentlemen any good *Mathematiciā*, or excellent *Musitian*, or notable *Philosopher*, or els a cunning Poet: because we find few great Princes much delighted in the same studies. Now also of such among the Nobilitie or gentrie as be very well seene in many laudable sciences, and especially in making or Poesie, it is so come to passe that they haue no courage to write & if they haue, yet are they loath to be a knowen of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably, and suppressed it agayne, or els suffred it to be publisht without their owne names to it: as if it were a discredit for a Gentleman, to seeme learned, and to shew him selfe amorous of any good Art. In other ages it was not so, for we read that Kinges & Princes haue written great volumes and publisht them vnder their owne regall titles. As to begin with *Salomon* the wisest  
of

of Kings, *Iulius Cæsar* the greatest of Emperours, *Hermes Trimegistus* the holiest of Priestes and Prophetes, *Euax* king of *Arabia* wrote a booke of precious stones in verse, Prince *Auicenna* of Physicke and Philosophie, *Alphonsus* king of Spaine his Astronomi-call Tables, *Almansor* a king of *Marrocco* diuerse Philosophicall workes, and by their regall example our late soueraigne Lord king *Henry* the eight wrote a booke in defence of his faith, then perswaded that it was the true and Apostolicall doctrine, though it hath appeared otherwise since, yet his honour and learned zeale was nothing lesse to be allowed. Queenes also haue bene knowen studious, and to write large volumes, as Lady *Margaret* of Fraunce Queene of *Nauarre* in our time. But of all others the Emperour *Nero* was so well learned in Musique and Poesie, as when he was taken by order of the Senate and appointed to dye, he offered violence to him selfe and sayd, *O quantus artifex pereor!* as much to say, as, how is it possible a man of such science and learning as my selfe, should come to this shamefull death? Th'emperour *Octavian* being made executor to *Virgill*, who had left by his last will and testament, that his bookes of the *Æneidos* should be committed to the fire as things not perfit by him, made his excuse for infringing the deads will, by a number of verses most excellently written, whereof these are part.

*Frangatur potiùs legum veneranda potestas,  
Quàm tot congestos noctésque diésque labores*

*Hauserit vna dies.* And put his name to them. And before him his vncler & father adoptiue *Iulius Cæsar*, was not ashamed to publish vnder his owne name, his Commentaries of the French and Britaine warres. Since therefore so many noble Emperours, Kings and Princes haue bene studious of Poesie and other ciuill arts, & not ashamed to bewray their skills in the same, let none other meaner person despise learning, nor (whether it be in prose or in Poesie, if they them selues be able to write, or haue written any thing well or of rare inuention) be any whit squeimish to let it be publisht vnder their names, for reason serues it, and modestie doth not repugne.

## CHAP. IX.

HOW POESIE SHOULD NOT BE EMPLOYED VPON VAYNE CONCEITS OR VICIOUS  
OR INFAMOUS.

**W**HEREFORE the Nobilitie and dignitie of the Art considered aswell by vniuersalitie as antiquitie and the naturall excellence of it selfe, Poesie ought not to be abased and employed vpon any vnworthy matter & subiect, nor vsed to vaine purposes, which neuerthelesse is dayly seene, and that is to vtter conceits infamous & vicious or ridiculous and foolish, or of no good example & doctrine. Albeit in merry matters (not vn honest) being vsed for mans solace and recreation it may be well allowed, for as I said before, Poesie is a pleasant maner of vtterance varying from the ordinarie of purpose to refresh the mynde by the cares delight. Poesie also is not onely laudable, because I said it was a metricall speach vsed by the first men, but because it is a metricall speach corrected and reformed by discreet iudgements, and with no lesse cunning and curiositie then the Greeke and Latine Poesie, and by Art bewtified & adorned, & brought far from the primitiue rudenesse of the first inuentors, otherwise it might be sayd to me that *Adam* and *Eues* apernes were the gayest garmentes, because they were the first, and the shepherdes tente or pauillion, the best housing, because it was the most auncient & most vniuersall: which I would not haue so taken, for it is not my meaning but that Art & cunning concurring with nature, antiquitie & vniuersalitie, in things indifferent, and not euill, doe make them more laudable. And right so our vulgar riming Poesie, being by good wittes brought to that perfection we see, is worthily to be preferred before any other maner of vtterance in prose, for such vse and to such purpose as it is ordained, and shall hereafter be set downe more particularly.

## CHAP. X.

THE SUBJECT OR MATTER OF POESIE.

**H**AUING sufficiently sayd of the dignitie of Poets and Poesie, now it is tyme to speake of the matter or subiect of Poesie, which to myne intent is, what soeuer wittie and delicate conceit of man meet or worthy to be put in written verse, for any necessary vse of the present time, or good instruction of the posteritie.

tie. But the chief and principall is : the laud honour & glory of the immortall gods (I speake now in phrase of the Gentiles.) Secondly the worthy gests of noble Princes : the memoriall and registry of all great fortunes, the praise of vertue & reproofe of vice, the instruction of morall doctrines, the reuealing of sciences naturall & other profitable Arts, the redresse of boistrous & sturdie courages by perswasion, the consolation and repose of temperate myndes, finally the common solace of mankind in all his trauails and cares of this transitorie life. And in this last sort being vsed for recreation onely, may allowably beare matter not alwayes of the grauest, or of any great commoditie or profit, hut rather in some sort, vaine, dissolute, or wanton, so it be not very scandalous & of euill example. But as our intent is to make this Art vulgar for all English mens vse, & therefore are of necessitie to set downe the principal rules therein to be obserued : so in mine opinion it is no lesse expedient to touch briefly all the chief points of this auncient Poesie of the Greeks and Latines, so far forth as it is conformeth with ours. So as it may be knowen what we hold of them as borrowed, and what as of our owne peculiar. Wherefore now that we haue said, what is the matter of Poesie, we will declare the manner and formes of poemes vsed by the auncients.

## CHAP. XI.

OF POEMES AND THEIR SUNDRY FORMES AND HOW THEREBY THE  
AUNCIENT POETS RECEAUED SURNAMES.

As the matter of Poesie is diuers, so was the forme of their poemes & maner of writing, for all of them wrote not in one sort, euen as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in some one kinde of Poesie, nor vttered with like felicitie. But wherein any one most excelled, thereof he tooke a surname, as to be called a Poet *Heroick*, *Lyrick*, *Elegiack*, *Epigrāmatist* or otherwise. Such therefore as gaue them selues to write long histories of the noble gests of kings & great Princes entermedling the dealings of the gods, halfe gods or *Heroes* of the gentiles, & the great & waighty consequences of peace and warre, they called Poets *Heroick*, whereof *Homer* was chief and most auncient among the Greeks, *Virgill* among the Latines :

Others who more delighted to write songs or ballads of pleasure, to be song with the voice, and to the harpe, lute, or citheron & such other musical, instruments, they were called melodious Poets [*melici*] or by a more common name *Lirique* Poets, of which sort was *Pindarus*, *Anacreon* and *Cullimachus* with others among the Greeks: *Horace* and *Catullus* among the Latines. There were an other sort, who sought the fauor of faire Ladies, and coueted to be-mone their estates at large, & the perplexities of loue in a certain pitious verse called *Elegie*, and thence were called *Eligiack*: such among the Latines were *Ouid*, *Tibullus*, & *Propertius*. There were also Poets that wrote onely for the stage, I meane playes and interludes, to reccate the people with matters of disporte, and to that intent did set forth in shewes pageants, accompanied with speach the common behauiours and maner of life of priuate persons, and such as were the meaner sort of men, and they were called *Comicall* Poets, of whom among the Greekes *Menander* and *Aristophanes* were most excellent, with the Latines *Terence* and *Plautus*. Besides those Poets *Comick* there were other who serued also the stage, but medled not with so base matters: For they set forth the dolefull falles of infortunate & afflicted Princes, & were called Poets *Tragicall*. Such were *Euripides* and *Sophocles* with the Greeks, *Seneca* among the Latines. There were yet others who mounted nothing so high as any of them both, but in base and humble stile by maner of Dialogue, vttered the priuate and familiar talke of the meanest sort of men, as shepheards, heywards and such like, such was among the Greekes *Theocritus*: and *Virgill* among the Latines, their poems were named *Eglogues* or shepheardly talke. There was yet another kind of Poet, who intended to taxe the common abuses and vice of the people in rough and bitter speaches, and their inuectiues were called *Satyres*, and them selues *Satyricques*. Such were *Lucilius*, *Iuuenall* and *Persius* among the Latines, & with vs he that wrote the booke called *Piers plowman*. Others of a more fine and pleasant head were giuen wholly to taunting and scoffing at vndecent things, and in short poemes vttered pretie merry conceits, and these men were called *Epigrammatistes*. There were others that for the peoples good instruction, and triall of their owne witts vsed in places of great assembly, to

say

say by rote numbers of short and sententious meetres, very pithie and of good edification, and thereupon were called Poets *Mimistes*: as who would say, imitable and meet to be followed for their wise and graue lessons. There was another kind of poeme inuented onely to make sport, & to refresh the company with a maner of buffonry or counterfaiting of merry speaches, conuerting all that which they had hard spoken before, to a certain derision by a quite contrary sence, and this was done, when *Comedies* or *Tragedies* were a playing, & that betweene the actes when the players went to make ready for another, there was great silence, and the people waxt weary, then came in these maner of conterfaite vices, they were called *Pantomimi*, and all that had before bene sayd, or great part of it, they gaue a crosse construction to it very ridiculously. Thus haue you how the names of the Poets were giuen them by the formes of their poemes and maner of writing.

## CHAP. XII.

IN WHAT FORME OF POESIE THE GODS OF THE GENTILES WERE PRAYSED AND HONORED.

THE gods of the Gentiles were honoured by their Poetes in hymnes, which is an extraordinarie and diuine praise, extolling and magnifying them for their great powers and excellencie of nature in the highest degree of laude, and yet therein their Poets were after a sort restrained: so as they could not with their credit vntruly praise their owne gods, or vse in their lauds any maner of grosse adulation or vnueritable report. For in any writer vntruth and flatterie are counted most great reproches. Wherefore to praise the gods of the Gentiles, for that by authoritie of their owne fabulous records, they had fathers and mothers, and kinred and allies, and wiues and concubines: the Poets first commended them by their genealogies or pedegrees, their mariages and aliances, their notable exploits in the world for the behoofe of mankind, and yet as I sayd before, none otherwise then the truth of their owne memorials might beare, and in such sort as it might be well auouched by their old written reports, though in very deede they were not from the beginning all historically true, and many of them verie fictions, and such of them as were true, were grounded vpon some

part of an historie or matter of veritie, the rest altogether figurative & misticall, couertly applied to some morall or natural sense, as *Cicero* setteth it foorth in his bookes *de natura deorum*. For to say that *Iupiter* was sonne to *Saturne*, and that he married his owne sister *Iuno*, might be true, for such was the guise of all great Princes in the Orientall part of the world both at those dayes and now is. Againe that he loued *Danae*, *Europa*, *Leda*, *Calisto* & other faire Ladies daughters to kings, besides many meaner women, it is likely enough, because he was reported to be a very incontinent person, and giuen ouer to his lustes, as are for the most part all the greatest Princes, but that he should be the highest god in heauen, or that he should thunder and lighten, and do manie other things very vnnaturally and absurdly : also that *Saturnus* should geld his father *Celius*, to th'intent to make him vnable to get any moe children, and other such matters as are reported by them, it seemeth to be some wittie deuse and fiction made for a purpose, or a very notable and impudent lye, which could not be reasonably suspected by the Poets, who were otherwise discrete and graue men, and teachers of wisdom to others. Therefore either to transgresse the rules of their primitiue records, or to seeke to giue their gods honour by belying them (otherwise then in that sence which I haue alledged) had bene a signe not onely of an vnskilfull Poet, but also of a very impudent and leude man. For vntrue praise neuer giueth any true reputation. But with vs Christians, who be better disciplined, and do acknowledge but one God Almighty, euerlasting, and in euery respect selfe suffizant [*autharcos*] reposed in all perfect rest & soueraigne blisse, not needing or exacting any forreine helpe or good. To him we can not exhibit ouermuch praise, nor belye him any wayes, vnlesse it be in abasing his excellencie by scarcitie of praise, or by misconceauing his diuine nature, weening to praise him, if we impute to him such vaine delights and peenish affections, as commonly the frailest men are reprobued for. Namely to make him ambitious of honour, iealous and difficult in his worships, terrible, angrie, vindicative, a louer, a hater, a pitier, and indigent of mans worships : finally so passionate as in effect he should be altogether *Anthropopathis*. To the gods of the Gentiles they might well attribute these infirmities, for they were but the children

dren of men, great Princes and famous in the world, and not for any other respect diuine, then by some resemblance of vertue they had to do good, and to benefite many. So as to the God of the Christians, such diuine praise might be verified: to th'other gods none, but figuratiuely or in misticall sense as hath bene said. In which sort the ancient Poets did in deede giue them great honors & praises, and made to them sacrifices, & offred them oblations of sundry sortes, euen as the people were taught and perswaded by such placations and worships to receaue any helpe, comfort or benefite to them selues, their wiues, children, possessions or goods. For if that opinion were not, who would acknowledge any God? the verie *Etimologie* of the name with vs of the North partes of the world declaring plainly the nature of the attribute, which is all one as if we sayd good, [*bonus*] or a giuer of good things. Therefore the Gentiles prayed for peace to the goddesse *Pallas*: for warre (such as thriued by it) to the god *Mars*: for honor and empire to the god *Iupiter*: for riches & wealth to *Pluto*: for eloquence and gayne to *Mercurie*: for safe nauigation to *Neptune*: for faire weather and prosperous windes to *Eolus*: for skill in musick and leechcraft to *Apollo*: for free life & chastitie to *Diana*: for bewtie and good grace, as also for issue & prosperitie in loue to *Venus*: for plenty of crop and corne to *Ceres*: for seasonable vintage to *Bacchus*: and for other things to others. So many things as they could imagine good and desirable, and to so many gods as they supposed to be authors thereof, in so much as *Fortune* was made a goddesse, & the feuer quartaine had her aulters, such blindnes & ignorance rained in the harts of men at that time, and whereof it first proceeded and grew, besides th'opinion hath bene giuen, appeareth more at large in our bookes of *Ierotekni*, the matter being of another consideration then to be treated of in this worke. And these hymnes to the gods was the first forme of Poesie and the highest & the stateliest, & they were song by the Poets as priests, and by the people or whole congregation as we sing in our Churchs the Psalmes of *Dauid*, but they did it commonly in some shadie groues of tall tymber trees: In which places they reared aulters of greene turfe, and bestrewed them all ouer with flowers, and vpon them offred their oblations and made their bloudy sa-



crifices, (for no kinde of gift can be dearer then life) of such quick cattaille, as euery god was in their conceit most delighted in, or in some other respect most fit for the misterie : temples or churches or other chappels then these they had none at those dayes.

### CHAP. XIII.

IN WHAT FORME OF POESIE VICE AND THE COMMON ABUSES OF MANS LIFE WAS REPREHENDED.

SOME perchance would thinke that next after the praise and honoring of their gods, should commence the worshippings and praise of good men, and specially of great Princes and gouernours of the earth in soueraignety and function next vnto the gods. But it is not so, for before that came to passe, the Poets or holy Priests, chiefly studied the rebuke of vice, and to carpe at the common abuses, such as were most offensiue to the publique and priuate, for as yet for lacke of good ciuility and wholesome doctrines, there was greater store of lewde lourdaines then of wise and learned Lords, or of noble and vertuous Princes and gouernours. So as next after the honours exhibited to their gods, the Poets finding in man generally much to reprove & litle to praise, made certaine poems in plaine meetres, more like to sermons or preachings then otherwise, and when the people were assembled together in those hallowed places dedicate to their gods, because they had yet no large halles or places of conuenticle, nor had any other correction of their faults, but such as rested onely in rebukes of wise and graue men, such as at these dayes make the people ashamed rather then afeard, the said auncient Poets vsed for that purpose, three kinds of poems reprehensiue, to wit, the *Satyre*, the *Comedie*, & the *Tragedie*: and the first and most bitter inuectiue against vice and vicious men, was the *Satyre*: which to th'intent their bitterness should breede none ill will, either to the Poets, or to the recitours, (which could not haue bene chosen if they had bene openly knowen) and besides to make their admonitions and reproofs seeme grauer and of more efficacie, they made wise as if the gods of the woods, whom they called *Satyres* or *Siluanes*, should appeare and recite those verses of rebuke, whereas in deede they were but disguised persons vnder the shape of *Satyres*

*tyres* as who would say, these terrene and base gods being conuersant with mans affaires, and spiery out of all their secret faults: had some great care ouer man, & desired by good admonitions to reforme the euill of their life, and to bring the bad to amendment by those kinde of preachings, whereupon the Poets inuentours of the deuise were called *Satyristes*.

## CHAP. XIII.

HOW VICE WAS AFTERWARD REPROUED BY TWO OTHER MANER OF  
POEMS, BETTER REFORMED THEN THE SATYRE, WHIHEREOF  
THE FIRST WAS COMEDY, THE SECOND TRAGEDIE.

**B**UT when these maner of solitary speaches and recitals of rebuke, vttered by the rurall gods out of bushes and briers, seemed not to the finer heads sufficiently perswasieue, nor so popular as if it were reduced into action of many persons, or by many voyces liuely represented to the eare and eye, so as a man might thinke it were euen now a doing. The Poets deuised to haue many parts played at once by two or three or foure persons, that debated the matters of the world, sometimes of their owne priuate affaires, sometimes of their neighbours, but neuer meddling with any Princes matters nor such high personages, but commonly of marchants, souldiers, artificers, good honest housholders, and also of vnthrifty youthes, yong damsels, old nurses, bawds, brokers, ruffians and parasites, with such like, in whose behaiours, lyeth in effect the whole course and trade of mans life, and therefore tended altogether to the good amendment of man by discipline and example. It was also much for the solace & recreation of the common people by reason of the pageants and shewes. And this kind of poeme was called *Comedy*, and followed next after the *Satyre*, & by that occasion was somewhat sharpe and bitter after the nature of the *Satyre*, openly & by expresse names taxing men more maliciously and impudently then became, so as they were enforced for feare of quarell & blame to disguise their players with strange apparell, and by colouring their faces and carying hatts & capps of diuerse fashions to make them selues lesse knowen. But as time & experience do reforme euery thing that is amisse, so this bitter poeme called the old *Comedy*, being disused and taken away, the

new *Comedy* came in place, more ciuill and pleasant a great deale and not touching any man by name, but in a certaine generalitie glancing at euery abuse, so as from thenceforth fearing none ill-will or enmitie at any bodies hands, they left aside their disguisings & played bare face, till one *Roscius Gallus* the most excellent player among the Romaines brought vp these vizards, which we see at this day vsed, partly to supply the want of players, when there were moe parts then there were persons, or that it was not thought meet to trouble & pester princes chambers with too many folkes. Now by the chaunge of a vizard one man might play the king and the carter, the old nurse & the yong damsell, the marchant & the souldier or any other part he listed very conueniently. There be that say *Roscius* did it for another purpose, for being him selfe the best *Histrien* or buffon that was in his dayes to be found, insomuch as *Cicero* said *Roscius* contended with him by varietie of liuely gestures, to surmount the copy of his speach, yet because he was squint eyed and had a very vnpleasant countenance, and lookes which made him ridiculous or rather odious to the presence, he deuised these vizards to hide his owne ilfauored face. And thus much touching the *Comedy*.

#### CHAP. XV.

IN VVHAT FORME OF POESIE THE EUILL AND OUTRAGIOUS BEHAVIOURS OF PRINCES VVERE REPREHENDED.

**B**VT because in those dayes when the Poets first taxed by *Satyre* and *Comedy*, there was no great store of Kings or Emperors or such high estats (al men being yet for the most part rude, & in a maner popularly egall) they could not say of them or of their behauiours any thing to the purpose, which cases of Princes are sithens taken for the highest and greatest matters of all. But after that some men among the moe became mighty and famous in the world, soueraignetic and dominion hauing learned them all manner of lusts and licentiousnes of life, by which occasions also their high estates and felicities fell many times into most lowe and lamentable fortunes: whereas before in their great prosperities they were both feared and reuerenced in the highest degree, after their deathes when the posteritie stood no more in dread of them, their

their infamous life and tyrannies were layd open to all the world, their wickednes reproched, their follies and extreme insolencies derided, and their miserable ends painted out in playes and pageants, to shew the mutabilitie of fortune, and the iust punishment of God in reuenge of a vicious and euill life. These matters were also handled by the Poets and represented by action as that of the *Comedies*: but because the matter was higher then that of the *Comedies* the Poets stile was also higher and more loftie, the prouision greater, the place more magnificent: for which purpose also the players garments were made more rich & costly and solemne, and euery other thing apperteining, according to that rate: So as where the *Satyre* was pronounced by rusticall and naked *Syluanes* speaking out of a bush, & the common players of interludes called *Planipedes*, played barefoote vpon the floore: the later *Comedies* vpon scaffolds, and by men well and cleanly hosed and shod. These matters of great Princes were played vpon lofty stages, & the actors thereof ware vpon their legges buskins of leather called *Cothurni*, and other solemne habits, & for a speciall preheminece did walke vpon those high corked shoes or pantoffles, which now they call in Spaine & Italy *Shoppini*. And because those buskins and high shoes were commonly made of goats skinnes very finely tanned, and dyed into colours: or for that as some say the best players reward, was a goate to be giuen him, or for that as o-ther thinke, a goate was the peculiar sacrifice to the god *Pan*, king of all the gods of the woodes: forasmuch as a goate in Greeke is called *Tragos*, therefore these stately playes were called *Tragedies*. And thus haue ye foure sundry formes of Poesie *Drāmatick* reprehensiue, & put in execution by the feate & dexteritie of mans body, to wit, the *Satyre*, oldē *Comedie*, new *Comedie*, and *Tragedie*, whereas all other kinde of poems except *Eglogue* whereof shalbe entreated hereafter, were onely recited by mouth or song with the voyce to some melodious instrument.

## CHAP. XVI.

IN WHAT FORME OF POESIE THE GREAT PRINCES AND DOMINATORS  
OF THE WORLD WERE HONORED.

**B**UT as the bad and illawdable parts of all estates and degrees were taxed by the Poets in one sort or an other, and those of

great Princes by 'Tragedie in especial, (& not till after their deaths) as hath bene before remembred, to th'intent that such exemplifying (as it were) of their blames and aduersities, being now dead, might worke for a secret reprehension to others that were aliue, liuing in the same or like abuses. So was it great reason that all good and vertuous persons should for their well doings be rewarded with commendation, and the great Princes aboue all others with honors and praises, being for many respects of greater moment, to haue them good & vertuous then any inferior sort of men. Wherefore the Poets being in deede the trumpeters of all praise and also of slaunder (not slaunder, but well deserued reproch) were in conscience & credit bound next after the diuine praises of the immortal gods, to yeeld a like ratable honour to all such amongst men, as most resembled the gods by excellencie of function, and had a certaine affinitie with them, by more then humane and ordinarie vertues shewed in their actions here vpon earth. They were therefore praised by a second degree of laude: shewing their high estates, their Princely genealogies and pedegrees, mariages, aliances, and such noble exploites, as they had done in th'affaires of peace & of warre to the benefit of their people and countries, by inuention of any noble science, or profitable Art, or by making wholesome lawes or enlarging of their dominions by honorable and iust conquests, and many other wayes. Such personages among the Gentiles were *Bacchus, Ceres, Perseus, Hercules, Theseus* and many other, who thereby came to be accompted gods and halfe gods or goddesses [*Heroes*] & had their cōmēdations giuen by Hymne accordingly or by such other poems as their memorie was therby made famous to the posteritie for euer after, as shal be more at large sayd in place conuenient. But first we will speake somewhat of the playing places, and prouisions which were made for their pageants & pomps representatiue before remembred.

#### CHAP. XVII.

OF THE PLACES WHERE THEIR ENTERLUDES OR POEMES DRAMMATIQUE WERE REPRESENTED TO THE PEOPLE.

As it hath bene declared, the *Satyres* were first vttered in their hallowed places within the woods where they honoured their gods

gods vnder the open heauen, because they had no other housing fit for great assemblies. The old comedies were plaid in the broad streets vpon wagons or carts vncouered, which carts were floored with bords & made for remouable stages to passe from one streete of their townes to another, where all the people might stand at their ease to gaze vpō the sights. Their new comedies or ciuill enterludes were played in open paultions or tents of linnen cloth or lether, halfe displayed that the people might see. Afterward when Tragidies came vp they deuised to present them vpon scaffoldes or stages of timber, shadowed with linen or lether as the other, and these stages were made in the forme of a *Semicircle*, wherof the bow serued for the beholders to sit in, and the string or forepart was appointed for the floore or place where the players vttered, & had in it sundry little diuisions by curteins as traueses to serue for seuerall roomes where they might repaire vnto & change their garmēts & come in againe, as their speaches & parts were to be renewed. Also there was place appointed for the musiciens to sing or to play vpon their instrumentes at the end of euery scene, to the intent the people might be refreshed, and kept occupied. This maner of stage in halfe circle, the Greekes called *theatrum*, as much to say as a beholding place, which was also in such sort contriued by benches and greeces to stand or sit vpon, as no man should empeach anothers sight. But as ciuilitie and withall wealth increased, so did the minde of man growe dayly more haultie and superfluous in all his deuises, so as for their *theaters* in halfe circle, they came to be by the great magnificence of the Romain princes and people somptuously built with marble & square stone in forme all round, & were called *Amphitheaters*, wherof as yet appears one amōg the anciēt ruines of Rome, built by *Pompeius Magnus*, for capaitie able to receiue at ease fourscore thousand persons as it is left written, & so curiously contriued as euery man might depart at his pleasure, without any annoyance to other. It is also to be knowne that in those great *Amphitheaters*, were exhibited all maner of other shewes & disports for the people, as their fence playes, or digladiations of naked men, their wrastlings, runnings, leapings and other practises of actiuitie and strength, also their baitings of wild beasts, as Elephants, Rhinocerōs, Tigers, Leopards

and others, which sights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.

OF THE SHEPHERDS OR PASTORALL POESIE CALLED EGLOGUE, AND TO WHAT PURPOSE IT WAS FIRST INVENTED AND USED.

SOME be of opinion, and the chiefe of those who haue written in this Art among the Latines, that the pastorall Poesie which we commonly call by the name of *Eglogue* and *Bucolick*, a tearme brought in by the Sicilian Poets, should be the first of any other, and before the *Satyre* comedie or tragedie, because, say they, the shepherds and haywards assemblies & meetings when they kept their cattell and heards in the common fields and forests, was the first familiar conuersation, and their babble and talk vnder bushes and shadie trees, the first disputation and contentious reasoning, and their fleshly heates growing of ease, the first idle wooings, and their songs made to their mates or paramours either vpon sorrow or iolity of courage, the first amorous musicks, sometime also they sang and played on their pipes for wagers, striuing who should get the best game, and be counted cunningest. All this I do agree vnto, for no doubt the shepherds life was the first example of honest felowship, their trade the first art of lawfull acquisition or purchase, for at those daies robbery was a manner of purchase. So saith *Aristotle* in his bookes of the Politiques, and that pasturage was before tillage, or fishing or fowling, or any other predatory art or cheuisance. And all this may be true, for before there was a shepherd keeper of his owne, or of some other bodies flocke, there was none owner in the world, quick cattel being the first property of any forreine possession, I say forreine, because alway men claimed property in their apparell and armour, and other like things made by their owne trauel and industry, nor thereby was there yet any good towne or city or Kings palace, where pageants and pompes might be shewed by Comedies or Tragedies. But for all this, I do deny that the *Eglogue* should be the first and most auncient forme of artificiall Poesie, being perswaded that the Poet deuised the *Eglogue* long after the other *drammatick* poems, not of purpose to counterfait or represent the  
rusticall

rusticall manner of loues and communication : but vnder the vaile of homely persons, and in rude speeches to insinuate and glaunce at greater matters, and such as perchance had not bene safe to haue bene disclosed in any other sort, which may be perceiued by the Eglogues of *Virgill*, in which are treated by figure matters of greater importance then the loues of *Titirus* and *Corydon*. These Eglogues came after to containe and enforme morall discipline, for the amendment of mans behaiour, as be those of *Mantuan* and other moderne Poets.

## CHAP. XIX.

OF HISTORICALL POESIE, BY WHICH THE FAMOUS ACTS OF PRINCES  
AND THE VERTUOUS AND WORTHY LIUES OF OUR FORE-  
FATHERS WERE REPORTED.

**T**HERE is nothing in man of all the potential parts of his mind (reason and will except) more noble or more necessary to the actiue life thē memory : because it maketh most to a sound iudgement and perfect worldly wisdom, examining and comparing the times past with the present, and by them both considering the time to come, concludeth with a stedfast resolution, what is the best course to be taken in all his actiuous and aduices in this world : it came vpon this reason, experience to be so highly commended in all consultations of importance, and preferred before any learning or science, and yet experience is no more than a masse of memories assembled, that is, such trials as man hath made in time before. Right so no kinde of argument in all the Oratorie craft, doth better perswade and more vniuersally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poesie historicall is of all other next the diuine most honorable and worthy, as well for the common benefit as for the speciall comfort euery man receiueth by it. No one thing in the world with more delectation reuiuing our spirits then to behold as it were in a glasse the liuely image of our deare forefathers, their noble and vertuous maner of life, with other things autentike, which because we are not able otherwise to attaine to the knowledge of, by any of our sences, we apprehend them by memory, whereas the present time and things



so swiftly passe away, as they giue vs no leasure almost to looke into them, and much lesse to know & consider of them thoroughly. The things future, being also euentz very vncertaine, and such as can not possibly be knowne because they be not yet, can not be vsed for example nor for delight otherwise thē by hope. Though many promise the contrary, by vaine and deceitfull arts taking vpon them to reueale the truth of accidents to come, which if it were so as they surmise, are yet but sciences meerey coniecturall, and not of any benefit to man or to the common wealth, where they be vsed or professed. Therefore the good and exemplarie things and actions of the former ages, were reserued only to the historicall reportes of wise and graue men: those of the present time left to the fruition and iudgement of our sences: the future as hazards and incertaine euentz vtterly neglected and layd aside for Magicians and mockers to get their liuings by: such manner of men as by negligence of Magistrates and remisses of lawes e-uery cuntry breedeth great store of. These historical men neuertheless vsed not the matter so precisely to wish that al they wrote should be accounted true, for that was not needefull nor expedient to the purpose, namely to be vsed either for example or for pleasure: considering that many times it is seene a fained matter or altogether fabulous, besides that it maketh more mirth than any other, works no lesse good conclusions for example then the most true and veritable: but often times more, because the Poet hath the handling of them to fashion at his pleasure, but not so of th'other which must go according to their veritie & none otherwise without the writers great blame. Againe as ye know mo and more excellent examples may be fained in one day by a good wit, then many ages through mans frailtie are able to put in vre, which made the learned and wittie men of those times to devise many historicall matters of no veritie at all, but with purpose to do good and no hurt, as vsing them for a maner of discipline and president of commendable life. Such was the common wealth of *Plato*, and Sir *Thomas Moores Vtopia*, resting all in deuise, but neuer put in execution, and easier to be wished then to be performed. And you shall perceiue that histories were of three sortes, wholly true and wholly false, and a third holding part of either, but for honest recreation,

creation, and good example they were all of them. And this may be apparant to vs not onely by the Poeticall histories, but also by those that be written in prose: for as *Homer* wrate a fabulous or mixt report of the siege of Troy, and another of *Vlisses* errors or wandrings, so did *Museus* compile a true treatise of the life & loues of *Leander* and *Hero*, both of them *Heroick*, and to none ill edification. Also as *Theucidides* wrate a worthy and veritable historie, of the warres betwixt the *Athenians* and the *Peloponenses*: so did *Xenophon*, a most graue Philosopher, and well trained courtier and counsellour make another (but fained and vntrue) of the childhood of *Cyrus* king of *Persia*, neuertheles both to one effect, that is for example and good information of the posteritie. Now because the actions of meane & base personages, tend in very few cases to any great good example: for who passeth to follow the steps, and manner of life of a craftes man, shepheard or sailer, though he were his father or dearest frend? yea how almost is it possible that such manner of men should be of any vertue other then their profession requireth? Therefore was nothing committed to historie, but matters of great and excellent persons & things that the same by irritation of good courages (such as emulation causeth) might worke more effectually, which occasioned the story writer to chuse an higher stile fit for his subiect, the Prosaicke in prose, the Poet in meetre, and the Poets was by verse exa-meter for his grauitie and statelinsse most allowable: neither would they intermingle him with any other shorter measure, vnlesse it were in matters of such qualitie, as became best to be song with the voyce, and to some musicall instrument, as were with the Greeks, all your Hymnes & *Encomia* of *Pindarus* & *Callimachus*, not very histories but a manner of historicall reportes in which cases they made those poemes in variable measures, & coupled a short verse with a long to serue that purpose the better, and we our selues who compiled this treatise haue written for pleasure a litle brief *Romance* or historicall ditty in the English tong of the Isle of great *Britaine* in short and long meetres, and by breaches or diuisions to be more commodiously song to the harpe in places of assembly, where the company shalbe desirous to heare of old aduentures & valiaunces of noble knights in times past, as are those of king *Arthur* and his knights

of the round table, Sir *Beuys of Southampton*, *Guy of Warwicke* and others like. Such as haue not premonition hereof, and consideration of the causes alledged, would peradventure reprove and disgrace euery *Romance*, or short historicall ditty for that they be not written in long meeters or verses *Alexandrins*, according to the nature & stile of large histories, wherein they should do wrong for they be sundry formes of poems and not all one.

## CHAP. XX.

IN WHAT FORME OF POESIE VERTUE IN THE INFERIOUR  
SORT VVAS COMMENDED.

IN euerie degree and sort of men vertue is commendable, but not egally: not onely because mens estates are vnegall, but for that also vertue it selfe is not in euery respect of egall value and estimation. For continence in a king is of greater merit, then in a carter, th'one hauing all oportunities to allure him to lusts, and abilitie to serue his appetites, th'other partly, for the basenesse of his estate wanting such meanes and occasions, partly by dread of lawes more inhibited, and not so vehemently caried away with vnbridled affections, and therefore deserue not in th'one and th'other like praise nor equall reward, by the very ordinarie course of distributiue iustice. Euen so parsimonie and illiberalitie are greater vices in a Prince then in a priuate person, and pusillanimitie and iniustice likewise: for to th'one, fortune hath supplied inough to maintaine them in the contrarie vertues, I meane, fortitude, iustice, liberalitie, and magnanimitie: the Prince hauing all plentie to vse largesse by, and no want or neede to driue him to do wrong. Also all the aides that may be to lift vp his courage, and to make him stout and fearelesse (*augment animos fortunæ*) saith the *Mimist*, and very truly, for nothing pulleth downe a mans heart so much as aduersitie and lacke. Againe in a meane man prodigalitie and pride are faultes more reprehensible then in Princes, whose high estates do require in their countenance, speech & expence, a certaine extraordinary, and their functions enforce them sometime to exceede the limites of mediocritie not excusable in a priuat person, whose manner of life and calling hath no such exigence. Besides the good and bad of Princes is more exemplarie, and thereby of greater moment then  
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the priuate persons. Therefore it is that the inferiour persons, with their inferiour vertues haue a certaine inferiour praise, to guerdon their good with, & to comfort them to continue a laudable course in the modest and honest life and behaiour. But this lyeth not in written laudes so much as in ordinary reward and commendation to be giuen them by the mouth of the superiour magistrate. For histories were not intended to so generall and base a purpose, albeit many a meane souldier & other obscure persons were spoken of and made famous in stories, as we finde of *Irus* the begger, and *Thersites* the glorious noddie, whom *Homer* maketh mention of. But that happened (& so did many like memories of meane men) by reason of some greater personage or matter that it was long of, which therefore could not be an vniuersall case nor chaunce to e-uery other good and vertuous person of the meaner sort. Wherefore the Poet in praising the maner of life or death of anie meane person, did it by some litle dittie or Epigram or Epitaph in fewe verses & meane stile conformable to his subiect. So haue you how the immortall gods were praised by hymnes, the great Princes and heroicke personages by ballades of praise called *Encomia*, both of them by historicall reports of great grauitie and maiestie, the inferiour persons by other slight poemes.

## CHAP. XXI.

THE FORME WHEREIN HONEST AND PROFITABLE ARTES  
AND SCIENCES WERE TREATED.

THE profitable sciences were no lesse meete to be imported to the greater number of ciuill men for instruction of the people and increase of knowledge, then to be reserued and kept for clerkes and great men onely. So as next vnto the things historicall such doctrines and arts as the common wealth fared the better by, were esteemed and allowed. And the same were treated by Poets in verse *Exameter* sauouring the *Heroicall*, and for the grauitie and comelinesse of the meetre most vsed with the Greekes and Latines to sad purposes, Such were the Philosophicall works of *Lucretius Carus* among the Romaines, the Astronomicall of *A-ratus* and *Manilius*, one Greeke th'other Latine, the Medicinall of *Nicander*, and that of *Oprianus* of hunting and fishes, and many moe that were too long to recite in this place.

## CHAP. XXII.

IN WHAT FORME OF POESIE THE AMOROUS AFFECTIONS AND  
ALLUREMENTS WERE VTTERED.

**T**HE first founder of all good affections is honest loue, as the mother of all the vicious is hatred. It was not therefore without reason that so commendable, yea honourable a thing as loue well meant, were it in Princely estate or priuate, might in all ciuil common wealths be vttered in good forme and order as other laudable things are. And because loue is of all other humane affections the most puissant and passionate, and most generall to all sortes and ages of men and women, so as whether it be of the yong or old or wise or holy, or high estate or low, none euer could truly bragge of any exemptiō in that case: it requireth a forme of Poesie variable, inconstant, affected, curious and most witty of any others, whereof the ioyes were to be vttered in one sorte, the sorrowes in an other, and by the many formes of Poesie, the many moodes and pangs of louers, throughly to be discouered: the poore soules sometimes praying, beseeching, sometime honouring, auancing, praising: an other while railing, reuiling, and cursing: then sorrowing, weeping, lamenting: in the ende laughing, reioysing & solacing the beloued againe, with a thousand delicate deuises, odes, songs, elegies, ballads, sonets and other ditties, moouing one way and another to great compassion.

## CHAP. XXIII.

THE FORME OF POETICALL REIOYSINGS.

**P**LEASURE is the chiefe parte of mans felicity in this world, and also (as our Theologians say) in the world to come. Therefore while we may (yea alwaies if it coulde be) to reioyce and take our pleasures in vertuous and honest sort, it is not only allowable, but also necessary and very naturall to man. And many be the ioyes and consolations of the hart: but none greater, than such as he may vtter and discouer by some conuenient meanes: euen as to suppress and hide a mans mirth, and not to haue therein a partaker, or at least wise a witnes, is no little grieffe and infelicity. Therefore nature and ciuility haue ordained (besides the priuate solaces) publike reioysings for the comfort and recreation of many. And they

they be of diuerse sorts and vpon diuerse occasions growne : one & the chiefe was for the publike peace of a cuntrye the greatest of any other ciuill good. And wherein your Maiestie (my most gracious Soueraigne) haue shewed your selfe to all the world for this one and thirty yeares space of your glorious raigne, aboute all other Princes of Christendome, not onely fortunate, but also most sufficient vertuous and worthy of Empire. An other is for iust & honourable victory atchieued against the forraine enemy. A third at solemne feasts and pompes of coronations and enstallments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for priuate entertainements in Court, or other secret disports in chamber, and such solitary places. And as these reioysings tend to diuers effects, so do they also carry diuerse formes and nominations : for those of victorie and peace are called *Triumphall*, whereof we our selues haue heretofore giuen some example by our *Triumphals* written in honour of her Maiesties long peace. And they were vsed by the auncients in like manner, as we do our generall processions or Letanies with bankets and bonfires and all manner of ioyes. Those that were to honour the persons of great Princes or to solemnise the pompes of any installment were called *Encomia*, we may call them carols of honour. Those to celebrate marriages were called songs nuptiall or *Epithalamies*, but in a certaine misticall sense as shall be said hereafter. Others for magnificence at the natiuities of Princes children, or by custome vsed yearely vpon the same dayes, are called songs natall or *Genethliaca*. Others for secret recreation and pastime in chambers with company or alone were the ordinary Musickes amorous, such as might be song with voice or to the Lute, Citheron or Harpe, or daunced by measures as the Italian Pauan and galliard are at these daies in Princes Courts and other places of honourable or ciuill assembly, and of all these we will speake in order and very briefly.

## CHAP. XXIII.

## THE FORME OF POETICALL LAMENTATIONS.

LAMENTING is altogether contrary to reioising, euery man saith so, and yet is it a peece of ioy to be able to lament with ease,

and freely to poure forth a mans inward sorrowes and the greifs wherewith his minde is surcharged. This was a very necessary devise of the Poet and a fine, besides his poetrie to play also the Phisitian, and not onely by applying a medicine to the ordinary sicknes of mankind, but by making the very greif it selfe (in part) cure of the disease. Nowe are the causes of mans sorrowes many: the death of his parents, frends, allies, and children: (though many of the barbarous nations do reioyce at their burials and sorrow at their birthes) the ouerthrowes and discomforts in battell, the subuersions of townes and cities, the desolations of countreys, the losse of goods and worldly promotions, honour and good renoune: finally the trauails and torments of loue forlorne or ill bestowed, either by disgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite. Such of these greifs as might be refrained or holpen by wisdom, and the parties owne good endeour, the Poet gaue none order to sorrow them: for first as to the good renoune it is lost, for the more part by some default of the owner, and may be by his well doings recouered againe. And if it be vniustly taken away, as by vntrue and famous libels, the offenders recantation may suffise for his amends: so did the Poet *Stesichorus*, as it is written of him in his *Pallinodie* vpon the disprayse of *Helena*, and recouered his eye sight. Also for worldly goods they come and go, as things not long proprietary to any body, and are not yet subiect vnto fortunes dominion so, but that we our selues are in great part accessarie to our own losses and hinderaunces, by ouersight & misguiding of our selues and our things, therefore why should we bewaile our such voluntary detriment? But death the irreouerable losse, death the dolefull departure of frendes, that can neuer be recontinued by any other meeting or new acquaintance. Besides our vncertaintie and suspition of their estates and welfare in the places of their new abode, seemeth to carry a reasonable pretext of iust sorrow. Likewise the great ouerthrowes in battell and desolations of countreys by warres, as well for the losse of many liues and much libertie as for that it toucheth the whole state, and euery priuate man hath his portion in the damage: Finally for loue, there is no frailtie in flesh and bloud so excusable as it, no comfort or discomfort greater then

then the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inuegle his iudgement. Therefore of death and burials, of th'aduersities by warres, and of true loue lost or ill bestowed, are th'onely sorrowes that the noble Poets sought by their arte to remoue or appease, not with any medicament of a contrary temper, as the *Galenistes* vse to cure [*contraria contrarijs*] but as the *Paracelsians*, who cure [*similia similibus*] making one dolour to expell another, and in this case, one short sorrowing the remedie of a long and grievous sorrow. And the lamenting of deaths was chiefly at the very burials of the dead, also at monethes mindes and longer times, by custome continued yearely, when as they vsed many offices of seruice and loue towards the dead, and thereupon are called *Obsequies* in our vulgare, which was done not onely by cladding the mourners their friendes and seruautes in blacke vestures, of shape dolefull and sad, but also by wofull countenaunces and voyces, and besides by Poeticall mournings in verse. Such funerall songs were called *Epicedia* if they were song by many, and *Monodia* if they were vttered by one alone, and this was vsed at the enterment of Princes and others of great accompt, and it was reckoned a great ciuilitie to vse such ceremonies, as at this day is also in some countrey vsed. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called *Procostris*: and our *Theologians*, in stead thereof vse to make sermons, both teaching the people some good learning, and also saying well of the departed. Those songs of the dolorous discomfits in battaile, and other desolations in warre, or of townes sacked and subuerted, were song by the remnant of the army ouerthrowen, with great skriking and outcries, holding the wrong end of their weapon vpwards in signe of sorrow and dispaire. The cities also made generall mournings & offred sacrifices with Poeticall songs to appease the wrath of the martiall gods & goddesses. The third sorrowing was of loues, by long lamentation in *Elegie*: so was their song called, and it was in a pitious maner of meetre, placing a limping *Pentameter*, after a lusty *Exameter*, which made it go dolourously more then any other meetre.



## CHAP. XXV.

OF THE SOLEMNE REIOYSINGS AT THE NATIUITIE OF  
PRINCES CHILDREN.

To returne from sorrow to reioysing it is a very good hap and no vnwise part for him that can do it, I say therefore, that the comfort of issue and procreation of children is so naturall and so great, not onely to all men but specially to Princes, as duetie and ciuilitie haue made it a common custome to reioyse at the birth of their noble children, and to keepe those dayes hallowed and festiuall for euer once in the yeare, during the parentes or childrens liues : and that by publique order & consent. Of which reioysings and mirthes the Poet ministred the first occasion honorable, by presenting of ioyfull songs and ballades, praying the parentes by prooffe, the child by hope, the whole kinred by report, & the day it selfe with wishes of all good successe, long life, health & prosperitie for euer to the new borne. These poemes were called in Greeke *Genetliaca*, with vs they may be called natall or birth songs.

## CHAP. XXVI.

THE MANER OF REIOYSINGS AT MARIAGES AND VVEDDINGS.

As the consolation of children well begotten is great, no lesse but rather greater ought to be that which is occasion of children, that is honorable matrimonie, a loue by al lawes allowed, not mutable nor encombred with such vaine cares & passions, as that other loue, whereof there is no assurance, but loose and fickle affection occasioned for the most part by sodaine sights and acquaintance of no long triall or experience, nor vpon any other good ground wherein any suretie may be conceiued : wherefore the Ciuill Poet could do no lesse in conscience and credit, then as he had before done to the ballade of birth : now with much better deuotion to celebrate by his poeme the chearefull day of mariages aswell Princely as others, for that hath alwayes bene accompted with euery countrey and nation of neuer so barbarous people, the highest & holiest, of any ceremonie apperteining to man : a match forsooth made for euer and not for a day, a solace prouided for youth, a comfort for age, a knot of alliance & amitie indissoluble : great reioysing was therefore due to such a matter and to so glad-  
some

some a time. This was done in ballade wise as the natall song, and was song very sweetely by Musicians at the chamber dore of the Bridegroom and Bride at such times as shalbe hereafter declared and they were called *Epithalamies* as much to say as ballades at the bedding of the bride : for such as were song at the borde at dinner or supper were other Musickes and not properly *Epithalamies*. Here, if I shall say that which apperteineth to th'arte, and disclose the misterie of the whole matter, I must and doe with all humble reuerence bespeake pardon of the chaste and honorable eares, least I should either offend them with licentious speach, or leaue them ignorant of the ancient guise in old times vsed at weddings (in my simple opinion) nothing reproveable. This *Epithalamie* was deuided by breaches into three partes to serue for three seuerall fits or times to be song. The first breach was song at the first parte of the night when the spouse and her husband were brought to their bed & at the very chamber dore, where in a large vtter roome vsed to be (besides the musitiēs) good store of ladies or gētlewomen of their kinsefolkes, & others who came to honor the mariage, & the tunes of the songs were very loude and shrill, to the intent there might no noise be hard out of the bed chāber by the skreeking & outcry of the young damosell feeling the first forces of her stiffe & rigorous young man, she being as all virgins tender & weake, & vnexpert in those maner of affaires. For which purpose also they vsed by old nurses (appointed to that seruice) to suppress the noise by casting of pottes full of nuttes round about the chamber vpon the hard floore or pauemēt, for they vsed no mattes nor rushes as we doe now. So as the Ladies and gentlewomen should haue their eares so occupied what with Musicke, and what with their handes wantonly scrambling and catching after the nuttes, that they could not intend to harken after any other thing. This was as I said to diminish the noise of the laughing lamenting spouse. The tenour of that part of the song was to congratulate the first acquaintance and meeting of the young couple, allowing of their parents good discretions in making the match, thē afterward to sound cherfully to the onset and first enūounters of that amorous battaile, to declare the cōfort of childrē, & encrease of loue by that meane cheifly caused : the bride shewing her self euery waies well disposed and still

supplying occasions of new lustes and loue to her husband, by her obedience and amorous embracings and all other allurements. About midnight or one of the clocke, the Musicians came again to the chamber dore (all the Ladies and other women as they were of degree, hauing taken their leaue, and being gone to their rest.) This part of the ballade was to refresh the faint and wried bodies and spirits, and to animate new appetites with cherefull wordes, encoraging thē to the recontinuance of the same entertainments, praising and commēding (by supposall) the good conformities of them both, & their desire one to vanquish the other by such frēdly conflictes: alledging that the first embracemes neuer bred barnes, by reason of their ouermuch affection and heate, but onely made passage for children and enforced greater liking to the late made match. That the second assaultes, were lesse rigorous, but more vigorous and apt to auance the purpose of procreation, that therefore they should persist in all good appetite with an inuincible courage to the end. This was the second part of the *Epithalamie*. In the morning when it was faire broad day, & that by liklyhood all tournes were sufficiently serued, the last actes of the enterlude being ended, & that the bride must within few hours arise and apparrell her selfe, no more as a virgine, but as a wife, and about dinner time must by order come forth *Sicut sponsa de thalamo*, very demurely and stately to be sene and acknowledged of her parents and kinsfolkes whether she were the same woman or a changeling, or dead or aliue, or maimed by any accident nocturnall. The same Musicians came againe with this last part, and greeted them both with a Psalme of new applausions, for that they had either of them so well behaued them selues that night, the husband to rob his spouse of her maidenhead and saue her life, the bride so lustely to satisfie her husbandes loue and scape with so litle daunger of her person, for which good chaunce that they should make a louely truce and abstinence of that warre till next night sealing the placard of that louely league, with twentie manner of sweet kisses, then by good admonitions enformed them to the frugall & thriftie life all the rest of their dayes. The good man getting and bringing home, the wife sauing that which her husband should get, therewith to be the better able to keepe good  
hospitalitie

hospitalitie, according to their estates, and to bring vp their children, (if God sent any) vertuously, and the better by their owne good example. Finally to perseuer all the rest of their life in true and inuiolable wedlocke. This ceremony was omitted when men married widowes or such as had tasted the frutes of loue before, (we call them well experienced young women) in whom there was no feare of daunger to their persons, or of any outcry at all, at the time of those terrible approches. Thus much touching the vsage of *Epithalamie* or bedding ballad of the ancient times, in which if there were any wanton or lasciuious matter more then ordinarie which they called *Ficenina licētia* it was borne withal for that time because of the matter no lesse requiring. *Catullus* hath made of thē one or two very artificiall and ciuil: but none more excellent then of late yeares a young noble man of Germanie as I take it *Iohānes secundus* who in that and in his poeme *De basis*, passeth any of the auncient or moderne Poetes in my iudgment.

## CHAP. XXVII.

THE MANNER OF POESIE BY WHICH THEY VTTERED THEIR BITTER  
TAUNTS, AND PRIUY NIPS, OR WITTY SCOFFES AND  
OTHER MERRY CONCEITS.

**B**VT all the world could not keepe, nor any ciuill ordinance to the contrary so preuaile, but that men would and must needs vtter their splenes in all ordinarie matters also: or else it seemed their bowels would burst, therefore the poet deuised a prety fashioned poeme short and sweete (as we are wont to say) and called it *Epigramma* in which euery mery conceited man might without any long studie or tedious ambage, make his frend sport, and anger his foe, and giue a prettie nip, or shew a sharpe conceit in few verses: for this *Epigramme* is but an inscription or writting made as it were vpon a table, or in a windowe, or vpon the wall or mantell of a chimney in some place of common resort, where it was allowed euery man might come, or be sitting to chat and prate, as now in our tauernes and common tabling houses, where many merry heades meete, and scribe with ynke with chalke, or with a cole such matters as they would euery mā should know, & descant vpō. Afterward the same came to be put in paper and in bookes, and vsed as ordinarie missiues, some of frendship, some

of defiance, or as other messages of mirth : *Martiall* was the cheife of this skil among the Latines, & at these days the best Epigrāmes we finde, & of the sharpest conceit are those that haue bene gathered among the reliques of the two muet *Satyres* in Rome, *Pasquill* and *Marphorir*, which in time of *Sede vacante*, when merry conceited men listed to gibe & iest at the dead Pope, or any of his Cardinales, they fastened them vpon those Images which now lie in the open streets, and were tollerated, but after that terme expired they were inhibited againe. These inscriptions or Epigrammes at their begining had no certaine author that would auouch them, some for feare of blame, if they were ouer saucy or sharpe, others for modestie of the writer as was that *disticke* of *Virgil* which he set vpon the pallace gate of the emperour *Augustus*, which I will recite for the breifnes and quicknes of it, & also for another euente that fell out vpon the matter worthy to be remembred. These were the verses.

*Nocte pluit tota, redeunt spectacula mane  
Diuinum imperium cum Ioue Cæsar habet.*

Which I haue thus Englished,

*It raine all night, early the shewes returne  
God and Cæsar, do raigne and rule by turne.*

As much to say, God sheweth his power by the night raine. Cæsar his magnificence by the pompes of the day.

These two verses were very well liked, and brought to th'Emperours Maiestie, who tooke great pleasure in them, & willed the author should be knowen. A sausie courtier profered him selfe to be the man, and had a good reward giuen him : for the Emperour him self was not only learned, but of much munificence toward all learned men : whereupon *Virgill* seing him self by his ouermuch modestie defrauded of the reward, that an impudent had gotten by abuse of his merit, came the next night, and fastened vpon the same place this halfe metre, foure times iterated. Thus.

*Sic vos non vobis  
Sic vos non vobis  
Sic vos non vobis  
Sic vos non vobis*

And there it remained a great while because no man wist what  
it

it meant, till *Virgill* opened the whole fraude by this devise. He wrote about the same halfe metres this whole verse *Exameter*.

*Hos ego versiculos feci tulit alter honores.*

And then finished the foure half metres, thus.

*Sic vos non vobis Fertis aratra boues*

*Sic vos non vobis Vellera fertis oues*

*Sic vos non vobis Mellificatis apes*

*Sic vos non vobis Indificatis aues.*

And put to his name *Publius Virgilius Maro*. This matter came by and by to Th'emperours eare, who taking great pleasure in the devise called for *Virgill*; and gaue him not onely a present reward, with a good allowance of dyet, a bonche in court as we vse to call it: but also held him for euer after vpon larger triall he had made of his learning and vertue in so great reputation, as he vouchsafed to giue him the name of a frend (*amicus*) which among the Romanes was so great an honour and speciall fauour, as all such persons were allowed to the Emperours table, or to the Senatours who had receiued them (as frendes) and they were the only men that came ordinarily to their boords, & solaced with them in their chambers, and gardins when none other could be admitted.

#### CHAP. XXVIII.

OF THE POEME CALLED EPITAPH VSED FOR MEMORIALL  
OF THE DEAD.

**A**N Epitaph is but a kind of Epigram only applied to the report of the dead persons estate and degree, or of his other good or bad partes, to his commendation or reproch: and is an inscription such as a man may commodiously write or engraue vpon a tombe in few verses, pithie, quicke and sententious for the passer by to peruse, and iudge vpon without any long tariaunce: So as if it exceede the measure of an Epigram, it is then (if the verse be correspondent) rather an Elegie then an Epitaph which errour many of these bastard rimers commit, because they be not learned, nor (as we are wont to say) their catfès masters, for they make long and tedious discourses, and write them in large tables to be hanged vp in Churches and chauncells ouer the tombes of great men and others, which be so exceeding long as one must haue halfe

a dayes leasure to reade one of them, & must be called away before he come halfe to the end, or else be locked into the Church by the Sexten as I my selfe was once serued reading an Epitaph in a certain cathedrall Church of England. They be ignorāt of poesie that call such lōg tales by the name of Epitaphes, they might better call them Elegies, as I said before, and then ought neither to be engrauen nor hanged vp in tables. I haue seene them neuertheles vpon many honorable tombes of these late times erected, which doe rather disgrace then honour either the matter or maker.

## CHAP. XXIX.

A CERTAINE AUNCIENT FORME OF POESIE BY WHICH MEN  
DID VSE TO REPROCH THEIR ENEMIES.

As frendes be a rich and ioyfull possession, so be foes a continuall torment and canker to the minde of man, and yet there is no possible meane to auoide this inconuenience, for the best of vs all, & he that thinketh he liues most blamelesse, liues not without enemies, that enuy him for his good parts, or hate him for his euill. There be wise men, and of them the great learned man *Plutarch* that tooke vpon them to perswade the benefite that men receiue by their enemies, which though it may be true in manner of *Paradoxe*, yet I finde mans frailtie to be naturally such, and alwayes hath beene, that he cannot conceiue it in his owne case, nor shew that patience and moderation in such greifs, as becommeth the man perfite and accomlisht in all vertue: but either in deede or by word, he will seeke reuenge against them that malice him, or practise his harmes, specially such foes as oppose themselues to a mans loues. This made the auncient Poetes to inuent a meane to rid the gall of all such Vindicatiue men: so as they might be a wrecked of their wrong, & neuer bely their enemy with slaunders vntruthes. And this was done by a maner of imprecation, or as we call it by cursing and banning of the parties, and wishing all euill to a light vpon them, and though it neuer the sooner happened, yet was it great easment to the boiling stomacke: They were called *Diræ*, such as *Virgill* made against *Battarus*, and *Ouide* against *Ibis*: we Christians are forbidden to vse such vncharitable fashions, and willed to referre all our reuenges to God alone.

CHAP.

## CHAP. XXX.

## OF SHORT EPIGRAMES CALLED POSIES.

**T**HERE be also other like Epigrammes that were sent vsually for new yeares giftes or to be Printed or put vpon their banquetting dishes of suger plate, or of march paines, & such other dainty meates as by the curtesie & custome euery gest might carry from a common feast home with him to his owne house, & were made for the nonce, they were called *Nenia* or *apophoreta*, and neuer contained aboute one verse, or two at the most, but the shorter the better, we call them Posies, and do paint them now a dayes vpon the backe sides of our fruite trenchers of wood, or vse them as deuises in rings and armes and about such courtly purposes. So haue we remembred and set forth to your Maiestie very briefly, all the commended fourmes of the auncient Poesie, which we in our vulgare makings do imitate and vse vnder these common names: entlude, song, ballade, carroll and ditty: borrowing them also from the French al sauing this word (song) which is our naturall Saxon English word. The rest, such as time and vsurpation by custome haue allowed vs out of the primitiue Greeke & Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe. And we haue purposely omitted all nice or scholasticall curiosities not meete for your Maiesties contemplation in this our vulgare arte, and what we haue written of the auncient formes of Poemes, we haue taken from the best clerks writing in the same arte. The part that next followeth to wit of proportion, because the Greeks nor Latines neuer had it in vse, nor made any obseruation, no more then we doe of their feete, we may truly affirme, to haue bene the first deuisers thereof our selues, as *αυτοδιδακτοι*, and not to haue borrowed it of any other by learning or imitation, and thereby trusting to be holden the more excusable if any thing in this our labours happen either to mislike, or to come short of th'authors purpose, because commonly the first attempt in any arte or engine artificiall is amendable, & in time by often experiences reformed. And so no doubt may this deuise of ours be, by others that shall take the penne in hand after vs.



## CHAP. XXXI.

WHO IN ANY AGE HAUE BENE THE MOST COMMENDED WRITERS IN OUR  
ENGLISH POESIE, AND THE AUTHORS CENSURE GIUEN VPON THEM.

IT appeareth by sundry records of bookes both printed & written, that many of our countrey men haue painfully trauelled in this part: of whose works some appeare to be but bare translatiōs, other some matters of their owne inuention and very commendable, whereof some recitall shall be made in this place, to th'intent chiefly that their names should not be defrauded of such honour as seemeth due to them for hauing by their thankefull studies so much beautified our English tong (as at this day it will be found) our nation is in nothing inferiour to the French or Italian for copie of language, subtiltie of deuce, good method and proportion in any forme of poeme, but that they may compare with the most, and perchance passe a great many of them. And I will not reach about the time of king *Edward* the third, and *Richard* the second for any that wrote in English meeter: because before their times by reason of the late Normane conquest, which had brought into this Realme much alteration both of our langage and lawes, and there withall a certain martiall barbarousnes, whereby the study of all good learning was so much decayd, as long time after no man or very few entended to write in any laudable science: so as beyond that time there is litle or nothing worth commendation to be founde written in this arte. And those of the first age were *Chaucer* and *Gower* both of them as I suppose Knights. After whom followed *John Lydgate* the monke of Bury, & that nameles, who wrote the *Satyre* called *Piers Plowman*, next him followed *Harding* the Chronicler, then in king *Henry* th'eight times *Skelton*, (I wot not for what great worthines) surnamed the Poet *Laureat*. In the latter end of the same kings raigne sprōg vp a new company of courtly makers, of whom Sir *Thomas Wyat* th'elder & *Henry* Earle of Surrey were the two chieftaines, who hauing trauailed into Italie, and there asted the sweete and stately measures and stile of the Italiā Poesie as nouices newly crept out of the schooles of *Dante Arioste* and *Petrarch*, they greatly polished our rude & homely maner of vulgar Poesie, from that it had bene before, and for that cause may iustly be sayd the first reformers of our English meeter

meetre and stile. In the same time or not long after was the Lord *Nicholas Vaux*, a man of much facilitie in vulgar makings. Afterward in king *Edward* the sixths time came to be in reputation for the same facultie *Thomas Sternehold*, who first translated into English certaine Psalmes of Daud, and *John Hoywood* the Epigrammatist who for the myrth and quicknesse of his conceits more then for any good learning was in him came to be well benefited by the king. But the principall man in this profession at the same time was Maister *Edward Ferrys* a man of no lesse mirth & felicitie that way, but of much more skil, & magnificence in his meeter, and therefore wrate for the most part to the stage, in Tragedie and sometimes in Comedie or Enterlude, wherein he gaue the king so much good recreation, as he had thereby many good rewardes. In Queenes *Maries* time florished aboue any other Doctour *Phaer* one that was well learned & excellently well translated into English verse Heroicall certaine bookes of *Virgils Æneidos*. Since him followed Maister *Arthure Golding*, who with no lesse commendation turned into English meetre the *Metamorphosis of Ouide*, and that other Doctour, who made the supplement to those bookes of *Virgils Æneidos*, which Maister *Phaer* left vndone. And in her Maiesties time that now is are sprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruauntes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman *Edward Earle of Oxford*. *Thomas* Lord of Bukhurst, when he was young, *Henry* Lord Paget, *Sir Philip Sydney*, *Sir Walter Rawleigh*, Master *Edward Dyar*, Maister *Fulke Greuell*, *Gascon*, *Britton*, *Turberuille* and a great many other learned Gentlemen, whose names I do not omit for enuie, but to auoyde tediousnesse, and who haue deserued no little commendation. But of them all particularly this is myne opinion, that *Chaucer*, with *Gower*, *Lidgat* and *Harding* for their antiquitie ought to haue the first place, and *Chaucer* as the most renowned of them all, for the much learning appeareth to be in him aboue any of the rest. And though many of his bookes be but bare translations out of the Latin & French, yet are they wel handled, as his bookes of *Troilus*

and *Cresseid*, and the *Romant of the Rose*, whereof he translated but one halfe, the deuce was *John de Mehunes* a French Poet, the *Canterbury tales* were *Chaucers* owne inuention as I suppose, and where he sheweth more the naturall of his pleasant wit, then in any other of his workes, his similitudes comparisons and all other descriptions are such as can not be amended. His meetre Heroicall of *Troilus* and *Cresseid* is very graue and stately, keeping the staffe of seuen, and the verse of ten, his other verses of the *Canterbury tales* be but riding ryme, neuerthelesse very well becoming the matter of that pleasaunt pilgrimage in which euery mans part is playd with much decency. *Gower* sauing for his good and graue moralities, had nothing in him highly to be commended, for his verse was homely and without good measure, his wordes strained much deale out of the French writers, his ryme wrested, and in his inuentions small subtiltie: the applications of his moralities are the best in him, and yet those many times very grossely bestowed, neither doth the substance of his workes sufficiently aunswere the subtiltie of his titles. *Lydgat* a translator onely and no deuiser of that which he wrate, but one that wrate in good verse. *Harding* a Poet Epick or Historicall, handled himselfe well according to the time and maner of his subiect. He that wrote the *Satyr of Piers Ploughman*, seemed to haue bene a malcontent of that time, and therefore bent himselfe wholly to taxe the disorders of that age, and specially the pride of the *Romane Clergy*, of whose fall he seemeth to be a very true Prophet, his verse is but loose meetre, and his termes hard and obscure, so as in them is litle pleasure to be taken. *Skelton* a sharpe Satirist, but with more rayling and scoffery then became a Poet Lawreat, such among the Greekes were called *Pantomimi*, with vs Buffons, altogether applying their wits to Scurrillities & other ridiculous matters. *Henry Earle of Surrey* and *Sir Thomas Wyat*, betweene whom I finde very litle differēce, I repute them (as before) for the two chief lāternes of light to all others that have since employed their pennes vpon English Poesie, their conceits were loftie, their stiles stately, their conueyance cleanly, their termes proper, their meetre sweete and well proportioned, in all imitating very naturally and studiously their Maister *Francis Petrarcha*.

The

The Lord *Vaux* his commendatiō lyeth chiefly in the facillitie of his meetre, and the aptnesse of his descriptions such as he taketh vpon him to make, namely in sundry of his Songs, wherein he sheweth the counterfait actiō very liuely & pleasantly. Of the latter sort I thinke thus. That for Tragedie, the Lord of Buckhurst, & Maister *Edward Ferrys* for such doings as I haue sene of theirs do deserue the hiest price: Th'Earle of Oxford and Maister *Edwardes* of her Maiesties Chappell for Comedy and Enterlude. For Eglogue and pastorall Poesie, Sir *Philip Sydney* and Maister *Challenger*, and that other Gentleman who wrate the late shepheardes Callender. For dittie and amourous *Ode* I finde Sir *Walter Rawleyghs* vayne most loftie, insolent, and passionate. Maister *Edward Dyar*, for Elegie most sweete, solempne and of high conceit. *Gascon* for a good meeter and for a plentifull vayne. *Phaer* and *Golding* for a learned and well corrected verse, specially in translation cleare and very faithfully answering their authours intent. Others haue also written with much facillitie, but more commendably perchance if they had not written so much nor so popularly. But last in recitall and first in degree is the Queene our soueraigne Lady, whose learned, delicate, noble Muse, easily surmounteth all the rest that haue writtē before her time or since, for sence, sweetnesse and subillitie, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroick or Lyricke, wherein it shall please her Maiestie to employ her penne, euen by as much oddes as her owne excellent estate and degree exceedeth all the rest of her most humble vassalls.



THE SECOND BOOKE,  
OF  
PROPORTION POETICAL.

CHAP. I.

OF PROPORTION POETICALL.

It is said by such as professe the Mathematicall sciences, that all things stand by proportion, and that without it nothing could stand to be good or beautiful. The Doctors of our Theologie to the same effect, but in other termes, say : that God made the world by number, measure and weight : some for weight say tune, and peradventure better. For weight is a kind of measure or of much conueniencie with it : and therefore in their descriptions be alwayes coupled together (*statica & metrica*) weight and measures. Hereupon it seemeth the Philosopher gathers a triple proportion, to wit, the Arithmetically, the Geometrically, and the Musically. And by one of these three is euery other proportion guided of the things that haue conueniencie by relation, as the visible by light colour and shadow : the audible by stirres, times and accents : the odorable by smelles of sundry temperaments : the tastible by sauours to the rate : the tangible by his obiectes in this or that regard. Of all which we leaue to speake, returning to our poeticall proportion, which holdeth of the Musical, because as we sayd before Poesie is a skill to speake & write harmonically : and verses or rime be a kind of Musically vtterance, by reason of a certaine congruities in sounds pleasing the eare, though not perchance so exquisitely as the harmonicall concertes of the artificiall Musicke, consisting in strained tunes, as is the vocall Musike, or that of melodious instruments, as Lutes, Harpes, Regals, Records and such like. And this our proportion Poeticall

resteth in five points : Staffe, Measure, Concord, Scituation and figure all which shall be spoken of in their places.

CHAP. II.

OF PROPORTION IN STAFFE.

**STAFFE** in our vulgare Poesie I know not why it should be so called, vnlesse it be for that we vnderstand it for a bearer or supporter of a song or ballad, not vnlike the old weake bodie, that is stayed vp by his staffe, and were not otherwise able to walke or to stand vpriht. The Italian called it *Stanza*, as if we should say a resting place : and if we consider well the forme of this Poeticall staffe, we shall finde it to be a certaine number of verses allowed to go altogether and ioyne without any intermission, and doe or should finish vp all the sentēces of the same with a full period, vnlesse it be in som special cases, & there to stay till another staffe follow of like sort : and the shortest staffe conteineth not vnder foure verses, nor the longest aboue ten, if it passe that number it is rather a whole ditty then properly a staffe. Also for the more part the staues stand rather vpon the euen number of verses then the odde, though there be of both sorts. The first proportion then of a staffe is by *quadrien* or foure verses. The second of five verses, and is sel-dome vsed. The third by *sizeme* or sixe verses, and is not only most vsual, but also very pleasant to th'eare. The fourth is in seuē verses, & is the chiefe of our ancient proportions vsed by any rimer writing any thing of historical or graue poeme, as ye may see in *Chaucer* and *Lidgate* th'one writing the loues of *Troylus* and *Cresseida*, th'other of the fall of Princes : both by them translated not deuised. The first proportion is of eight verses very stately and *Heroicke*, and which I like better then that of seuē, because it receaueth better band. The sixt is of nine verses, rare but very graue. The seuenth proportion is of tenne verses, very stately, but in many mens opinion too long : neuerthelesse of very good grace & much grauitie. Of eleuen and twelue I find none ordinary staues vsed in any vulgar language, neither doth it serue well to continue any historicall report or ballade, or other song : but is a dittie of it self, and no staffe, yet some moderne writers haue vsed it but very sel-dome. Then last of all haue ye a proportion to be vsed in the number

ber of your stauēs, as to a caroll and a ballade, to a song, & a round, or virelay. For to an historicall poeme no certain number is limited, but as the matter fals out : also a *distick* or couple of verses is not to be accompted a staffe, but serues for a continuance as we see in Elegie, Epitaph, Epigramme or such meetres, of plaine concord not harmonically entertangled, as some other songs of more delicate musick be.

A staffe of foure verses containeth in it selfe matter sufficient to make a full periede or complement of sence, though it doe not alwayes so, and therefore may go by diuisions.

A staffe of fīue verses, is not much vsed because he that can not comprehend his periede in foure verses, will rather driue it into six then leaue it in fīue, for that the euen number is more agreable to the eare then the odde is.

A staffe of sixe verses, is very pleasant to the eare, and also serueth for a greater complement then the inferiour stauēs, which maketh him more commonly to be vsed.

A staffe of seuen verses, most vsuall with our auncient makers, also the staffe of eight, nine and ten of larger complement then the rest, are onely vsed by the later makers, & vnlesse they go with very good bande, do not so well as the inferiour stauēs. Therefore if ye make your staffe of eight, by two fowers not entertangled, it is not a huitaine or a staffe of eight, but two quadreins, so is it in ten verses, not being entertangled they be but two stauēs of fīue.

## CHAP. III.

## OF PROPORTION IN MEASURE.

**M**EETER and measure is all one, for what the Greekes call *μετρον*, the Latines call *Mensura*, and is but the quantitie of a verse, either long or short. This quantitie with them consisteth in the number of their feete : & with vs in the number of sillables, which are comprehended in euery verse, not regarding his feete, otherwise then that we allow in scanning our verse, two sillables to make one short portiō (suppose it a foote) in euery verse. And after that sort ye may say, we haue feete in our vulgare rymes, but that is improperly : for a foote by his sence naturall is a mēber of office and function, and serueth to three purposes, that is to say, to go, to



runne, & to stand still : so as he must be sometimes swift, sometimes slow, sometime vnegally marching or peraduētūre stedly. And if our feete Poeticall want these qualities it can not be sayd a foote in sence translatiue as here. And this commeth to passe, by reason of the euidēt motion and stirre, which is perceiued in the sounding of our wordes not alwayes egall : for some aske longer, some shorter time to be vttered in, & so by the Philosophers definition, stirre is the true measure of time. The Greekes & Latines because their wordes hapned to be of many sillables, and very few of one sillable, it fell out right with them to conceiue and also to perceiue, a notable diuersitie of motion and times in the pronuntiation of their wordes, and therefore to euery *bissillable* they allowed two times, & to a *trissillable* three times, & to euery *polisillable* more, according to his quantitie, & their times were some long, some short according as their motions were slow or swift. For the sound of some sillable stayd the eare a great while, and others slid away so quickly, as if they had not bene pronounced, then euery sillable being allowed one time, either short or long, it fell out that euery *tetrasillable* had foure times, euery *trissillable* three, and the *bissillable* two by which obseruation euery word, not vnder that sise, as he ranne or stood in a verse, was called by them a foote of such and so many times, namely the *bissillable* was either of two long times as the *spondeus*, or two short, as the *pirchius*, or of a long & a short as the *trocheus*, or of a short and a long as the *iambus* : the like rule did they set vpon the word *trissillable*, calling him a foote of three times : as the *dactilus* of a long and two short : the *mollossus* of three long, the *tribracchus* of three short, the *amphibracchus* of two long and a short, the *amphimacer* of two short and a long. The word of foure sillables they called a foote of foure times, some or all of them, either long or short : and yet not so content they mounted higher, and because their wordes serued well thereto, they made feete of sixe times : but this proceeded more of curiositie, then otherwise : for whatsoeuer foote passe the *trissillable* is compounded of his inferiour as euery number Arithmetically about three, is cōpounded of the inferiour numbers as twise two make foure, but the three is made of one number, videl. of two and an vnitie. Now because our naturall & primitiue language of the *Saxon English*,

*glis*, beares not any wordes (at least very few) of moe sillables then one (for whatsoever we see excede, commeth to vs by the alterations of our language growen vpon many conquestes and otherwise) there could be no such obseruation of times in the sound of our wordes, & for that cause we could not haue the feete which the Greeks and Latines haue in their meetres: but of this stirre & motion of their deuised feete, nothing can better shew the qualitie thē these runners at common games, who setting forth from the first goale, one giueth the start speedely & perhaps before he come half way to th'other goale, decayeth his pace, as a mā weary & fainting: another is slow at the start, but by amending his pace keepe euē with his fellow or perchance gets before him: another one while gets ground, another while loseth it again, either in the beginning, or middle of his race, and so proceedes vnegally sometimes swift somtimes slow as his breath or forces serue him: another sort there be that plod on, & will neuer change their pace, whether they win or lose the game: in this maner doth the Greeke *dactilus* begin slowly and keepe on swifter till th'end, for his race being deuided into three parts, he spends one, & that is the first slowly, the other twaine swiftly: the *anapestus* his two first parts swiftly, his last slowly: the *Molossus* spends all three parts of his races lowly and egally. *Bacchius* his first part swiftly, & two last parts slowly. The *tribrachus* all his three parts swiftly: the *antibacchius* his two first partes slowly, his last & third swiftly: the *amphimacer*, his first & last part slowly & his middle part swiftly: the *amphibracus* his first and last parts swiftly but his midle part slowly, & so of others by like proportiō. This was a pretie phantasticall obseruation of them, & yet brought their meetres to haue a maruelous good grace, which was in Greeke called *ρhythμος*: whence we haue deriued this word ryme, but improperly & not wel because we haue no such feete or times or stirres in our meeters, by whose *simpatie*, or pleasant cōueniēcie with th'care, we could take any delight: this *rithmus* of theirs, is not therefore our rime, but a certaine musicall numerositie in vtterance, and not a bare number as that of the Arithmetical cōputation is, which therefore is not called *rithmus* but *arithmus*. Take this away from them, I meane the running of their feete, there is nothing of curiositie among them more then with vs nor yet so much.

## CHAP. III.

HOW MANY SORTS OF MEASURES WE VSE IN OUR VULGAR.

To returne from rime to our measure againe, it hath bene sayd that according to the number of the sillables contained in euery verse, the same is sayd a long or short meeter, and his shortest proportion is of foure sillables, and his longest of twelue, they that vse it aboue, passe the bounds of good proportion. And euery meeter may be aswel in the odde as in the euen sillable, but better in the euen, and one verse may begin in the euen, & another follow in the odde, and so keepe a commendable proportion. The verse that containeth but two sillables, which may be in one word, is not vsuall: therefore many do deny him to be a verse, saying that it is but a foot, and that a meeter can haue no lesse then two feete at the least, but I find it otherwise aswell among the best Italian Poets, as also with our vulgar makers, and that two sillables serue wel for a short measure in the first place, and midle, and end of a staffe: and also in diuerse scituations and by sundry distances, and is very passionate and of good grace, as shalbe declared more at large in the Chapter of proportion by scituation.

The next measure is of two feete or of foure sillables, and then one word *tetrasillable* diuided in the middest makes vp the whole meeter, as thus

*Rēuē rēntlie*

Or a trissillable and one monosillable thus. *Soueraine God*, or two bissillables and that is plesant thus, *Restore againe*, or with foure monosillables, and that is best of all thus, *When I doe thinke*, I finde no sauour in a meetre of three sillables nor in effect in any odde, but they may be vsed for varietie sake, and specially being enterlaced with others the meetre of six sillables is very sweete and delicate as thus.

*O God vvhen I behold*

*This bright heauen so hye*

*By thine ovvne hands of old*

*Contriud so cunningly.*

The meter of seuen sillables is not vsual, no more is that of nine and eleuen, yet if they be well composed, that is, their *Cesure* well appointed, and their last accent which makes the concord, they are

are cōmendable inough, as in this ditty where one verse is of eight an other is of seuen, and in the one the accent vpon the last, in the other vpon the last saue on.

*The smoakie sighes, the bitter teares  
That I in vaine haue wasted  
The broken sleepes, the woe and feares  
That long in me haue lasted  
Will be my death, all by thy guilt  
And not by my deseruing  
Since so inconstantly thou wilt  
Not loue but still be sweruing.*

And all the reason why these meeters in all sillable are allowable is, for that the sharpe accent falles vpon the *penultima* or last saue one sillable of the verse, which doth so drowne the last, as he seemeth to passe away in maner vnpronounced, & so make the verse seeme euen: but if the accent fall vpon the last and leaue two flat to finish the verse, it will not seeme so: for the odnes will more notoriously appeare, as for example in the last verse before recited *Not loue but still be sweruing*, say thus *Loue it is a maruelous thing*. Both verses be of egall quantitie, vidz. seauen sillables a peece, and yet the first seemes shorter then the later, who shewes a more odnesse then the former by reason of his sharpe accent which is vpō the last sillable, and makes him more audible then if he had slid away with a flat accent, as the word *sweruing*.

Your ordinarie rimers vse very much their measures in the odde as nine and eleuen, and the sharpe accent vpon the last sillable, which therefore makes him go ill faouoredly and like a minstrels musicke. Thus sayd one in a meeter of eleuen very harshly in mine eare, whether it be for lacke of good rime or of good reason, or of both I wot not.

*Now sucke childe and sleepe childe, thy mothers owne ioy  
Her only sweete comfort, to drowne all annoy  
For beauty surpassing the azured skie  
I loue thee my darling, as ball of mine eye.*

This sort of compotition in the odde I like not, vnlesse it be holpen by the *Cesure* or by the accent as I sayd before.

The meeter of eight is no lesse pleasant then that of sixe, and

the *Cesure* falls iust in the middle, as this of the Earle of Surreyes.

*When raging loue, with extreme payne.*

The meeeter of ten sillables is very stately and Heroicall, and must haue his *Cesure* fall vpon the fourth sillable, and leaue six behinde him thus.

*I serue at ease, and gouerne all with woe.*

This meeeter of twelue sillables the French man calleth a verse *Alexandrine*, and is with our moderne rimers most vsuall: with the auncient makers it was not so. For before Sir *Thomas Wiats* time they were not vsed in our vulgar, they be for graue and stately matters fitter than for any other ditty of pleasure. Some makers write in verses of foureteene sillables, giuing the *Cesure* at the first eight, which proportion is tedious, for the length of the verse kepeth the eare too long from his delight, which is to heare the cadence or the tuneable accent in the ende of the verse. Neuerthelesse that of twelue if his *Cesure* be iust in the middle, and that ye suffer him to runne at full length, and do not as the common rimers do, or their Printer for sparing of paper, cut them of in the middest, wherin they make in two verses but halfe rime. They do very wel as wrote the Earle of Surrey translating the booke of the preacher.

*Salomon Dauids sonne, king of Ierusalem.*

This verse is a very good *Alexandrine*, but perchaunce woulde haue sounded more musically, if the first word had bene a dissillable, or two monosillables and not a trissillable: hauing his sharpe accent vpon the *Antepenultima* as it hath, by which occasion it runnes like a *Dactill*, and carries the two later sillables away so speedily as it seemes but one foote in our vulgar measure, and by that meanes makes the verse seeme but of eleuen sillables, which odnesse is nothing pleasant to the eare. Iudge some body whether it would haue done better (if it might) haue bene sayd thus,

*Robóham Dauids sonne king of Ierusalem.*

Letting the sharpe accent fall vpon *bo*, or thus

*Restóre king Dáuids sonne vntó Ierúsalem.*

For now the sharpe accent falles vpon *bo*, and so doth it vpon the last in *restóre*, which was not in th'other verse. But because we haue seemed to make mention of *Cesure*, and to appoint his place in euery measure, it shall not be amisse to say somewhat more of it,  
and

& also of such pauses as are vsed in vtterance, & what commoditie or delectation they bring either to the speakers or to the hearers.

## CHAP. IIII.

## OF CESURE.

THERE is no greater difference betwixt a ciuill and brutish vtterance then cleare distinction of voices: and the most laudable languages are alwaies most plaine and distinct, and the barbarous most confuse and indistinct: it is therefore requisit that leasure be taken in pronuntiation, such as may make our wordes plaine & most audible and agreable to the eare: also the breath asketh to be now and then releued with some pause or stay more or lesse: besides that the very nature of speach (because it goeth by clauses of seuerall construction & sence) requireth some space betwixt thē with intermissiō of sound, to th'end they may not huddle one vpon another so rudly & so fast that th'eare may not perceiue their difference. For these respectes the auncient reformers of language, inuented, three maner of pauses, one of lesse leasure then another, and such seuerall intermissions of sound to serue (besides easmēt to the breath) for a treble distinction of sentēces or parts of speach, as they happened to be more or lesse perfect in sence. The shortest pause or intermissiō they called *comma* as who would say a peece of a speach cut of. The secōd they called *colon*, not a peece but as it were a member for his larger length, because it occupied twise as much time as the *comma*. The third they called *periodus*, for a cōplement or full pause, and as a resting place and perfection of so much former speach as had bene vttered, and from whence they needed not to passe any further vnles it were to renew more matter to enlarge the tale. This cannot be better represented then by exāple of these cōmō trauailers by the hie ways, where they seeme to allow thēselues three maner of staies or easements: one a horsebacke calling perchaunce for a cup of beere or wine, and hauing dronken it vp rides away and neuer lights: about noone he cometh to his Inne, & there baites him selfe and his horse an houre or more: at night when he can conueniently trauaile no further, he taketh vp his lodging, and rests him selfe till the morrow: from whence he followeth the course of a further voyage, if his businesse

be such. Euen so our Poet when he hath made one verse, hath as it were finished one dayes iourney, & the while easeth him selfe with one baite at the least, which is a *Comma* or *Cesure* in the mid way, if the verse be euen and not odde, otherwise in some other place, and not iust in the middle. If there be no *Cesure* at all, and the verse long, the lesse is the makers skill and hearers delight. Therefore in a verse of twelue sillables the *Cesure* ought to fall right vpon the sixt sillable: in a verse of eleuen vpon the sixt also leauing fiae to follow. In a verse of ten vpon the fourth, leauing sixe to follow. In a verse of nine vpon the fourth, leauing fiae to follow. In a verse of eight iust in the middest, that is, vpon the fourth. In a verse of seauen, either vpon the fourth or none at all, the meeter very ill brooking any pause. In a verse of sixe sillables and vnder is needefull no *Cesure* at all, because the breath asketh no reliefe: yet if ye giue any *Comma*, it is to make distinction of sense more then for any thing else: and such *Cesure* must neuer be made in the middest of any word, if it be well appointed. So may you see that the vse of these pawses or distinctions is not generally with the vulgar Poet as it is with the Prose writer because the Poetes cheife Musicke lying in his rime or concorde to heare the Simphonie, he maketh all the hast he can to be at an end of his verse, and delights not in many staves by the way, and therefore giueth but one *Cesure* to any verse: and thus much for the sounding of a meetre. Neuertheless he may vse in any verse both his *comma*, *colon*, and *interrogatiue* point, as well as in prose. But our aunient rymers, as *Chaucer*, *Lydgate* & others, vsed these *Cesures* either very seldome, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such vnshapely wordes as would allow no conuenient *Cesure*, and therefore did let their rymes runne out at length, and neuer stayd till they came to the end: which maner though it were not to be misliked in some sort of meetre, yet in euery long verse the *Cesure* ought to be kept precisely, if it were but to serue as a law to correct the licentiousnesse of rymers, besides that it pleaseth the eare better, & sheweth more cunning in the maker by following the rule of his restraint. For a rymers that will be tyed to no rules at all, but range as he list, may easily vtter what he will: but such maner of Poesie is called id our vulgar,

vulgar, ryme dogrell, with which rebuke we will in no case our maker should be touched. Therefore before all other things let his ryme and concord be true, cleare and audible with no lesse delight then almost the strayned note of a Musicians mouth, & not darke or wrenched by wrong writing as many doe to patch vp their meetres, and so follow in their arte neither rule, reason, nor ryme. Much more might be sayd for the vse of your three pauses, *comma*, *colon*, & *periode*, for perchance it be not all a matter to vse many *commas*, and few, nor *colons* likewise, or long or short *perioodes*, for it is diuersly vsed, by diuers good writers. But because it apperteineth more to the oratour or writer in prose then in verse, I will say no more in it, then thus, that they be vsed for a commodious and sensible distinction of clauses in prose, since euery verse is as it were a clause of it selfe, and limited with a *Cesure* howsoeuer the sence beare, perfect or imperfect, which difference is obseruable betwixt the prose and the meeter.

## CHAP. V.

## OF PROPORTION IN CONCORD, CALLED SYMPHONIE OR RIME.

BECAUSE we vse the word rime (though by maner of abusio) yet to helpe that fault againe we apply it in our vulgar Poesie another way very commendably & curiously. For wanting the currantnesse of the Greeke and Latine feete, in stead thereof we make in th'ends of our verses a certaine tunable sound: which anon after with another verse reasonably distant we accord together in the last fall or cadence: the eare taking pleasure to heare the like tune reported, and to feele his returne. And for this purpose serue the *monosillables* of our English Saxons excellently well, because they do naturally and indifferently receiue any accent, & in them if they finish the verse, resteth the shrill accent of necessitie, and so doth it not in the last of euery *bissillable*, nor of euery *polisillable* word: but to the purpose, *ryme* is a borrowed word frō the Greeks by the Latines and French, from them by vs Saxon angles, and by abusio as hath bene sayd, and therefore it shall not do amisse to tell what this *rithmos* was with the Greekes, for what is it with vs hath bene already sayd. There is an accōptable number which we call *arithmeticall* (*arithmos*) as one, two, three. There is also a musi-



call or audible number, fashioned by stirring of tunes & their sundry times in the vtterance of our wordes, as when the voice goeth high or low, or sharpe or flat, or swift or slow : & this is called *rithmos* or numerositie, that is to say, a certaine flowing vtterance by slipper words and sillables, such as the tounge easily vtters, and the eare with pleasure receiueth, and which flowing of wordes with much volubilitie smoothly proceeding from the mouth is in some sort *harmonicall* and breedeth to th'eare a great compassion. This point grew by the smooth and delicate running of their feete, which we haue not in our vulgare, though we vse as much as may be the most flowing words & slippery sillables, that we can picke out : yet do not we call that by the name of ryme, as the Greekes did : but do giue the name of ryme onely to our concordes, or tunable consentes in the latter end of our verses, and which concordes the Greekes nor Latines neuer vsed in their Poesie till by the barbarous souldiers out of the campe, it was brought into the Court and thence to the schoole, as hath bene before remembred : and yet the Greekes and Latines both vsed a maner of speach, by clauses of like termination, which they called *ὁμοτελευτον*, and was the nearest that they approached to our ryme : but is not our right concord : so as we in abusing this terme (*ryme*) be neuerthelesse excusable applying it to another point in Poesie no lesse curious then their *rithme* or numerositie which in deede passed the whole verse throughout, whereas our concordes keepe but the latter end of euery verse, or perchance the middle and the end in meetres that be long.

## CHAP. VI.

OF ACCENT, TIME AND STIR PERCEIUED EIDENTLY IN THE DISTINCTION OF MANS VOICE, AND WHICH MAKES THE FLOWING OF A MEETER.

**N**OWE because we haue spoken of accent, time and stirre or motion in wordes, we will set you downe more at large what they be. The auncient Greekes and Latines by reason their speech fell out originally to be fashioned with words of many sillables for the most part, it was of necessity that they could not vtter euery sillable with one like and egall sounde, nor in like space of time, nor with like motion or agility : but that one must be more suddenly and quickly forsaken, or longer pawsed vpon then

then another : or sounded with a higher note & clearer voyce then another, and of necessitie this diuersitie of sound, must fall either vpon the last sillable, or vpon the last saue one, or vpon the third and could not reach higher to make any notable difference, it caused them to giue vnto three different sounds, three seuerall names : to that which was highest lift vp and most eleuate or shrillest in the eare, they gaue the name of the sharpe accent, to the lowest and most base because it seemed to fall downe rather then to rise vp, they gaue the name of the heauy accent, and that other which seemed in part to lift vp and in part to fall downe, they called the circumflex, or compast accent : and if new termes were not odious, we might very properly call him the (windabout) for so is the Greek word. Thē bycause euery thing that by nature fals down is said heauy, & whatsoever naturally mounts vpward is said light, it gaue occasiō to say that there were diuersities in the motion of the voice, as swift & slow, which motiō also presupposes time, bycause time is *mensura motus*, by the Philosopher : so haue you the causes of their primitiue inuention and vse in our arte of Poesie, all this by good obseruatiō we may perceiue in our vulgar wordes if they be of mo sillables thē one, but specially if they be *trissillables*, as for example in these wordes [*altitude*] and [*heauinesse*] the sharpe accent falles vpō [*al*] & [*he*] which be the *antepenultimaes* : the other two fall away speedily as if they were scarce sounded in this *trissillable* [*forsaken*] the sharp accent fals vpō [*sa*] which is the *penultima*, and in the other two is heauie and obscure. Againe in these *bissillables*, *endūre*, *vnśure*, *demūre* : *aspire*, *desire*, *retire*, your sharpe accent falles vpon the last sillable : but in words *monosillable* which be for the more part our naturall Saxon English, the accent is indifferent, and may be vsed for sharp or flat and heauy at our pleasure. I say Saxon English, for our Normane English alloweth vs very many *bissillables*, and also *trissillables* as, *reuerence*, *diligence*, *amorous*, *desirous*, and such like.

## CHAP. VII.

OF YOUR CADENCES BY WHICH YOUR MEETER IS MADE SYMPHONICALL  
WHEN THEY BE SWEETEST AND MOST SOLEMN IN A VERSE.

As the smoothnesse of your words and sillables running vpon fecte of sundrie quantities, make with the Greekes and La-  
L iij

tines the body of their verses numerous or Rithmicall, so in our vulgar Poesie, and of all other nations at this day, your verses answering eche other by couples, or at larger distances in good [*cadence*] is it that maketh your meeter symphonically. This cadence is the fall of a verse in euery last word with a certaine tunable sound which being matched with another of like sound, do make a [*concord*.] And the whole cadence is contained sometime in one sillable, sometime in two, or in three at the most: for aboute the *antepenultima* there reacheth no accent (which is chiefe cause of the cadence) vnlesse it be by vsurpatiō in some English words, to which we giue a sharpe accent vpon the fourth as, *Hónorable, mátrimonie, pátrimonie, miserable*, and such other as would neither make a sweete cadence, nor easily find any word of like quantitie to match them. And the accented sillable with all the rest vnder him make the cadence, and no sillable aboue, as in these wordes, *Agíllitie, fáccíllitie, subiéction, diréction*, and these bissilables, *Ténder, slénder, trústie, lústie*, but alwayes the cadence which falleth vpon the last sillable of a verse is sweetest and most commendable: that vpon the *penultima* more light, and not so pleasant: but falling vpon the *antepenultima* is most vnpleasant of all, because they make your meeter too light and triuiall, and are fitter for the Epigrammatist or Comical Poet then for the Lyrick and Elegiack, which are accompted the sweeter Musickes. But though we haue sayd that (to make good concord) your seuerall verses should haue their cadences like, yet must there be some difference in their orthographie, though not in their sound, as if one cadence be [*constraine*] the next [*restraine*] or one [*aspire*] another [*respire*] this maketh no good concord, because they are all one, but if ye will exchange both these consonants of the accented sillable, or voyde but one of them away, then will your cadences be good and your concord to, as to say, *restraine, refraine, remaine: aspire, desire, retire*: which rule neuertheless is not well obserued by many makers for lacke of good iudgement and a delicate eare. And this may suffice to shew the vse and nature of your cadences, which are in effect all the sweetnesse and cunning in our vulgar Poesie.

*Chap.*

## CHAP. VIII.

HOW THE GOOD MAKER WILL NOT WRENCH HIS WORD TO HELPE HIS  
RIME, EITHER BY FALSIFYING HIS ACCENT, OR BY VNTRUE  
ORTHOGRAPHIE.

Now there can not be in a maker a fowler fault, then to falsifie his accent to serue his cadence, or by vntrue orthographie to wrench his words to helpe his rime, for it is a signe that such a maker it not copious in his owne language, or (as they are wont to say) not halfe his crafts maister: as for example, if one should rime to this word [*Restore*] he may not match him with [*Doore*] or [*Poore*] for neither of both are of like terminant, either by good orthography or in naturall sound, therefore such rime is strained, so is it to this word [*Ram*] to say [*came*] or to [*Beane*] [*Den*] for they sound not nor be written alike, & many other like cadences which were superfluous to recite, and are vsuall with rude rimers who obserue not precisely the rules of [*prosodie*] neuerthelesse in all such cases (if necessitie constrained) it is somewhat more tollerable to help the rime by false orthographie, then to leaue an vnpleasant dissonance to the eare, by keeping trewe orthographie and loosing the rime, as for example it is better to rime [*Dore*] with [*Restore*] then in his truer orthographie, which is [*Doore*] and to this word [*Desire*] to say [*Fier*] then fyre though it be otherwise better written *fire*. For since the cheife grace of our vulgar Poesie consisteth in the Symphonie, as hath bene already sayd, our maker must not be too licentious in his concords, but see that they go euen, iust and melodious in the eare, and right so in the numerositie or currantnesse of the whole body of his verse, and in euery other of his proportions. For a licentious maker is in truth but a bungler and not a Poet. Such men were in effect the most part of all your old rimers and specially *Gower*, who to make vp his rime would for the most part write his terminant sillable with false orthographie, and many times not sticke to put in a plaine French word for an English, & so by your leaue do many of our common rimers at this day: as he that by all likelyhood, hauing no word at hand to rime to this word [*ioy*] he made his other verse ende in [*Roy*] saying very impudently thus,

*O mightie Lord of loue, dame Venus onely ioy*

*Who art the highest God of any heauenly Roy.*

Which word was neuer yet receiued in our lāguage for an English word. Such extreme licentiousnesse is vtterly to be banished from our schoole, and better it might haue bene borne with in old riming writers, bycause they liued in a barbarous age, & were graue morall men but very homely Poets, such also as made most of their workes by translation out of the Latine and French tounge, & few or none of their owne engine as may easely be knowen to them that list to looke vpon the Poemes of both languages.

Finally as ye may ryme with wordes of all sortes, be they of many sillables or few, so neuerthesse is there a choise by which to make your cadence (before remembred) most commendable, for some wordes of exceeding great length, which haue bene fetched from the Latine inkhorne or borrowed of strangers, the vse of them in ryme is nothing pleasant, sauing perchaunce to the common people, who reioyse much to be at playes and enterludes, and besides their naturall ignoraunce, haue at all such times their eares so attentiuē to the matter, and their eyes vpon the shewes of the stage, that they take little heede to the cunning of the rime, and therefore be as well satisfied with that which is grosse, as with any other finer and more delicate.

#### CHAP. IX.

OF CONCORDE IN LONG AND SHORT MEASURES, AND BY NEARE OR FARRE DISTAUNCES, AND WHICH OF THEM IS MOST COMMENDABLE.

**B**VT this ye must obserue withall, that bycause your concordēs containe the chief part of Musicke in your meetre, their distaunces may not be too wide or farre a sunder, lest th'eare should loose the tune, and be defrauded of his delight, and whensoever ye see any maker vse large and extraordinary distaunces, ye must thinke he doth intende to shew himselfe more artificiall then popular, and yet therein is not to be discommended, for respects that shalbe remembred in some other place of this booke.

Note also that rime or concorde is not commendably vsed both in the end and middle of a verse, vnlesse it be in toyes and trifling Poesies, for it sheweth a certaine lightnesse either of the matter or of the makers head, albeit these common rimers vse it much, for

as

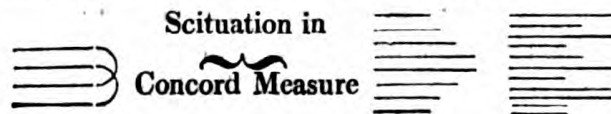
as I sayd before, like as the Symphonie in a verse of great length, is (as it were) lost by looking after him, and yet may the meetre be very graue and stately : so on the other side doth the ouer busie and too speedy returne of one maner of tune, too much annoy & as it were glut the eare, vnlesse it be in small & popular Musickes song by these *Cantabanqui* vpon benches and barreles heads where they haue none other audience then boys or countrey fellows that passe by them in the streete, or else by blind harpers or such like tauerne minstrels that giue a fit of mirth for a groat, & their matters being for the most part stories of old time, as the tale of Sir *Topas*, the reportes of *Beuis of Southampton*, *Guy of Warwicke*, *Adam Bell*, and *Clymme of the Clough* & such other old Romances or historicall rimes, made purposely for recreation of the cōmon people at Christmasse diners & brideales, and in tauernes & ale-houses and such other places of base resort, also they be vsed in Carols and rounds and such light or lasciuious Poemes, which are commonly more commodiously vttered by these buffons or vices in playes then by any other person. Such were the rimes of *Skelton* (vsurping the name of a Poet Laureat) being in deede but a rude rayling rimer & all his doings ridiculous, he vsed both short distaunces and short measures pleasing onely the popular eare: in our courtly maker we banish them vtterly. Now also haue ye in euery song or ditty concorde by compasse & concorde entangled and a mixt of both, what that is and how they be vsed shalbe declared in the chapter of proportion by *scituation*.

## CHAP. X.

## OF PROPORTION BY SITUATION.

THIS proportion consisteth in placing of euery verse in a staffe or ditty by such reasonable distaunces, as may best serue the eare for delight, and also to shew the Poets art and variety of Musick, and the proportion is double. One by marshalling the meetres, and limiting their distaunces hauing regard to the rime or concorde how they go and returne: another by placing euery verse, hauing a regard to his measure and quantitie onely, and not to his concorde as to set one short meetre to three long, or foure short and two long, or a short measure and a long, or of diuers

lengthes with relation one to another, which maner of *Situation*, euen without respect of the rime, doth alter the nature of the Poesie, and make it either lighter or grauer, or more merry, or mournfull, and many wayes passionate to the eare and hart of the hearer, seeming for this point that our maker by his measures and concordes of sundry proportions doth counterfait the harmoni-call tunes of the vocall and instrumentall Musickes. As the *Dorien* because his falls, sallyes and compasse be diuers from those of the *Phrigien*, the *Phrigien* likewise from the *Lydien*, and all three from the *Eolien*, *Miolidien* and *Ionien*, mounting and falling from note to note such as be to them peculiar, and with more or lesse leasure or precipitation. Euen so by diuersitie of placing and scituation of your measures and concordes, a short with a long, and by narrow or wide distances, or thicker or thinner bestowing of them your proportions differ, and breedeth a variable and strange harmonie not onely in the eare, but also in the conceit of them that heare it: whereof this may be an ocular example.



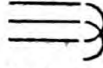
Where ye see the concord or rime in the third distance, and the measure in the fourth, sixth or second distaunces, whereof ye may devise as many other as ye list, so the staffe be able to beare it. And I set you downe an ocular example: because ye may the better conceiue it. Likewise it so falleth out most times your ocular proportion doeth declare the nature of the audible: for if it please the eare well, the same represented by delineation to the view pleaseth the eye well and *è conuerso*: and this is by a naturall *simpathie*, betweene the eare and the eye, and betweene tunes & colours, euen as there is the like betweene the other sences and their obiects of which it apperteineth not here to speake. Now for the distances vsually obserued in our vulgar Poesie, they be in the first second third and fourth verse, or if the verse be very short in the fift and sixt and in some maner of Musickes farre aboue.

And the first distance for the most part goeth all by *distick* or couples of verses agreeing in one cadence, and do passe so speedily  
away

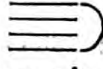
away and so often returne agayne, as their tunes are neuer lost, nor out of the eare, one couple supplying another so nye and so suddenly, and this is the most vulgar proportion of distance or situation, such as vsed *Chaucer* in his *Canterbury tales*, and *Gouuer* in all his workes.



Second distance is, when ye passe ouer one verse, and ioyned the first and the third, and so continue on till an other like distance fall in, and this is also vsuall and common, as



Third distaunce is, when your rime falleth vpon the first and fourth verse ouerleaping two, this maner is not so common but pleasant and allowable inough.



In which case the two verses ye leaue out are ready to receiue their concord by the same distaunce or any other ye like better. The fourth distaunce is by ouerskipping three verses and lighting vpon the fift, this maner is rare and more artificiall then popular, vnlesse it be in some speciall case, as when the meetres be so little and short as they make no shew of any great delay before they returne, ye shall haue example of both.



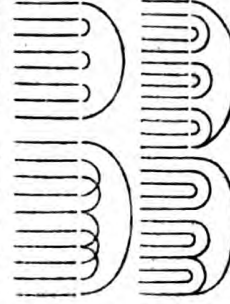
And these ten litle meeters make but one *Exameter* at length.

--, --, --, --, --, --, --, --, --, --,

There be larger distances also, as when the first concord falleth vpō the sixt verse, & is very pleasant if they be ioyned with other distances not so large, as



There be also, of the seuenth, eight, tenth, and twelfth distance, but then they may not go thicke, but two or three such distāces serue to proportiō a whole song, and all betweene must be of other lesse distances, and these wide distaunces serue for coupling of staues, or for to declare high and passionate or graue matter, and also for art: *Petrarch* hath giuen vs examples hereof in his *Canzoni*, and we by lines of sundry lengths & and distances as followeth,



And all that can be obiected against this wide distance is to say that the eare by loosing his concord is not satisfied. So is in deede the rude and popular eare but not the learned, and therefore the



Poet must know to whose eare he maketh his rime, and accomodate himselfe thereto, and not giue such musicke to the rude and barbarous, as he would to the learned and delicate eare.

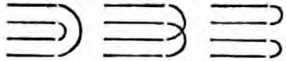
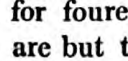
There is another sort of proportion vsed by *Petrarche* called the *Seizino*, not riming as other songs do, but by chusing sixe wordes out of which all the whole dittie is made, euery of those sixe commencing and ending his verse by course, which restraint to make the dittie sensible will try the makers cunning, as thus.

Besides all this there is in *Situation* of the concords two other points, one that it go by plaine and cleere compasse not intangled : another by enterweauing one with another by knots, or as it were by band, which is more or lesse busie and curious, all as the maker will double or redouble his rime or concords, and set his distances farre or nigh, of all which I will giue you ocular examples, as thus.

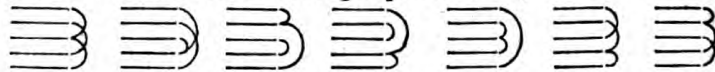
Concord in

Plaine compasse  Entertangle. 

And first in a *Quadreine* there are but two proportions,

 for foure verses in this last sort coupled,  are but two *Disticks*, and not a staffe *quadreine* or of foure.

The staffe of fiew hath seuen proportions as,

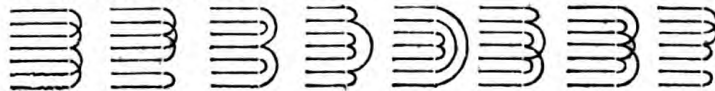


whereof some of them be harsher and vnpleasaunter to the eare then other some be.

The *Sixaine* or staffe of sixe hath ten proportions, wherof some be vsuall, some not vsuall, and not so sweet one as another.



The staffe of seuen verses hath seuen proportions, whereof one onely is the vsuall of our vulgar, and kept by our old Poets *Chaucer* and other in their historicall reports and other ditties : as in the last part of them that follow next.



The

The *huitain* or staffe of eight verses, hath eight proportions such as the former staffe, and because he is longer, he hath one more then the *settaine*.

The staffe of nine verses hath yet moe then the eight, and the staffe of ten more then the ninth and the twelfth, if such were allowable in ditties, more then any of them all, by reason of his largenesse receiuing moe compasses and enterweauings, alwayes considered that the very large distances be more artificiall, then popularly pleasant, and yet do giue great grace and grauitie, and moue passion and affections more vehemently, as it is well to be obserued by *Petrarcha* his *Canzoni*.

Now ye may perceiue by these proportions before described, that there is a band to be giuen euery verse in a staffe, so as none fall out alone or vncoupled, and this band maketh that the staffe is sayd fast and not loose: euen as ye see in buildings of stone or bricke the mason giueth a band, that is a length to two breadths, & vpon necessitie diuers other sorts of bands to hold in the worke fast and maintaine the perpendicularitie of the wall: so in any staffe of seuen or eight or more verses, the coupling of the moe meeters by rime or concord, is the faster band: the fewer the looser band, and therefore in a *huiteine* he that putteth foure verses in one concord and foure in another concord, and in a *dizaine* fives sheweth him selfe more cunning, and also more copious in his owne language. For he that can find two words of concord, can not find foure or fие or sixe, vnlesse he haue his owne language at will. Sometime also ye are driuen of necessitie to close and make band more then ye would, lest otherwise the staffe should fall asunder and seeme two staues: and this is in a staffe of eight and ten verses: whereas without a band in the middle, it would seeme two *quadiens* or two *quintaines*, which is an error that many makers slide away with. Yet *Chaucer* and others in the staffe of seuen and sixe do almost as much a misse, for they shut vp the staffe with a *disticke*, concurring with none other verse that went before, and maketh but a loose rime, and yet bycause of the double cadence in the last two verses serue the eare well inough. And as there is in euery staffe, band, giuen to the verses by concord more or lesse busie: so is there in some cases a band giuen to euery staffe,

and that is by one whole verse running alone throughout the ditty or ballade, either in the middle or end of euery staffe. The Greekes called such vncoupled verse *Epimonie*, the Latines *Versus intercalaris*. Now touching the situation of measures, there are as manie or more proportions of them which I referre to the makers phantasie and choise, contented with two or three ocular examples and no moe.



Which maner of proportion by situatiō of measures giueth more efficacie to the matter oftentimes then the concords them selues, and both proportions concurring together as they needes must, it is of much more beautie and force to the hearers mind.

To finish the learning of this diuision, I will set you downe one example of a dittie written extempore with this devise, shewing not onely much promptnesse of wit in the maker, but also great arte and a notable memorie. Make me saith this writer to one of the companie, so many strokes or lines with your pen as ye would haue your song containe verses : and let euery line beare his seuerall length, euen as ye would haue your verse of measure. Suppose of foure, fiue, sixe or eight or more sillables, and set a figure of euerie number at th'end of the line, whereby ye may knowe his measure. Then where you will haue your rime or concord to fall, marke it with a compast stroke or semicircle passing ouer those lines, be they farre or neare in distance, as ye haue seene before described. And bycause ye shall not thinke the maker hath premeditated beforehand any such fashioned ditty, do ye your selfe make one verse whether it be of perfect or imperfect sense, and giue it him for a theame to make all the rest vpon : if ye shall perceiue the maker do keepe the measures and rime as ye haue appointed him, and besides do make his dittie sensible and ensuant to the first verse in good reason, then may ye say he is his crafts maister. For if he were not of a plentiful discourse, he could not vpon the sudden shape an entire dittie vpon your imperfect theame or proposition in one  
verse

verse. And if he were not copious in his language, he could not haue such store of wordes at commaundement, as should supply your concords. And if he were not of a maruelous good memory he could not obserue the rime and measures after the distances of your limitation, keeping with all grauitie and good sense in the whole dittie.

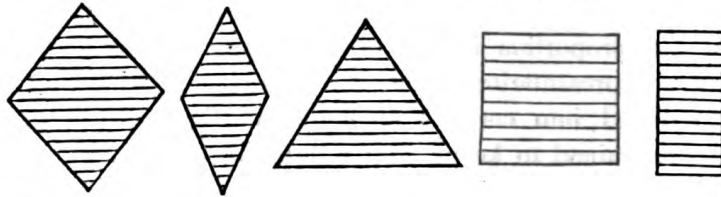
## CHAP. XI.

## OF PROPORTION IN FIGURE.

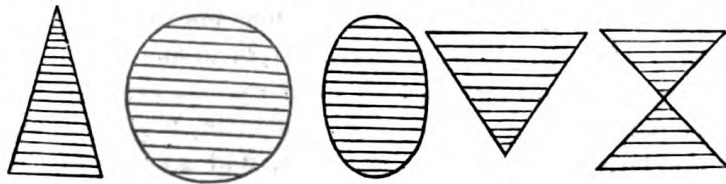
YOUR last proportion is that of figure, so called for that it yelds an ocular representation, your meeters being by good symmetric reduced into certaine Geometricall figures, whereby the maker is restrained to keepe him within his bounds, and sheweth not onely more art, but serueth also much better for briefenesse and subtiltie of deuce. And for the same respect are also fittest for the pretie amourets in Court to entertaine their seruants and the time withall, their delicate wits requiring some commendable exercise to keepe them from idlenesse. I find not of this proportion vsed by any of the Greeke or Latine Poets, or in any vulgar writer, sauing of that one forme which they cal *Anacreens egge*. But being in Italie conuersant with a certaine gentleman, who had long traualled the Orientall parts of the world, and seene the Courts of the great Princes of China and Tartarie. I being very inquisitiue to know of the subtilties of those countreyes, and especially in matter of learning and of their vulgar Poesie, he told me that they are in all their inuentions most wittie, and haue the vse of Poesie or riming, but do not delight so much as we do in long tedious descriptions, and therefore when they will vtter any pretie conceit, they reduce it into metricall feet, and put it in forme of a *Loxange* or square, or such other figure, and so engrauen in gold, silucr or iuorie, and sometimes with letters of ametist, rubie, emeralde or topas curiously cemented and peececd together, they sende them in chaines, bracelets, collars and girdles to their mistresses to weare for a remembrance. Some fewe measures composed in this sort this gentleman gaue me, which I translated word for word and as neere as I could followed both the phrase and the figure, which is somewhat hard to performe, because of the restraint of the figure from which ye may not digresse. At the beginning they wil seeme

nothing pleasant to an English eare, but time and vsage wil make them acceptable inough, as it doth in all other new guises, be it for wearing of apparell or otherwise. The formes of your Geometri- call figures be hereunder represented.

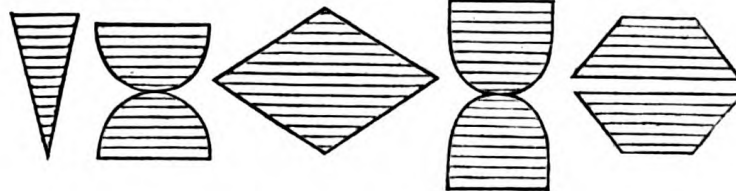
The Lozange spindle, called Romboides      The Fuzie or angle, or Tri-      The Square or      The Pillaster, or Cillinder  
called Rombus      tricquet      quadrangle



The Spire or taper, called piramis      The Rondel or Sphere      The egge or figure ouall      The Tricquet reuerst      The Tricquet displayed



The Taper reuersed      The Rōdel displayed      The Lozange reuersed      The egge displayed      The Lozange rabbated



*Of the Lozange.*

The *Lozange* is a most beautifull figure, & fit for this purpose, being in his kind a quadrangle reuerst, with his point vward like to a quarrell of glasse the Greekes and Latines both call it *Rombus* which may be the cause as I suppose why they also gaue that name to the fish commonly called the *Turbot*, who beareth iustly that figure, it ought not to containe aboute thirteene or fifteene, or one  
and

& twentie meetres, & the longest furnisheth the middle angle, the rest passe vpward and downward, still abating their lengthes by one or two sillables till they come to the point: the Fuzie is of the same nature but that he is sharper and slenderer. I will giue you an example or two of those which my Italian friend bestowed vpon me, which as neare as I could I translated into the same figure obseruing the phrase of the Orientall speach word for word.

A great Emperor in Tartary whō they cal *Can*, for his good fortune in the wars & many notable conquests he had made, was sur-named *Temir Cutzclewe*, this mā loued the Lady *Kermesine*, who presented him returning frō the cōquest of *Corasoon* (a great kingdom adioyning) with this *Lozange* made in letters of rubies & diamants entermingled thus

Sound  
 O Harpe  
 Shril lie out  
 Temir the stout  
 Rider who with sharpe  
 Trenching blade of bright steele  
 Hath made his fiercest foes to feele  
 All such as wrought him shame or harme  
 The strength of his braue right arme,  
 Cleauing hard downe vnto the eyes  
 The raw skulles of his enemies,  
 Much honor hath he wonne  
 By doughtie deedes done  
 In Cora soon  
 And all the  
 Worlde  
 Round.

To which *Can Temir* answered in *Fuzie*, with letters of *Emeralds* and *Ametists* artificially cut and entermingled, thus

Fuzie  
 Sore batailes  
 Manfully fought  
 In blouddy felde  
 With bright blade in hand  
 Hath Temir won & forst to yeld  
 Many a Captaine strong and stoute  
 And many a king his Crowne to vayne,  
 Conquering large countreys and land,  
 Yet ne uer wanne I vi cto rie,  
 I speake it to my greate glo rie,  
 So deare and ioy full vn to me,  
 As when I did first con quere thee  
 O Kerme sine, of all myne foes  
 The most cruell, of all myne woes  
 The smartest, the sweetest  
 My proude Con quest  
 My ri chest pray  
 O once a daye  
 Lend me thy sight  
 Whose only light  
 Keepes me  
 Alive.

*Of the Triangle or Triquet.*

The Triangle is an halfe square, *Lozange* or *Fuzie* parted vpon the crosse angles : and so his base being brode and his top narrow, it receaueth meetres of many sizes one shorter then another : and ye may vse this figure standing or reuersed, as thus.

A certaine great Sultan of Persia called *Ribuska*, entertaynes in loue the Lady *Selamour*, sent her this triquet reuest pitiously be-moning his estate, all set in merquetry with letters of blew Saphire and Topas artificially cut and entermingled.

*Selamour dearer than his owne life,  
To thy distressed wretch cap tiue,  
Ri buska whome late ly erst  
Most cru el ly thou perst  
With thy dead ly dart,  
That paire of starres  
Shi ning a farre  
Turne from me, to me  
That I may & may not see  
The smile, the loure  
That lead and driue  
Me to die to liue  
Twise yea thrise  
In one  
houre.*

To which *Selamour* to make the match egall, and the figure entire, answered in a standing Triquet richly engrauen with letters of like stuffe.

*Power  
Of death  
Nor of life  
Hath Selamour,  
With Gods it is rife  
To geue and bereue breath,  
I may for pitie perchaunce  
Thy lost libertie re store,  
Vpon thine othe with this penaunce,  
That while thou liuest thou neuer loue no more.*

This condition seeming to Sultan *Ribuska* very hard to performe, and cruell to be enioyned him, doeth by another figure in Taper, signifying hope, answer the Lady *Selamour*, which dittie for lack of time I translated not.

*Of the Spire or Taper called Pyramis.*

The Taper is the longest and sharpest triangle that is, & while he mounts vpward he waxeth continually more slender, taking both his figure and name of the fire, whose flame if ye marke it, is alwaies pointed, and naturally by his forme couets to clymbe : the  
Greekes

Greekes call him Pyramis of  $\pi\acute{\upsilon}\rho$ . The Latines in vse of Architecture call him *Obeliscus*, it holdeth the altitude of six ordinary triangles, and in metrififying his base can not well be larger then a meetre of six, therefore in his altitude he wil require diuers rabates to hold so many sizes of meetres as shall serue for his composition, for neare the toppe there wilbe roome litle inough for a meetre of two sillables, and sometimes of one to finish the point. I haue set you downe one or two examples to try how ye can disgest the maner of the deuise.

*Her Maiestie, for many parts in her most noble and vertuous nature to be found, resembled to the spire. Ye must begin beneath according to the nature of the deuise*

*From God the fountaine of all good, are deriued into the world all good things: and vpon her maiestie all the good fortunes any worldly creature can be furnisht with. Reade downward according to the nature of the deuise.*

Skie. 1

---

Azurd 2  
in the  
assurde,

---

And better,  
And richer,  
Much greter,

---

Crown & empir  
After an hier  
For to aspire 4  
Like flame of fire  
In forme of spire

---

To mount on hic,  
Con ti nu al ly  
With trauel & teen  
Most gracious queen  
Ye haue made a vow 5  
Shews vs plainly how  
Not fained but true,  
To euery mans vew,  
Shining cleere in you  
Of so bright an hewe,  
Euen thus vertewe

---

Vanish out of our sight  
Till his fine top be quite  
To Taper in the ayre 6  
Endeuors soft and faire  
By his kindly nature  
Of tall comely stature  
Like as this faire figure

1 God  
On  
Hie

2 From  
Aboue  
Sendsloue,  
Wisedome,  
In stice  
Cou rage,  
Boun tie,  
And doth geue  
Al that liue,  
Life & breath  
Harts ese helth  
Childrē, welth  
Beauty strēgth  
Restfull age,  
And at length  
A mild death,

4 He doeth bestow  
All mens fortunes  
Both high & low  
And the best things  
That earth cā haue  
Or mankind craue,  
Good queens & kings  
Fi nally is the same  
Who gaue you (madā)  
Seyson of this Crowne  
With poure soueraigne

5 Impug nable right,  
Redoubtable might,  
Most prosperous raigne  
Eternall re nowme,  
And that your chiefest is  
Sure hope of heauens blis.



*The Pillar, Pillaster or Cillinder.*

The Pillar is a figure among all the rest of the Geometrical most beautifull, in respect that he is tall and vpright and of one bignesse from the bottom to the toppe. In Architecture he is considered with two accessarie parts, a pedestall or base, and a chapter or head, the body is the shaft. By this figure is signified stay, support, rest, state and magnificence, your dittie then being reduced into the forme of a Pillar, his base will require to beare the breath of a meetre of six or seuen or eight sillables: the shaft of foure: the chapter egall with the base, of this proportion I will giue you one or two examples which may suffice.

*Her Maiestie resembled to the crowned pillar. Ye must read upward.*

*Is blisse with immortalitie.  
Her trymest top of all ye see,  
Garnish the crowne  
Her iust renowne  
Chapter and head,  
Parts that maintain  
And womanhead  
Her mayden raigne  
In te gri tie:  
In ho nour and  
With ve ri tie:  
Her roundnes stand  
Strēgthen the state.  
By their increase  
With out de bate  
Concord and peace  
Of her sup port,  
They be the base  
With stedfastnesse  
Vertue and grace  
Stay and comfort  
Of Albi ons rest,  
The sounde Pillar  
And seene a furre  
Is plainely exprest  
Tall stately and strayt  
By this no ble pour trayt*

*Philo to the Lady Calia, sendeth this Odolet of her prayse in forme of a Pillar, which ye must read downward.*

*Thy Princely port and Maiestie*

*Is my ter rene dei tie,  
Thy wit and sence  
The streame & source  
Of e lo quence  
And deepe discours,  
Thy faire eyes are  
My bright loadstarre,  
Thy speache a darte  
Percing my harte,  
Thy face a las,  
My loo king glasse,  
Thy loue ly lookes  
My prayer bookes,  
Thy pleasant cheare  
My sunshine cleare,  
Thy ru full sight  
My darke midnight,  
Thy will the stent  
Of my con tent,  
Thy glo rye flour  
Of myne ho nour,  
Thy loue doth giue  
The lyfe I lyue,  
Thy lyfe it is  
Mine earthly blisse:  
But grace & fauour in thine eies.  
My bodies soule & souls paradise.*

The

*The Roundell or Spheare.*

The most excellent of all the figures Geometrical is the round for his many perfections. First because he is euen & smooth, without any angle, or interruption, most voluble and apt to turne, and to continue motion, which is the author of life: he conteyneth in him the commodious description of euery other figure, & for his ample capacitie doth resemble the world or vniuers, & for his indefinitenesse hauing no speciall place of beginning nor end, beareth a similitude with God and eternitie. This figure hath three principall partes in his nature and vse much considerable: the circle, the beame, and the center. The circle is his largest compasse or circumference: the center is his middle and indiuisible point: the beame is a line stretching directly from the circle to the center, & contrariwise from the center to the circle. By this description our maker may fashion his meetre in Roundel, either with the circumference, and that is circlewise, or from the circumference, that is, like a beame, or by the circumference, and that is ouerthwart and dyamettrally from one side of the circle to the other.

*A generall resemblance of the Roundell to God, the world and the Queene.*

*All and whole, and euer, and one,  
Single, simple, eche where, alone,  
These be counted as Clerkes can tell,  
True properties, of the Roundell.  
His still turning by consequence  
And change, doe breede both life and sence.  
Time, measure of stirre and rest,  
Is also by his course exprest.  
How swift the circle stirre aboue,  
His center point doeth neuer moue:  
All things that euer were or be,  
Are closde in his concautie.  
And though he be, still turnde and tost,  
No roome there wants nor none is lost.  
The Roundell hath no bonch or angle,  
Which may his course stay or entangle.  
The furthest part of all his spheare,*

*Is equally both farre and neare.  
 So doth none other figure fare  
 Where natures chattels closed are :  
 And beyond this wide compasse,  
 There is no body nor no place,  
 Nor any wit that comprehends,  
 Where it begins, or where it ends :  
 And therefore all men doe agree,  
 That it purports eternitie.  
 God about the heauens so hie  
 Is this Roundell, in world the skie,  
 Vpon earth she, who beares the bell  
 Of maydes and Queenes, is this Roundell :  
 All and whole and euer alone,  
 Single, sans peere, simple, and one.*

A speciall and particular resemblance of her Maiestic  
to the Roundell.

**F***irst her authoritie regall  
 Is the circle compassing all :  
 The dominion great and large  
 Which God hath geuen to her charge :  
 Within which most spacious bound  
 She enuirons her people round,  
 Retaining them by oth and liegeance.  
 Within the pale of true obeysance :  
 Holding imparked as it were,  
 Her people like to heards of deere.  
 Sitting among them in the middes  
 Where she allowes and bannes and bids  
 In what fashion she list and when,  
 The seruices of all her men.  
 Out of her breast as from an eye,  
 Issue the rayes incessantly  
 Of her iustice, bountie and might  
 Spreading abroad their beames so bright,  
 And reflect not, till they attaine*

The

*The fardest part of her domaine,  
 And makes eche subiect clearely see,  
 What he is bounden for to be  
 To God his Prince and common wealth,  
 His neighbour, kinred and to himselfe.  
 The same centre and middle pricke,  
 Whereto our deedes are drest so thicke,  
 From all the parts and outmost side  
 Of her Monarchie large and wide,  
 Also fro whence reflect these rayes,  
 Twentie hundred maner of wayes  
 Where her will is them to conuey  
 Within the circle of her suruey.  
 So is the Queene of Briton ground,  
 Beame, circle, center of all my round.*

*Of the square or quadrangle equilater.*

The square is of all other accompted the figure of most solliditie and stedfastnesse, and for his owne stay and firmitie requireth none other base then himselfe, and therefore as the roundell or Spheare is appropriat to the heauens, the Spire to the element of the fire: the Triangle to the ayre, and the Lozange to the water: so is the square for his inconcussable steadinesse likened to the earth, which perchaunce might be the reason that the Prince of Philosophers in his first booke of the *Ethicks*, termeth a constant minded man, euen egal and direct on all sides, and not easily ouerthrowne by eucry litle aduersitie, *hominem quadratū*, a square man. Into this figure may ye reduce your ditties by vsing no moe verses then your verse is of sillables, which will make him fall out square, if ye go aboute it wil grow into the figure *Trapezion*, which is some portion longer then square. I neede not giue you any example, bycause in good arte all your ditties, Odes & Epigrammes should keepe & not excede the number of twelue verses, and the longest verse to be of twelue sillables & not aboute, but vnder that number as much as ye will.

*The figure Ouall.*

This figure taketh his name of an egge, and also as it is thought

his first origine, and is as it were a bastard or imperfect rounde declining toward a longitude, and yet keeping within one line for his periferie or compasse as the rounde, and it seemeth that he receiueth this forme not as an imperfection by any impediment vn-naturally hindring his rotunditie, but by the wisdom and providence of nature for the commoditie of generation in such of her creatures as bring not forth a liuely body (as do foure footed beasts) but in stead thereof a certaine quantitie of shapelesse matter contained in a vessell, which after it is sequestred from the dames body receiueth life and perfection, as in the egges of birdes, fishes, and serpents: for the matter being of some quantitie, and to issue out at a narrow place, for the easie passage thereof, it must of necessitie beare such shape as might not be sharpe and greuous to passe as an angle, nor so large or obtuse as might not essay some issue out with one part moe then other as the rounde, therefore it must be slenderer in some part, & yet not without a rotunditie & smoothnesse to giue the rest an easie deliuerie. Such is the figure Ouall whom for his antiquitie, dignitie and vse, I place among the rest of the figures to embellish our proportions: of this sort are diuers of *Anacreons* ditties, and those other of the Grecian Liricks, who wrate wanton amorous deuises, to solace their witts with all, and many times they would (to giue it right shape of an egge) deuide a word in the midst, and peece out the next verse with the other halfe, as ye may see by perusing their meetres.

When I wrate of these deuices, I smiled with my selfe, thinking that the readers would do so to, and many of them say, that such trifles as these might well haue bene spared, considering the world is full inough of them, and that it is pitie mens heades should be fedde with such vanities as are to none edification nor instruction, either of morall vertue, or otherwise behooffull for the common wealth, to whose seruice (say they) we are all borne, and not to fill and replenish a whole world full of idle toyes. To which sort of reprehendours, being either all holy and mortified to the world, and therefore esteeming nothing that sauoureth not of Theologie, or altogether graue and worldly, and therefore caring for nothing but matters of pollicie, & discourses of estate, or all giuen to thrift and passing for none art that is not gainefull and lucratiue, as the sciences

sciences of the Law, Phisicke and marchaundise: to these I will giue none other aunswere then referre them to the many trifling poemes of *Homer*, *Ouid*, *Virgill*, *Catullus* and other notable writers of former ages, which were not of any grauitie or seriousnessse, and many of them full of impudicitie and ribaudrie, as are not these of ours, nor for any good in the world should haue bene: and yet those trifles are come from many former siecles vnto our times, vncontrolled or condemned or suppress by any Pope or Patriarch or other seure censor of the ciuill maners of men, but haue bene in all ages permitted as the conuenient solaces and recreations of mans wit. And as I can not denie but these conceits of mine be trifles: no lesse in very deede be all the most serious studies of man, if we shall measure grauitie and lightnesse by the wise mans ballance who after he had considered of all the profoundest artes and studies among men, in th'ende cryed out with this Epyphoneme, *Vanitas vanitatum & omnia vanitas*. Whose authoritie if it were not sufficient to make me beleue so, I could be content with *Democritus* rather to condemne the vanities of our life by derision, then as *Heraclitus* with teares, saying with that merrie Greeke thus,

*Omnia sunt risus, sunt puluis, & omnia nil sunt.*

*Res hominum cunctæ, nam ratione carent.*

Thus Englished,

*All is but a iest, all dust, all not worth two peason:*

*For why in mans matters is neither rime nor reason.*

Now passing from these courtly trifles, let vs talke of our scholastical toyes, that is of the Grammaticall versifying of the Greeks and Latines and see whether it might be reduced into our English arte or no.

## CHAP. XII.

HOW IF ALL MANER OF SODAINE INNOUATIONS WERE NOT VERY SCANDALOUS, SPECIALLY IN THE LAWES OF ANY LANGAGE OR ARTE, THE VSE OF THE GREEKE AND LATINE FEETE MIGHT BE BROUGHT INTO OUR VULGAR POESIE, AND WITH GOOD GRACE INOUGH.

Now neuerthelesse albeit we haue before alledged that our vulgar *Saxon English* standing most vpon wordes *monosyllable*, and little vpon *polysyllables* doth hardly admit the vse of those

fine inuented feete of the Greeks & Latines, and that for the most part wise and graue men doe naturally mislike with all sodaine inuouations specially of lawes (and this the law of our auncient English Poesie) and therefore lately before we imputed it to a nice & scholasticall curiositie in such makers as haue sought to bring into our vulgar Poesie some of the auncient feete, to wit the *Dactile* into verses *exameters*, as he that translated certaine bookes of *Virgils Eneydos* in such measures & not vncommendably : if I should now say otherwise it would make me seeme contradictorie to my selfe, yet for the information of our yong makers, and pleasure of all others who be delighted in noueltie, and to th'intent we may not seeme by ignorance or ouersight to omit any point of subtiltie, materiall or necessarie to our vulgar arte, we will in this present chapter & by our own idle obseruations shew how one may easily and commodiously lead all those feete of the auncients into our vulgar langage. And if mens eares were not perchance to daintie, or their iudgementes ouer partiall, would peradventure nothing at all misbecome our arte, but make in our meetres a more pleasant numerositie then now is. Thus farre therefore we will aduventure and not beyond, to th'intent to shew some singularitie in our arte that euery man hath not heretofore obserued, and (her maiesty good liking alwayes had) whether we make the common readers to laugh or to lowre, all is a matter, since our intent is not so exactlie to prosecute the purpose, nor so earnestly, as to thinke it should by authority of our owne iudgement be generally applauded at to the discredit of our forefathers maner of vulgar Poesie, or to the alteration or peradventure totall destruction of the same, which could not stand with any good discretion or curtesie in vs to attempt, but thus much I say, that by some leasurable trauell it were no hard matter to induce all their auncient feete into vse with vs, and that it should proue very agreeable to the eare and well according with our ordinary times and pronuncia-tion, which no man could then iustly mislike, and that is to allow euery word *polisillable* one long time of necessitie, which should be where his sharpe accent falls in our owne *ydiome* most aptly and naturally, wherein we would not follow the licence of the Greeks and Latines, who made not their sharpe accent any necessary pro-  
lon-

longation of their times, but vsed such sillable sometimes long sometimes short at their pleasure. The other sillables of any word where the sharpe accent fell not, to be accompted of such time and quantitie as his *ortographie* would best beare hauing regard to himselfe, or to his next neighbour, word, bounding him on either side, namely to the smoothnes & hardnesse of the sillable in his vtterance, which is occasioned altogether by his *ortographie* & sciuation as in this word [*dáyly*] the first sillable for his vsuall and sharpe accent sake to be alwayes long, the second for his flat accents sake to be alwayes short, and the rather for his *ortographie*, bycause if he goe before another word commencing with a vowell not letting him to be eclipsed, his vtterance is easie & currant, in this trissillable [*daūngèrōus*] the first to be long, th'other two short for the same causes. In this word [*dāngèrōūsnēsse*] the first & last to be both long, bycause they receiue both of them the sharpe accent, and the two middlemost to be short, in these words [*remedie*] & [*remedilēsse*] the time to follow also the accent, so as if it please better to set the sharpe accent vpō [*re*] then vpon [*dye*] that sillable should be made long and è *conuerso*, but in this word [*remedilēsse*] bycause many like better to accent the sillable [*me*] thē the sillable [*es*] therefore I leaue him for a cōmon sillable to be able to receiue both a long and a short time as occasion shall serue. The like law I set in these wordes [*reuocable*] [*recouerable*] [*irreuocable*] [*irrecouerable*] for sometime it sounds better to say *rēuō cāblē* then *rē uōcāblē*, *rēcōuēr āblē* thē *rēcōuēr āblē* for this one thing ye must alwayes marke that if your time fall either by reason of his sharpe accēt or otherwise vpon the *pēultima*, ye shal finde many other words to rime with him, bycause such *terminatiōs* are not geazon, but if the lōg time fall vpō the *antepenultima* ye shall not finde many wordes to match him in his termination, which is the cause of his concord or rime, but if you would let your long time by his sharpe accent fall aboute the *antepenultima* as to say [*cōuērāblē*] ye shall seldome or perchance neuer find one to make vp rime with him vnlesse it be badly and by abuse, and therefore in all such long *polisillables* ye doe commonly giue two sharpe accents, and thereby reduce him into two feete as in this word [*rēmū nērātīōn*] which makes a couple of good *Dactils*, and



in this word [*contribūtiōn*] which makes a good *spōdeus* & a good *dactill*, and in this word [*recāpitūlātiōn*] it makes two *dactills* and a sillable ouerplus to annexe to the word precedent to helpe peece vp another foote. But for wordes *monosillables* (as be most of ours) because in pronouncing them they do of necessitie retaine a sharpe accent, ye may iustly allow them to be all long if they will so best serue your turne, and if they be tailed one to another, or th'one to a *disillable* or *polyssillable* ye ought to allow them that time that best serues your purpose and pleaseth your care most, and truliest aunsweres the nature of the *ortographie* in which I would as neare as I could obserue and keepe the lawes of the Greeke and Latine versifiers, that is to prolong the sillable which is written with double consonants or by diphthong or with single consonants that run hard and harshly vpon the tounge: and to shorten all sillables that stand vpon vowels, if there were no cause of *elision* and single consonants & such of them as are most flowing and slipper vpon the tounge as *n.r.t.d.l.* and for this purpose to take away all aspirations, and many times the last consonant of a word as the Latine Poetes vsed to do, specially *Lucretius* and *Ennius* as to say [*finibu*] for *finibus*] and so would not I stick to say thus [*delite*] for [*delight*] [*hye*] for [*high*] and such like, & doth nothing at all impugne the rule I gaue before against the wresting of wordes by false *ortographie* to make vp rime, which may not be falsified. But this omission of letters in the middest of a meetre to make him the more slipper, helps the numerositie and hinders not the rime. But generally the shortning or prolonging of the *monosillables* dependes much vpon the nature of their *ortographie* which the Latin Gram-mariens call the rule of position, as for example if I shall say thus.

*Nōt mānie dayēs pāst.* Twentie dayes after,

This makes a good *Dactill* and a good *spondeus*, but if ye turne them backward it would not do so, as.

*Many dayes, not past.*

And the *distick* made all of *monosillables*.

*Būt nōne ōf ūs trūe mēn ānd frēe,*

*Could finde so great good lucke as he.*

Which words serue well to make the verse all *spondiacke* or *iam-bicke*, but not in *dactil*, as other words or the same otherwise placed

ced would do, for it were an illfaured *dactil* to say.

*Būt nōne ðf, ūs āll trēwe.*

Therefore whensoever your words will not make a smooth *dactil*, ye must alter them or their situations, or else turne them to other feete that may better beare their maner of sound and orthographie: or if the word be *polysyllable* to deuide him, and to make him serue by peeces, that he could not do whole and entierly. And no doubt by like consideration did the Greeke & Latine versifiers fashion all their feete at the first to be of sundry times, and the selfe same sillable to be sometime long and sometime short for the eares better satisfaction as hath bene before remēbred. Now also wheras I said before that our old Saxon English for his many *monosyllables* did not naturally admit the vse of the ancient feete in our vulgar measures so aptly as in those languages which stood most vpon *polisyllables*, I sayd it in a sort truly, but now I must recant and confesse that our Normane English which hath growen since *William* the Conquerour doth admit any of the auncient feete, by reason of the many *polysyllables* euen to sixe and seauen in one word, which we at this day vse in our most ordinarie language: and which corruption hath bene occasioned chiefly by the peeish affectation not of the Normans them selues, but of clerks and scholars or secretaries long since, who not content with the vsual Normane or Saxon word, would conuert the very Latine and Greeke word into vulgar French, as to say innumerable for innumbrable, reuocable, irreuocable, irradiation, depopulatiō & such like, which are not naturall Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time despised for inkehorne termes, and now be reputed the best & most delicat of any other. Of which & many other causes of corruption of our speach we haue in another place more amply discoursed, but by this meane we may at this day very well receiue the auncient feete *metricall* of the Greeks and Latines sauing those that be superflous as be all the feete about the *trissyllable*, which the old Grammarians idly inuented and distinguisht by speciall names, whereas in deede the same do stand compounded with the inferior feete, and therefore some of them were called by the names of *didactilus*, *dispondeus* and *disiambus*: all which feete as I say we may

be allowed to vse with good discretion & precise choise of wordes and with the fauorable approbation of readers, and so shall our plat in this one point be larger and much surmount that which *Stanihurst* first tooke in hand by his *exameters dactilicke* and *spondaicke* in the translation of *Virgills Eneidos*, and such as for a great number of them my stomacke can hardly digest for the ill shapen sound of many of his wordes *polisillable* and also his copulation of *monosillables* supplying the quantitie of a *trissillable* to his intent. And right so in promoting this deuise of ours being (I feare me) much more nyce and affected, and therefore more misliked then his, we are to bespeake fauour, first of the delicate eares, then of the rigorous and seure dispositions, lastly to craue pardon of the learned & auncient makers in our vulgar, for if we should seeke in euery point to egall our speach with the Greeke and Latin in their *metricall* obseruations it could not possible be by vs perfourmed, because their sillables came to be timed some of them long, some of them short not by reason of any euident or apparant cause in writing or sounde remaining vpon one more then another, for many times they shortned the sillable of sharpe accent and made long that of the flat, & therefore we must needes say, it was in many of their wordes done by preelection in the first Poetes, not hauing regard altogether to the *ortographie*, and hardnesse or softnesse of a sillable, consonant, vowell or dipthong, but at their pleasure, or as it fell out: so as he that first put in a verse this word [*Peneelope*] which might be *Homer* or some other of his antiquitie, where he made [*pē*] in both places long and [*nē*] and [*lō*] short, he might haue made them otherwise and with as good reason, nothing in the world appearing that might moue them to make such (preelection) more in th'one sillable then in the other for *pe. ne.* and *lo.* being sillables vocals be egally smoth and currant vpon the tounge, and might beare aswel the long as the short time, but it pleased the Poet otherwise: so he that first shortned, *ca.* in this word *cano*, and made long *tro*, in *troia*, and *o*, in *oris*, might haue aswell done the contrary, but because he that first put them into a verse, found as it is to be supposed a more sweetnesse in his owne eare to haue them so tyled, therefore all other Poets who followed, were fayne to doe the like, which made that *Virgill* who came many  
years

yeares after the first reception of wordes in their seuerall times, was driuen of necessitie to accept them in such quantities as they were left him and therefore said.

*ārmă ūŕ rŭmq̄e că nō trō iē quì  
prīmŭs āb ōrīs.*

Neither truely doe I see any other reason in that lawe (though in other rules of shortning and prolonging a sillable there may be reason) but that it stands vpon bare tradition. Such as the *Cabalists* auouch in their mysticall constructions Theologicall and others, saying that they receaued the same from hand to hand from the first parent *Adam*, *Abraham* and others, which I will giue them leaue alone both to say and beleue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malicious and craftie constructions of the *Talmudists*, and others of the Hebrue clerks to bring the world into admiration of their lawes and Religion. Now peradventure with vs Englishmen it be somewhat too late to admit a new inuention of feete and times that our forefathers neuer vsed nor neuer obserued till this day, either in their measures or in their pronuntiation, and perchaunce will seeme in vs a presumptuous part to attempt, considering also it would be hard to find many men to like of one mans choise in the limitation of times and quantities of words, with which not one, but euery eare is to be pleased and made a particular iudge, being most truly sayd, that a multitude or comminaltie is hard to please and easie to offend, and therefore I intend not to proceed any further in this curiositie then to shew some small subtility that any other hath not yet done, and not by imitation but by obseruation, nor to th'intent to haue it put in execution in our vulgar Poesie, but to be pleasantly scanned vpon, as are all nouelties so friuolous and ridiculous as it.

### CHAP. XIII.

A MORE PARTICULAR DECLARATION OF THE METRICALL FEETE OF THE  
ANCIENT POETS GREEKE AND LATINE AND CHIEFLY  
OF THE FEETE OF TWO TIMES.

**T**HEIR Grammarians made a great multitude of feete, I wot not to what huge number, and of so many sizes as their wordes

were of length, namely sixe sizes, whereas in deede, the metricall feete are but twelue in number, wherof foure only be of two times, and eight of three times, the rest compounds of the premised two sorts, euen as the Arithmetical numbers about three are made of two and three. And if ye will know how many of these feete will be commodiously receiued with vs, I say all the whole twelue, for first for the foote *spondeus* of two long times ye haue these English wordes *mōrning*, *midnight*, *mischāunce*, and a number moe whose ortographie may direct your iudgement in this point: for your *Trocheus* of a long and short ye haue these wordes *mānēr*, *brōkēn*, *tākēn*, *bōdiē*, *mēmbēr*, and a great many moe if their last sillables abut not vpon the consonant in the beginning of another word, and in these whether they do abut or no *wittie*, *dūttie*, *sōrrōw*, *mōr-rōw*, & such like, which end in a vowell for your *Iambus* of a short and a long, ye haue these wordes [*rēstōre*] [*rēmōrse*] [*dēsire*] [*ēndūre*] and a thousand besides. For your foote *pirrichius* or of two short sillables ye haue these words [*mānē*] [*mōnēy*] [*pēnē*] [*sīlīē*] and others of that constitution or the like: for your feete of three times and first your *dactill*, ye haue these wordes & a number moe *pātīēnce*, *tēmpērānce*, *vōmānheād*, *iōlītīe*, *daūngērōus*, *dūetīfūll* & others. For your *molossus*, of all three long, ye haue a member of wordes also and specially most of your participles actiue, as *pērsi-sting*, *dēspondīng*, *ēndēntīng*, and such like in ortographie: for your *anapestus* of two short and a long ye haue these words but not many moe, as *mānīfōld*, *mōnīlēsse*, *rēmānēt*, *hōlīnēsse*. For your foote *tribracchus* of all three short, ye haue very few *trissillables*, because the sharpe accent will always make one of them long by pronunciation, which els would be by ortographie short as, [*mērily*] [*mīnion*] & such like. For your foote *bacchius* of a short & two long ye haue these and the like words *trissillables* [*lāmētīng*] [*rēquēstīng*] [*rēnōūncīng*] [*rēpētānce*] [*ēnūring*]. For your foote *antibacchius*, of two long and a short ye haue these wordes [*fōrsākēn*] [*impūgnēd*] and others many: For your *amphimacer* that is a long a short and a long ye haue these wordes and many moe [*éxcéllēt*] [*īmīnēt*] and specially such as be propre names of persons or townes or other things and namely Welsh wordes: for your foote *amphibracchus*, of a short, a long and a short, ye haue these wordes and  
many

many like to these [rɛsistɛd] [dɛlightfʊll] [rɛprisʌll] [inaʊntɛr] [ɛnʌmill] so as for want of English wordes if your eare be not to daintie and your rules to precise, ye neede not be without the *metricall* feete of the ancient Poets such as be most pertinent and not superfluous. This is (ye will perchaunce say) my singular opinion : then ye shall see how well I can maintaine it. First the quantitie of a word comes either by (preelection) without reason or force as hath bene alledged, and as the auncient Greekes and Latines did in many wordes, but not in all, or by (election) with reason as they did in some, and not a few. And a sound is drawn at length either by the infirmitie of the toung, because the word or sillable is of such letters as hangs long in the palate or lippes ere he will come forth, or because he is accented and tuned hier and sharper then another, whereby he somewhat obscureth the other sillables in the same word that be not accented so high, in both these cases we will establish our sillable long, contrariwise the shortning of a sillable is, when his sounde or accent happens to be heauy and flat, that is to fall away speedily, and as it were inaudible, or when he is made of such letters as be by nature slipper & voluble and smoothly passe from the mouth. And the vowell is alwayes more easily deliuered then the consonant : and of consonants, the liquide more then the mute, & a single consonant more then a double, and one more then twayne coupled together : all which points were obserued by the Greekes and Latines, and allowed for *maximes* in versifying. Now if ye will examine these foure *bissillables* [rɛmnʌnt] [rɛmʌine] [rɛndɛr] [rɛnɛt] for an example by which ye may make a generall rule, and ye shall finde, that they aunswere our first resolution. First in [remnant] [rem] bearing the sharpe accent and hauing his consonant abbut vpon another, soundes long. The sillable [nant] being written with two cōsonants must needs be accompted the same, besides that [nant] by his Latin originall is lōg, viz. [remanēns.] Take this word [re-maine] because the last sillable beares the sharpe accent, he is long in the eare, and [re] being the first sillable, passing obscurely away with a flat accent is short, besides that [re] by his Latine originall and also by his ortographie is short. This word [render] bearing the sharpe accēt vpon [ren] makes it long, the sillable [der] falling

away swiftly & being also writtē with a single cōsonant or liquide is short and makes the *trocheus*. This word [*rēnēt*] hauing both sillables sliding and slipper make the foote *Pirrichius*, because if he be truly vttered, he beares in maner no sharper accent vpō the one then the other sillable, but be in effect egall in time and tune, as is also the *Spondeus*. And because they be not written with any hard or harsh consonants, I do allow them both for short sillables, or to be vsed for common, according as their situation and place with other words shall be : and as I haue named to you but onely foure words for an example, so may ye find out by diligent obseruation foure hundred if ye will. But of all your words *bissillables* the most part naturally do make the foot *Iambus*, many the *Trocheus*, fewer the *Spondeus*, fewest of all the *Pirrichius*, because in him the sharpe accent (if ye follow the rules of your accent, as we haue presupposed) doth make a litle oddes : and ye shall find verses made all of *monosillables*, and do very well, but lightly they be *Iambickes*, because for the more part the accent falles sharpe vpon euery second word rather then contrariwise, as this of Sir *Thomas Wiats*,

*I finde nō peāce ānd yēt mīe wārre is dōne,  
I feare and hope, and burne and freese like ise.*

And some verses where the sharpe accent falles vpon the first and third, and so make the verse wholly *Trochaicke*, as thus,

*Worke not, no nor, wish thy friend or foes harme  
Try but, trust not, all that speake thee so faire.*

And some verses made of *monosillables* and *bissillables* enterlaced, as this of th'Earles,

*When raging loue with extreme paine*

And this

*A fairer beast of fresher hue beheld I neuer none.*

And some verses made all of *bissillables* and others all of *trissillables*, and others of *polisillables* egally increasing and of diuers quantities, and sundry situations, as in this of our owne, made to daunt the insolence of a beautifull woman.

*Brittle beauty blossome daily fading  
Morne, noone, and eue in age and eke in eld  
Dangerous disdainfull pleasantly perswading  
Easie to gripe but combrous to weld*

For

*For slender bottome hard and heauy lading  
 Gay for a while, but little while durable  
 Suspicious, incertaine, irreuocable,  
 O since thou art by triall not to trust  
 Wisedome it is, and it is also iust  
 To sound the stemme before the tree be feld  
 That is, since death vvill driue vs all to dust  
 To leaue thy loue ere that vve be compeld.*

In which ye haue your first verse all of *bissillables* and of the foot *trocheus*. The second all of *monosillables*, and all of the foote *Iambus*, the third all of *trissillables*, and all of the foote *dactilus*, your fourth of one *bissillable*, and two *monosillables* interlarded, the fifth of one *monosillable* and two *bissillables* enterlaced, and the rest of other sortes and scituations, some by degrees encreasing, some diminishing: which example I haue set downe to let you perceiue what pleasant numerosity in the measure and disposition of your words in a meetre may be contriued by curious wits & these with other like were the obseruations of the Greeke and Latine versifiers.

## CHAP. XIII.

OF YOUR FEET OF THREE TIMES, AND FIRST OF THE DACTIL.

YOUR feete of three times by prescription of the Latine Gram-  
 mariens are of eight sundry proportions, for some notable dif-  
 ference appearing in euery sillable of three falling in a word of that  
 size: but because about the *antepenultima* there was (among the La-  
 tines) none accent audible in any long word, therefore to devise any  
 foote of longer measure then of three times was to them but super-  
 fluous: because all about the number of three are but compound-  
 ed of their inferiours. Omitting therefore to speake of these lar-  
 ger feete, we say that of all your feete of three times the *Dactill* is  
 most vsuall and fit for our vulgar meeter, & most agreeable to the  
 eare, specially if ye ouerlade not your verse with too many of them  
 but here and there enterlace a *Iambus* or some other foote of two  
 times to giue him grauitie and stay, as in this *quadrein Trimeter*  
 or of three measures.

*Rendër ägaine mie libèrtie  
 änd sèt yoür cäptiue frëe.*

P ij



*Glōriōūs is thē victōriē  
Cōquērdurs ūse with lēnitte.*

Where ye see euery verse is all of a measure, and yet vnegall in number of sillables: for the second verse is but of sixe sillables, where the rest are of eight. But the reason is for that in three of the same verses are two *Dactils* a peece, which abridge two sillables in euery verse: and so maketh the longest euen with the shortest. Ye may note besides by the first verse, how much better some *bissillable* becommeth to peece out an other longer foote then another word doth: for in place of [*render*] if ye had sayd [*restore*] it had marred the *Dactil*, and of necessitie driuen him out at length to be a verse *Iambic* of foure feet, because [*render*] is naturally a *Trocheus* & makes the first two times of a *dactil*. [*Restore*] is naturally a *Iābus*, & in this place could not possibly haue made a pleasant *dactil*.

Now againe if ye will say to me that these two words [*libertie*] and [*conquerours*] be not precise *Dactils* by the Latine rule. So much will I confesse to, but since they go currant inough vpon the tongue, and be so vsually pronounced, they may passe wel inough for *Dactils* in our vulgar meteers, & that is inough for me, seeking but to fashion an art, & not to finish it: which time only & custom haue authoritie to do, specially in all cases of language as the Poet hath wittily remembred in this verse —*si volet vsus,*

*Quem penes arbitrium est & vis & norma loquendi.*

The Earle of Surrey vpon the death of Sir *Thomas Wiat* made among other this verse *Pentameter* and of ten sillables,

*What holy graue (alas) vwhat sepulcher*

But if I had had the making of him, he should haue bene of eleuen sillables and kept his measure of fiue still, and would so haue runne more pleasantly a great deale: for as he is now, though he be euen he seemes odde and defectiue, for not well obseruing the natural accent of euery word, and this would haue bene soone holpen by inserting one *monosyllable* in the middle of the verse, and drawing another sillable in the beginning into a *Dactil*, this word [*holy*] being a good [*Pirrichius*] & very well seruing the turne, thus,

*Whāt hōlle grāue ū lās whāt fīt sēpūlchēr.*

Which verse if ye peruse throughout ye shall finde him after the first *dactil* all *Trochaick* & not *Iambic*, nor of any other foot of two times.

times. But perchance if ye would seeme yet more curious, in place of these foure *Trocheus* ye might induce other feete of three times, as to make the three sillables next following the *dactil*, the foote [*amphimacer*] the last word [*Sepulcher*] the foote [*amphibracus*] leauing the other midle word for a [*Iambus*] thus.

*Whät höllē grāue ä lās whät fīt sēpūlchēr.*

If ye aske me further why I make [*vhat*] first long & after short in one verse, to that I satisfied you before, that it is by reason of his accent sharpe in one place and flat in another, being a commō *monosyllable*, that is, apt to receiue either accent, & so in the first place receiuing aptly the sharpe accent he is made long : afterward receiuing the flat accent more aptly thē the sharpe, because the sillable precedent [*las*] vtterly distaines him, he is made short & not long, & that with very good melodie, but to haue giuen him the sharpe accent & plucked it frō the sillable [*las*] it had bene to any mans eare a great discord : for euermore this word [*alās*] is accēted vpon the last, & that lowdly & notoriously as appeareth by all our exclamations vsed vnder that terme. The same Earle of Surrey & Sir *Thomas Wyat* the first reformers & polishers of our vulgar Poesie much affecting the stile and measures of the Italian *Petrarcha*, vsed the foote *dactil* very often but not many in one verse, as in these,

*Füll mänē that in presence of thy liuelīe hēd,*

*Shed Cæsars teares vpon Pōmpēiūs hēd.*

*Th'ēnēmē to life destroi er of all kinde,*

*If āmō rōus faith in an hart vn fayned,*

*Myne old deēre ēnē my myfroward master.*

*Thē fūrī ous gone in his most ra ging ire.*

And many moe which if ye would not allow for *dactils* the verse would halt vnlesse ye would seeme to helpe it contracting a sillable by vertue of the figure *Syneresis* which I thinke was neuer their meaning, nor in deede would haue bred any pleasure to the eare, but hindred the flowing of the verse. Howsoever ye take it the *dactil* is commendable inough in our vulgar meetres, but most plausible of all when he is sounded vpon the stage, as in these comicall verses shewing how well it becommeth all noble men and great personages to be temperat and modest, yea more then any meaner man, thus.

*Lēt nō nōbilitte rīchēs ōr hērltāge  
Hōndur ōr ēmpīre ōr eārthlīe dōmīnōn  
Brēed īn yōur heād ānīe pēeuīsh ōpīnōn  
That yē māy sāfēr āuōuch ānīe ōutrāge.*

And in this distique taxing the Prelate symoniake standing all vpon perfect *dactils*.

*Nōv mānīe bīe mōnēy pūružy prōmōtōn  
For mony mooues any hart to deuotion.*

But this aduertisement I will giue you withall, that if ye vse too many *dactils* together ye make your musike too light and of no solemne grautie such as the amorous *Elegies* in court naturally require, being alwaies either very dolefull or passionate as the affections of loue enforce, in which busines ye must make your choise of very few words *dactilique*, or them that ye can not refuse, to dissolue and breake them into other feete by such meanes as it shall be taught hereafter: but chiefly in your courtly ditties take heede ye vse not these maner of long *polisillables* and specially that ye finish not your verse with thē as [*retribution*] *restitution*] *remuneration* [*recapitulation*] and such like: for they smatch more the schoole of common players than of any delicate Poet *Lyricke* or *Elegiacke*.

#### CHAP. XV.

OF ALL YOUR OTHER FEETE OF THREE TIMES AND HOVV VVELL THEY VVOULD FASHION A METRE IN OUR VULGAR.

ALL your other feete of three times I find no vse of them in our vulgar meeters nor no sweetenes at all, and yet words enough to serue their proportions. So as though they haue not hitherto bene made artificiall, yet nowe by more curious obseruation they might be. Since all artes grew first by obseruation of natures proceedings and custome. And first your [*Molossus*] being of all three long is euidently discovered by this word [*pērmīting*] The [*Anapestus*] of two short and a long by this word [*fūrīōus*] if the next word beginne with a consonant. The foote [*Bacchius*] of a short and two long by this word [*rēsistānce*] the foote [*Antibacchius*] of two long and a short by this word [*ēxāmplē*] the foote [*Amphimacer*] of a long a short & a long by this word [*cōnquēring*] the foote of [*Amphibrachus*] of a short a long and a short by this word [*rēmēm*·

*mēber*] if a vowel follow. The foote [*Tribrachus*] of three short times is very hard to be made by any of our *trissillables* vnles they be cōpounded of the smoothest sort of consonants or sillables vocals, or of three smooth *monosillables*, or of some peece of a lōg *poly-sillable* & after that sort we may with wresting of words shape the foot [*Tribrachus*] rather by vsurpation thē by rule, which neuertheles is allowed in euery primitiue arte & inuentiō: & so it was by the Greekes and Latines in their first versifying, as if a rule should be set downe that from henceforth these words should be counted al *Tribrachus*. [čněmie] řěmědie] sělíněs] mōnīlěs] pěnīlěs] crűěllie] & such like, or a peece of this long word [řěcōuěrāblě] innūměrāblě *reādīlie*] and others. Of all which manner of apt wordes to make these stranger feet of three times which go not so currant with our eare as the *dactil*, the maker should haue a good iudgement to know them by their manner of orthographie and by their accent which serue most fitly for euery foote, or else he shoulde haue alwaies a little calender of them apart to vse readily when he shall neede them. But because in very truth I thinke them but vaine & superstitious obseruations nothing at all furthering the pleasant melody of our English meeter, I leaue to speake any more of them and rather wish the continuance of our old maner of Poesie, scanning our verse by sillables rather than by feete, and vsing most commonly the word *Iambique* & sometime the *Trochaike* which ye shall discerne by their accents, and now and then a *dactill* keeping precisely our symphony or rime without any other mincing measures, which an idle inuentiue head could easily deuise, as the former examples teach.

## CHAP. XVI.

OF YOUR VERSES PERFECT AND DEFECTIUE, AND THAT WHICH THE GRÆCIANS CALLED THE HALFE FOOTE.

THE Greekes and Latines vsed verses in the odde sillable of two sortes, which they called *Catalecticke* and *Acatalecticke*, that is odde vnder and odde ouer the iust measure of their verse, & we in our vulgar finde many of the like, and specially in the rimes of Sir Thomas Wiat, strained perchaunce out of their originall, made first by *Francis Petrarca*: as these

*Like vnto these, immeasurable mountaines,*

*So is my painefull life the burden of ire :  
For hie be they, and hie is my desire  
And I of teares, and they are full of fountaiues.*

Where in your first second and fourth verse, ye may find a sillable superfluous, and though in the first ye will seeme to helpe it, by drawing these three sillables, [*im mē sū*] into a *dactil*, in the rest it can not be so excused, wherefore we must thinke he did it of purpose, by the odde sillable to giue greater grace to his meetre, and we finde in our old rimes, this odde sillable, sometime placed in the beginning and sometimes in the middle of a verse, and is allowed to go alone & to hāg to any other sillable. But this odde sillable in our meetres is not the halfe foote as the Greekes and Latines vsed him in their verses, and called such measure *pentimimeris* and *epitamimeris*, but rather is that, which they called the *catalectik* or maymed verse. Their *hemimeris* or halfe foote serued not by licence Poeticall or necessitie of words, but to bewtifie and exornate the verse by placing one such halfe foote in the middle *Cesure*, & one other in the end of the verse, as they vsed all their *pentameters elegiack*: and not by coupling them together, but by accompt to make their verse of a iust measure and not defectiue or superflous: our odde sillable is not altogether of that nature, but is in a maner drownd and suppress by the flat accent, and shrinks away as it were inaudible and by that meane the odde verse comes almost to be an euen in euery mans hearing. The halfe foote of the auncients was reserued purposely to an vse, and therefore they gaue such odde sillable, wheresoeuer he fell the sharper accent, and made by him a notorious pause as in this *pentameter*.

*Nīl mī hī rēscrībās āttāmēn īpsē vē nī.*

Which in all make fīue whole feete, or the verse *Pentameter*. We in our vulgar haue not the vse of the like halfe foote.

### CHAP. XIII.

OF THE BREAKING YOUR BISSILLABLES AND POLYSILLABLES AND  
WHEN IT IS TO BE VSED.

**B**UT whether ye suffer your sillable to receiue his quantitie by his accent, or by his ortography, or whether ye keepe your *bissillable* whole or whether ye breake him, all is one to his quantitie, and

and his time will appeare the selfe same still and ought not to be altered by our makers, vnlesse it be whē such sillable is allowed to be common and to receiue any of both times, as in the *dimeter*, made of two sillables entier.

*extrēame dēsire*

The first is a good *spondeus*, the second a good *iambus*, and if the same wordes be broken thus it is not so pleasant.

*In extrēame dē sire*

And yet the first makes a *iambus*, and the second a *trocheus* ech sillable retayning still his former quantities. And alwaies ye must haue regard to the sweetenes of the meetre, so as if your word *polysyllable* would not sound pleasantly whole, ye should for the nonce breake him, which ye may easily doo by inserting here and there one *monosyllable* among your *polysyllables*, or by chaunging your word into another place then where he soundes vnpleasantly, and by breaking, turne a *trocheus* to a *iambus*, or contrariwise: as thus:

*Höllöw vällēis ūndēr hiēst mōūntāines*

*Crāggie cliffes brīng foōrth thē fairēst fōūntāines*

These verses be *trochaick*, and in mine eare not so sweete and harmonick as the *iambicque*, thus:

*The höllöwst vāls lte ūndēr hiēst mōūntāines*

*The crāggist clīfs brīng fōrth thē fairēst fōūntāines.*

All which verses bee now become *iambicque* by breaking the first *bissillables*, and yet alters not their quantities though the feete be altered: and thus,

*Restlesse is the heart in his desires*

*Rauing after that reason doth denie.*

Which being turned thus makes a new harmonie.

*The restlesse heart, renues his old desires*

*Ay rauing after that reason doth it deny.*

And following this obseruation your meetres being builded with *polysyllables* will fall diuersly out, that is some to be *spondaick*, some *iambick*, others *dactilick*, others *trochaick*, and of one mingled with another, as in this verse.

*Hēaute is thē bürdēn of Princēs ire*

The verse is *trochaick*, but being altered thus, is *iambicque*.

*Füll hēaute is thē pāise of Prīncēs ire*

And as Sir *Thomas Wiat* song in a verse wholly *trochaick*, because the wordes do best shape to that foote by their naturall accent, thus,

*Fārewēll lōue ānd āll thye lūwes sōr ēuēr*

And in this ditty of th'Erle of Surries, passing sweete and harmonickall : all be *Iambick*.

*When raging loue with extreme paine  
So cruelly doth straine my hart,  
And that the teares like floods of raine  
Beare witness of my wefull smart.*

Which beyng disposed otherwise or not broken, would proue all *trochaick*, but nothing pleasant.

Now furthermore ye are to note, that al your *monosyllables* may receiue the sharp accent, but not so aptly one as another, as in this verse where they serue well to make him *iambicque*, but not *trochaick*.

*Gōd graūnt this peāce māy lōng ēndūre*

Where the sharpe accent falles more tunably vpon [*graunt*] [*peace*] [*long*] [*dure*] then it would by conuersion, as to accent them thus :

*Gōd graūnt-this peāce-māy lōng-ēndūre,*

And yet if ye will aske me the reason, I can not tell it, but that it shapes so to myne eare, and as I thinke to euery other mans. And in this meeter where ye haue whole words *bissillable* vnbroken, that maintaine (by reason of their accent) sundry feete, yet going one with another be very harmonickall.

Where ye see one to be a *trocheus* another the *iambus*, and so entermingled not by election but by constraint of their seuerall accents, which ought not to be altred, yet comes it to passe that many times ye must of necessitie alter the accent of a sillable, and put him from his naturall place, and then one sillable, of a word *poly-sillable*, or one word *monosillable*, will abide to be made sometimes long, sometimes short, as in this *quadreyne* of ours playd in a mery moode.

*Gēue mē mīne owne ānd wēhēn I dō dēvīre  
Geue others theirs, and nothing that is mine*

*Nōr*

*Nòr giue mè thát, wherto all men aspire  
Then neither gold, nor faire women nor wine.*

Where in your first verse these two words [*giue*] and [*me*] are accented one high th'other low, in the third verse the same words are accented contrary, and the reason of this exchange is manifest, because the maker playes with these two clauses of sundry relations [*giue me*] and [*giue others*] so as the *monosyllable* [*me*] being respectiue to the word [*others*] and inferring a subtiltie or wittie implication, ought not to haue the same accent, as when he hath no such respect, as in this *distik* of ours.

*Prōue mē (Madame) ere ye rēprōue  
Meeke minds should ēxcūse not āccūse.*

In which verse ye see this word [*reprooue,*] the sillable [*prooue*] alters his sharpe accent into a flat, for naturally it is long in all his singles and compoundes [*reprodue*] [*approdue*] [*disprodue*] & so is the sillable [*cuse*] in [*excuse*] [*accuse*] [*recuse*] yet in these verses by reason one of them doth as it were nicke another, and haue a certaine extraordinary sence with all, it behoueth to remoue the sharpe accents from whence they are most naturall, to place them where the nicke may be more expresly discouered, and therefore in this verse where no such implication is, nor no relation it is otherwise, as thus.

*If ye rēprōue my constancie  
I will excūse you curtesly.*

For in this word [*reprodue*] because there is no extraordinary sence to be inferred, he keepeth his sharpe accent vpon the sillable [*produe*] but in the former verses because they seeme to encounter ech other, they do thereby merite an audible and pleasant alteratiō of their accents in those sillables that cause the subtiltie. Of these maner of nicetees ye shal finde in many places of our booke, but specially where we treat of ornament, vnto which we referre you, sauing that we thought good to set down one example more to solace your mindes with mirth after all these scholasticall preceptes, which can not but bring with them (specially to Courtiers) much tediousnesse, and so to end. In our Comedie intituled *Ginecocratia*: the king was supposed to be a person very amorous and effeminate, and therefore most ruled his ordinary affaires by the



advise of women either for the loue he bare to their persons or liking he had to their pleasant ready witts and vtterance. Comes me to the Court one *Polemon* an honest plaine man of the country, but rich : and hauing a suite to the king, met by chaunce with one *Philino*, a louer of wine and a merry companion in Court, and praied him in that he was a stranger that he would vouchsafe to tell him which way he were best to worke to get his suite, and who were most in credit and fauour about the king, that he might seeke to them to furder his attempt. *Philino* perceyuing the plainnesse of the man, and that there would be some good done with him, told *Polemon* that if he would well consider him for his labor he would bring him where he should know the truth of all his demaundes by the sentence of the Oracle. *Polemon* gaue him twentie crownes, *Philino* brings him into a place where behind an arras cloth hee himselfe spake in manner of an Oracle in these meeters, for so did all the Sybils and sothsaiers in old times giue their answers.

*Your best way to worke-and marke my words well,*

*Not money: nor many,*

*Nor any: but any,*

*Not weemen, but weemen beare the bell.*

*Polemon* wist not what to make of this doubtfull speach, & not being lawfull to importune the oracle more then once in one matter, conceyued in his head the pleasanter construction, and stacke to it: and hauing at home a fayre yong damsell of eightene yeares old to his daughter, that could very well behaue her selfe in countenance & also in her language, apparelled her as gay as he could, and brought her to the Court, where *Philino* harkning daily after the euent of this matter, met him, and recommended his daughter to the Lords, who perceiuing her great beauty and other good parts, brought her to the King, to whom she exhibited her fathers supplication, and found so great fauour in his eye, as without any long delay she obtained her sute at his hands. *Polemon* by the diligent solliciting of his daughter, wanne his purpose: *Philino* gat a good reward and vsed the matter so, as howsoeuer the oracle had bene construed, he could not haue receiued blame nor discredit by the successe, for euery waies it would haue proued true, whether *Polemons* daughter had obtayned the sute, or not obtained it.

And

And the subtiltie lay in the accent and Ortographie of these two wordes [*any*] and [*weemen*] for [*any*] being deuided sounds [*a nie* or neere person to the king : and [*weemen*] being diuided soundes *wee men*, and not [*weemen*] and so by this meane *Philino* served all turnes and shifted himselfe from blame, not vnlike the tale of the Rattlemouse who in the warres proclaimed betweene the foure footed beasts, and the birdes, beyng sent for by the Lyon to be at his musters, excused himselfe for that he was a foule and flew with winges : and beyng sent for by the Eagle to serue him, sayd that he was a foure footed beast, and by that craftie cauill escaped the danger of the warres, and shunned the seruice of both Princes. And euer since sate at home by the fires side, eating vp the poore husbandmans baken, halfe lost for lacke of a good huswifes looking too.

*F I N I S.*

q iij

THE THIRD BOOKE,  
OF  
ORNAMENT.

CHAP. I.

OF ORNAMENT POETICALL.

As no doubt the good proportion of any thing doth greatly adorne and commend it and right so our late remembred proportions doe to our vulgar Poesie: so is there yet requisite to the perfection of this arte, another maner of exornation, which resteth in the fashioning of our makers language and stile, to such purpose as it may delight and allure as well the mynde as the eare of the hearers with a certaine noueltie and strange maner of conueyance, disguising it no litle from the ordinary and accustomed: neuertheless making it nothing the more vnseemely or misbecomming, but rather decenter and more agreable to any ciuill eare and vnderstanding. And as we see in these great Madames of honour, be they for personage or otherwise neuer so comely and bewtiful, yet if they want their courtly habillements or at leastwise such other apparell as custome and ciuilitie haue ordained to couer their naked bodies, would be halfe ashamed or greatly out of countenance to be seen in that sort, and perchance do then thinke themselues more amiable in euery mans eye, when they be in their richest attire, suppose of silkes or tysewes & costly embroderies, then when they go in cloth or in any other plaine and simple apparell. Euen so cannot our vulgar Poesie shew it selfe either gallant or gorgious, if any lymme be left naked and bare and not clad in his kindly clothes and coulours, such as may conuey them somewhat out of sight, that is from the common course of ordinary speach

speech and capacitie of the vulgar iudgement, and yet being artificially handled must needes yeld it much more bewtie and commendation. This ornament we speake of is giuen to it by figures and figuratiue speeches, which be the flowers as it were and coulours that a Poet setteth vpon his language by arte, as the embroiderer doth his stone and perle, or passemments of gold vpon the stuffe of a Princely garment, or as th'excellent painter bestoweth the rich Orient coulours vpon his table of pourtraite: so neuertheless as if the same coulours in our arte of Poesie (as well as in those other mechanicall artes) be not well tempered, or not well layd, or be vsed in excesse, or neuer so litle disordered or misplaced: they not onely giue it no maner of grace at all, but rather do disfigure the stuffe and spill the whole workmanship taking away all bewtie and good liking from it, no lesse then if the crimson tainte, which should be laid vpon a Ladies lips, or right in the center of her cheekes should by some ouersight or mishap be applied to her forehead or chinne, it would make (ye would say) but a very ridiculous bewtie, wherfore the chief prayse and cunning of our Poet is in the discreet vsing of his figures, as the skilfull painters is in the good conueyance of his coulours and shadowing traits of his pensill, with a delectable varietie, by all measure and iust proportion, and in places most aptly to be bestowed.

## CHAP. II.

HOW OUR WRITING AND SPEACHES PUBLIKE OUGHT TO BE FIGURATIVE,  
AND IF THEY BE NOT DOE GREATLY DISGRACE THE CAUSE AND  
PURPOSE OF THE SPEAKER AND WRITER.

**B**VT as it hath bene always reputed a great fault to vse figuratiue speeches foolishly and indiscretly, so is it esteemed no lesse an imperfection in mans vtterance, to haue none vse of figure at all, specially in our writing and speeches publike, making them but as our ordinary talke, then which nothing can be more vnsauourie and farre from all ciuilitie. I remember in the first yeare of Queenes Maries raigne a Knight of Yorkshire was chosen speaker of the Parliament, a good gentleman and wise, in the affaires of his shire, and not vnlearned in the lawes of the Realme, but as well for some lack of his teeth, as for want of language no-

thing well spoken, which at that time and businesse was most behooffull for him to haue bene : this man after he had made his Oration to the Queene ; which ye know is of course to be done at the first assembly of both houses ; a bencher of the Temple both well learned and very eloquent, returning from the Parliament house asked another gentleman his frend how he liked M. Speakers Oration : mary quoth th'other, me thinks I heard not a better alehouse tale told this seuen yeares. This happened because the good old Knight made no difference betweene an Oration or publike speach to be deliuered to th'eare of a Princes Maiestie and state of a Realme, then he would haue done of an ordinary tale to be told at his table in the countrey, wherein all men know the oddes is very great. And though graue and wise counsellours in their consultations doe not vse much superfluous eloquence, and also in their iudiciall hearings do much mislike all scholasticall rhetoricks : yet in such a case as it may be (and as this Parliament was) if the Lord Chancelour of England or Archbishop of Canterbury himselfe were to speake, he ought to doe it cunningly and eloquently, which can not be without the vse of figures : and neuerthelesse none impeachment or blemish to the grauitie of their persons or of the cause : wherein I report me to thē that knew Sir *Nicholas Bacon* Lord keeper of the great Seale, or the now Lord Treasurer of England, and haue bene conuersant with their speeches made in the Parliament house & Starre chamber. From whose lippes I haue seene to proceede more graue and naturall eloquence, then from all the Oratours of Oxford or Cambridge, but all is as it is handled, and maketh no matter whether the same eloquence be naturall to them or artificiall (though I thinke rather naturall) yet were they knowen to be learned and not vnskilfull of th'arte, when they were yonger men : and as learning and arte teacheth a schollar to speake, so doth it also teach a counsellour, and aswell an old man as a yong, and a man in authoritie, aswell as a priuate person, and a pleader aswell as a preacher, euery man after his sort and calling as best becommeth : and that speach which becommeth one, doth not become another, for manners of speeches, some serue to work in excesse, some in mediocritie, some to graue purposes, some to light, some to be short and  
brief,

brief, some to be long, some to stirre vp affections, some to pacifie and appease them, and these common despisers of good vtterance, which resteth altogether in figuratiue speaches, being well vsed whether it come by nature or by arte or by exercise, they be but certaine grosse ignorance of whom it is truly spoken *scientia non habet inimicum nisi ignorantem*. I haue come to the Lord Keeper Sir *Nicholas Bacon*, & found him sitting in his gallery alone with the works of *Quintilian* before him, in deede he was a most eloquent man, and of rare learning and wisdom, as euer I knew England to breed, and one that ioyed as much in learned men and men of good witts. A Knight of the Queenes priuie chamber, once intreated a noble woman of the Court, being in great fauour about her Maiestie (to th'intent to remoue her from a certaine displeasure, which by sinister opinion she had conceiued against a gentleman his friend) that it would please her to heare him speake in his own cause, & not to cōdēne him vpon his aduersaries report: God forbid said she, he is to wise for me to talke with, let him goe and satisfie such a man naming him: why quoth the Knight againe, had your Ladyship rather heare a man talke like a foole or like a wise man? This was because the Lady was a litle peruerse, and not disposed to reforme her selfe by hearing reason, which none o-ther can so well beate into the ignorant head, as the well spoken and eloquent man. And because I am so farre waded into this discourse of eloquence and figuratiue speaches, I will tell you what hapned on a time my selfe being present when certaine Doctours of the ciuil law were heard in a litigious cause betwixt a man and his wife: before a great Magistrat who (as they can tell that knew him) was a man very well learned and graue, but somewhat sowre, and of no plausible vtterance: the gentlemans chaunce, was to say: my Lord the simple woman is not so much to blame as her lewde abbettours, who by violent perswasions haue lead her into this wilfulness. Quoth the iudge, what neede such eloquent termes in this place, the gentleman replied, doth your Lordship mislike the terme, [*violent*] & me thinkes I speake it to great purpose: for I am sure she would neuer haue done it, but by force of perswasion: & if perswasions were not very violent, to the minde of man it could not haue wrought so strāge an effect as we read that it did once in *Æ-*

gypt, & would haue told the whole tale at large, if the Magistrate had not passed it ouer very pleasantly. Now to tell you the whole matter as the gentlemā intēded, thus it was. There came into *Ægypt* a notable Oratour, whose name was *Hegesias* who inueyed so much against the incōmodities of this transitory life, & so highly commended death the dispatcher of all euils; as a great number of his hearers destroyed themselues, some with weapō, some with poyson, others by drowning and hanging themselues to be rid out of this vale of misery, in so much as it was feared least many moe of the people would haue miscaried by occasion of his perswasions, if king *Ptolome* had not made a publicke proclamation, that the Oratour should auoyde the countrey, and no more be allowed to speake in any matter. Whether now perswasions, may not be said violent and forcible to simple myndes in speciall, I referre it to all mens iudgements that heare the story. At least waies, I finde this opinion, confirmed by a pretie deuise or embleme that *Lucianus* alleageth he saw in the pourtrait of *Hercules* within the Citie of Marseills in Prouence: where they had figured a lustie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who stood a farre of and seemed to be drawen to him by the forcc of that chayne fastned to his tong, as who would say, by force of his perswasions. And to shew more plainly that eloquence is of great force (and not as many men thinke amisse) the propertie and gift of yong men onely, but rather of old men, and a thing which better becommeth hory haire then beardless boyes, they seeme to ground it vpon this reason: age (say they and most truly) brings experience, experience bringeth wisdom, long life yeldes long vse and much exercise of speach, exercise and custome with wisdom, make an assured and volluble vtterance: so is it that old men more then any other sort speake most grauely, wisely, assuredly, and plausibly, which partes are all that can be required in perfite eloquence, and so in all deliberations of importance where counsellours are allowed freely to opyne & shew their cōceits, good perswasion is no lesse requisite then speach it selfe: for in great purposes to speake and not to be able or likely to perswade, is a vayne thing: now let vs returne backe to say more of this Poeticall ornament.

CHAP.

## CHAP. III.

HOW ORNAMENT POETICALL IS OF TWO SORTES ACCORDING TO THE  
DOUBLE VERTUE AND EFFICACIE OF FIGURES.

THIS ornament then is of two sortes, one to satisfie & delight th'eare onely by a goodly outward shew set vpon the matter with wordes, and speaches smothly and tunably running: another by certaine intendments or sence of such wordes & speaches inwardly working a stirre to the mynde: that first qualitie the Greeks called *Enargia*, of this word *argos*, because it geueth a glorious lustre and light. This latter they called *Energia* of *ergon*, because it wrought with a strong and vertuous operation; and figure breedeth them both, some seruing to giue glosse onely to a language, some to geue it efficacie by sence, and so by that meanes some of them serue th'eare onely, some serue the conceit onely and not th'eare: there be of them also that serue both turnes as commō seruitours appointed for th'one and th'other purpose, which shalbe hereafter spoken of in place: but because we haue alleaged before that ornament is but the good or rather bewtifull habite of language and stile, and figuratiue speaches the instrument wherewith we burnish our language fashioning it to this or that measure and proportion, whence finally resulteth a long and continuall phrase or maner of writing or speach, which we call by the name of *stile*: we wil first speake of language, then of stile, lastly of figure, and declare their vertue and differences, and also their vse and best application, & what portion in exornation euery of them bringeth to the bewtifying of this Arte.

## CHAP. IIII.

OF LANGUAGE.

SPEACH is not naturall to man sauing for his onely habilitie to speake, and that he is by kinde apt to vtter all his conceits with sounds and voyces diuersified many maner of wayes, by meanes of the many & fit instruments he hath by nature to that purpose, as a broad and voluble tong, thinne and mouable lippes, teeth euē and not shagged, thick ranged, a round vaulted pallate, and a long throte, besides an excellent capacitie of wit that maketh him more disciplinable and imitatiue then any other creature: then as to the



forme and action of his speach, it commeth to him by arte & teaching, and by vse or exercise. But after a speach is fully fashioned to the common vnderstanding, & accepted by consent of a whole countrey & natiō, it is called a language, & receaueth none allowed alteration, but by extraordinary occasions by little & little, as it were insensibly bringing in of many corruptiōs that creepe along with the time: of all which matters, we haue more largely spoken in our bookes of the originals and pedigree of the English tong. Then when I say language, I meane the speach wherein the Poet or maker writeth be it Greek or Latine, or as our case is the vulgar English, & when it is peculiar vnto a countrey it is called the mother speach of that people: the Greekes terme it *Idioma*: so is ours at this day the Norman English. Before the Conquest of the Normans it was the Anglesaxon, and before that the British, which as some will, is at this day, the Walsh, or as others affirme the Cornish: I for my part thinke neither of both, as they be now spoken and pronounced. This part in our maker or Poet must be heedly looked vnto, that it be naturall, pure, and the most vsuall of all his countrey: and for the same purpose rather that which is spoken in the kings Court, or in the good townes and Cities within the land, then in the marches and frontiers, or in port townes, where straungers haunt for traffike sake, or yet in Vniuersities where Schollers vse much peeuish affectation of words out of the primatiue languages, or finally, in any vplandish village or corner of a Realme, where is no resort but of poore rusticall or vnciuill people: neither shall he follow the speach of a craftes man or carter, or other of the inferiour sort, though he be inhabitant or bred in the best towne and Citie in this Realme, for such persons doe abuse good speeches by strange accents or ill shapen soundes, and false ortographie. But he shall follow generally the better brought vp sort, such as the Greekes call [*charientes*] men ciuill and graciously behauoured and bred. Our maker therefore at these dayes shall not follow *Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vse with vs: neither shall he take the termes of Northern-men, such as they vse in dayly talke, whether they be noble men or gentlemen, or of their best clarkes all is a matter: nor in effect any speach vsed beyond the  
riuer

riuer of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet it is not so Courtly nor so currant as our Southerne English is, no more is the far Westerne mā speech: ye shall therefore take the vsuall speach of the Court, and that of London and the shires lying about London within lx. myles, and not much aboue. I say not this but that in euery shyre of England there be gentlemen and others that speake but specially write as good Southerne as we of Middlesex or Surrey do, but not the common people of euery shire, to whom the gentlemen, and also their learned clarkes do for the most part condescend, but herein we are already ruled by th'English Dictionaries and other bookes written by learned men, and therefore it needeth none other direction in that behalfe. Albeit peradventure some small admonition be not impertinent, for we finde in our English writers many wordes and speaches amendable, & ye shall see in some many inkhorne termes so ill affected brought in by men of learning as preachers and schoolemasters: and many straunge termes of other languages by Secretaries and Marchaunts and trauailours, and many darke wordes and not vsuall nor well sounding, though they be dayly spoken in Court. Wherefore great heed must be taken by our maker in this point that his choise be good. And peradventure the writer hereof be in that behalfe no lesse faultie then any other, vsing many straunge and vnaccustomed wordes and borrowed from other languages: and in that respect him selfe no meete Magistrate to reforme the same errors in any other person, but since he is not vnwilling to acknowledge his owne fault, and can the better tell how to amend it, he may seeme a more excusable correctour of other mens: he intendeth therefore for an indifferent way and vniuersall benefite to taxe him selfe first and before any others.

These be words vsed by th'author in this present treatise, *sciētificke*, but with some reason, for it aūswereth the word *mechanicall*, which no other word could haue done so properly, for when hee spake of all artificers which rest either in science or in handy craft, it followed necessarilie that *scientifique* should be coupled with *mechanicall*: or els neither of both to haue bene allowed, but in their places: a man of science liberall, and a handicrafts man, which

had not bene so cleanly a speech as the other *Maior-domo* : in truth this word is borrowed of the *Spaniard* and *Italian*, and therefore new and not vsuall, but to them that are acquainted with the affaires of Court : and so for his iolly magnificence (as this case is) may be accepted among Courtiers, for whom this is specially written. A man might haue said in steade of *Maior-domo*, the French word (*maistre d'hostell*) but ilfaucuredly, or the right English word (*Lord Steward*.) But me thinks for my owne opinion this word *Maior-domo* though he be borrowed, is more acceptable thā any of the rest, other men may iudge otherwise. *Politien*, this word also is receiued from the Frenchmen, but at this day vsuall in Court and with all good Secretaries : and cannot finde an English word to match him, for to haue said a man politique, had not bene so wel : bicause in trueth that had bene no more than to haue said a ciuil person. *Politien* is rather a surueyour of ciuilitie than ciuil, & a publique minister or Counseller in the state. Ye haue also this worde *Conduict*, a French word, but well allowed of vs, and long since vsuall; it soundes somewhat more than this word (leading) for it is applied onely to the leading of a Captaine, and not as a little boy should leade a blinde man, therefore more proper to the case when he saide, *conduict* of whole armies : ye finde also this word *Idiome*, taken from the Greekes, yet seruing aptly, when a man wanteth to expresse so much vnles it be in two words, which surplussage to auoide, we are allowed to draw in other words single, and asmuch significatiue : this word *significatiue* is borrowed of the Latine and French, but to vs brought in first by some Noble-mans Secretarie, as I thinke, yet doth so well serue the turne, as it could not now be spared : and many more like vsurped Latine and French words : as, *Methode*, *methodicall*, *placation*, *function*, *asubtilling*, *refining*, *compendious*, *prolix*, *figuratiue*, *inueigle*. A terme borrowed of our common Lawyers. *impression*, also a new terme, but well expressing the matter, and more than our English word. These words, *Numerous*, *numerositee*, *metricall*, *harmonicall*, but they cannot be refused, specially in this place for description of the arte. Also ye finde these words, *penetrate*, *penetrable*, *indignitie*, which I cannot see how we may spare them, whatsoever fault wee finde with Ink-horne termes : for our speach wanteth wordes to  
such

such sence so well to be vsed : yet in steade of *indignitie*, yee haue vnworthinesse : and for *penetrate*, we may say *peerce*, and that a French terme also, or *broche*, or enter into with violence, but not so well sounding as *penetrate*. Item, *sauage*, for wilde : *obscure*, for darke. Item these words, *declination*, *delineation*, *dimention*, are scholasticall termes in deede, and yet very proper. But peradventure (& I could bring a reason for it) many other like words borrowed out of the Latin and French, were not so well to be allowed by vs, as these words, *audacious*, for bold : *facunditie*, for eloquence : *egregious*, for great or notable : *implete*, for replenished : *attemplat*, for attempt : *compatible*, for agreeable in nature, and many more. But herein the noble Poet *Horace* hath said inough to satisfie vs all in these few verses.

*Multa renascentur quæ iam cecidere cadentq̃  
Quæ nunc sunt in honore vocabula si volet vsus  
Quem penes arbitrium est & vis & norma loquendi.*

Which I haue thus englished, but nothing with so good grace, nor so briefly as the Poet wrote.

*Many a word yfalne shall eft arise  
And such as now bene held in hiest prise  
Will fall as fast, when vse and custome will  
Onely vmpiers of speach, for force and skill.*

## CHAP. V.

### OF STILE.

**STILE** is a constant & continuall phrase or tenour of speaking and writing, extending to the whole tale or processe of the poeme or historie, and not properly to any peece or member of a tale : but is of words speeches and sentences together, a certaine contriued forme and qualitie, many times naturall to the writer, many times his peculier by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peradventure cannot easily alter into any other. So we say that *Ciceroes* stile, and *Salusts* were not one, nor *Cesars* and *Liuius*, nor *Homers* and *Hesiodus*, nor *Herodotus* and *Theucidides*, nor *Euripides* & *Aristophones*, nor *Erasmus* and *Budeus* stiles. And because this continuall course and manner of writing or speech sheweth the

matter and disposition of the writers minde, more than one or few words or sentences can shew, therefore there be that haue called stile, the image of man [*mentis character*] for man is but his minde, and as his minde is tempered and qualified, so are his speeches and language at large, and his inward conceits be the mettall of his minde and his manner of vtterance the very warp & woofe of his conceits, more plaine, or busie and intricate, or otherwise affected after the rate. Most men say that not any one point in all *Physiognomy* is so certaine, as to iudge a mans manners by his eye: but more assuredly in mine opinion, by his dayly maner of speech and ordinary writing. For if the man be graue, his speech and stile is graue: if light-headed, his stile and language also light: if the minde be haughtie and hoate, the speech and stile is also vehement and stirring: if it be colde and temperate, the stile is also very modest: if it be humble, or base and meeke, so is also the language and stile. And yet peradventure not altogether so, but that euery mans stile is for the most part according to the matter and subiect of the writer, or so ought to be, and conformable thereunto. Thē againe may it be said as wel, that men doo chuse their subiects according to the mettall of their minds, & therefore a high-minded man chuseth him high & lofty matter to write of. The base courage, matter base & lowe, the meane & modest mind, meane & moderate matters after the rate. Howsoever it be, we finde that vnder these three principall cōplexiōs (if I may with leaue so terme thē) high, meane and base stile, there be contained many other humors or qualities of stile, as the plaine and obscure, the rough and smoth, the facill and hard, the plentifull and barraine, the rude and eloquent, the strong and feeble, the vehement and cold stiles, all which in their euill are to be reformed, and the good to be kept and vsed. But generally to haue the stile decent & comely it behooueth the maker or Poet to follow the nature of his subiect, that is if his matter be high and loftie that the stile be so to, if meane, the stile also to be meane, if base, the stile humble and base accordingly: and they that do otherwise vse it, applying to meane matter, hie and loftie stile, and to hie matters, stile eyther meane or base, and to the base matters, the meane or hie stile, do vtterly disgrace their poesie and shew themselues nothing skilfull in their arte, nor hauing regard  
to

to the decencie, which is the chiefe praise of any writer. Therefore to ridde all louers of learning from that errour, I will as neere as I can set downe, which matters be hie and loftie, which be but meane, and which be low and base, to the intent the stiles may be fashioned to the matters, and keepe their *decorum* and good proportion in euery respect: I am not ignorant that many good clerkes be contrary to mine opinion, and say that the loftie style may be decently vsed in a meane and base subiect & contrariwise, which I do in parte acknowledge, but with a reasonable qualification. For *Homer* hath so vsed it in his trifling worke of *Batrachomyomachia*: that is in his treatise of the warre betwixt the frogs and the mice. *Virgill* also in his *bucolickes*, and in his *georgicks*, whereof the one is counted meane, the other base, that is the husbandmans discourses and the shepheards, but hereunto serueth a reason in my simple conceite: for first to that trifling poeme of *Homer*, though the frog and the mouse be but litle and ridiculous beasts, yet to treat of warre is an high subiect, and a thing in euery respect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiall grandiloquence, if it be set foorth in his kind and nature of warre, euen betwixt the basest creatures that can be imagined: so also is the Ante or pismire, and they be but little creeping things, not perfect beasts, but *insects*, or wormes: yet in describing their nature & instinct, and their manner of life approching to the forme of a common-welth, and their properties not vnlike to the vertues of most excellent gouernors and captaines, it asketh a more maiestie of speach then would the description of any other beastes life or nature, and perchance of many matters perteyning vnto the baser sort of men, because it resembleth the historie of a ciuill regiment, and of them all the chiefe and most principall which is *Monarchie*: so also in his *bucolicks*, which are but pastorall speaches and the basest of any other poeme in their owne proper nature: *Virgill* vsed a somewhat swelling stile when he came to insinuate the birth of *Marcellus* heire apparant to the Emperour *Augustus*, as child to his sister, aspiring by hope and greatnes of the house, to the succession of the Empire, and establishment thereof in that familie: whereupon *Virgill* could do no lesse then to vse such manner of stile, whatso-

euer condition the poeme were of and this was decent, & no fault or blemish, to confound the tennors of the stiles for that cause. But now when I remember me againe that this *Eglogue*, (for I haue read it somewhere) was conceiued by *Octavian* th'Emperour to be written to the honour of *Pollio* a citizen of Rome, & of no great nobilitie, the same was misliked againe as an implicatiue, nothing decent nor proportionable to *Pollio* his fortunes and calling, in which respect I might say likewise the stile was not to be such as if it had bene for the Emperours owne honour, and those of the bloud imperiall, then which subiect there could not be among the *Romane* writers an higher nor grauer to treat vpon: so can I not be remoued from mine opinion, but still me thinks that in all decencie the stile ought to conforme with the nature of the subiect, otherwise if a writer will seeme to obserue no *decorum* at all, nor passe how he fashion his tale to his matter, who doubteth but he may in the lightest cause speake like a Pope, & in the grauest matters prate like a parrat, & finde wordes & phrases ynough to serue both turnes, and neither of them commendably, for neither is all that may be written of Kings and Princes such as ought to keepe a high stile, nor all that may be written vpon a shepheard to keepe the low, but according to the matter reported, if that be of high or base nature: for euerie pety pleasure, and vayne delight of a king are not to accompted high matter for the height of his estate, but meane and perchaunce very base and vile: nor so a Poet or historiographer, could decently with a high stile reporte the vanities of *Nero*, the ribaudries of *Caligula*, the idlenes of *Domitian*, & the riots of *Heliogabalus*. But well the magnanimitie and honorable ambition of *Cæsar*, the prosperities of *Augustus*, the grauitie of *Tiberius*, the bountie of *Traiane*, the wisdome of *Aurelius*, and generally all that which concerned the highest honours of Emperours, their birth, alliaunces, gouernement, exploits in warre and peace, and other publike affaires: for they be matter stately and high, and require a stile to be lift vp and aduanced by choyse of wordes, phrases, sentences, and figures, high, loftie, eloquent, & magnifik in proportion: so be the meane matters, to be caried with all wordes and speaches of smothnesse and pleasant moderation, & finally the base things to be holden with-  
 in

in their teder, by a low, myld, and simple maner of vtterance, creeping rather then clyming, & marching rather then mounting vpwardes, with the wings of the stately subiects and stile.

## CHAP. VI.

## OF THE HIGH, LOW, AND MEANE SUBIECT.

THE matters therefore that concerne the Gods and diuine things are highest of all other to be couched in writing, next to them the noble gests and great fortunes of Princes, and the notable accidēts of time, as the greatest affaires of war & peace, these be all high subiectes, and therefore are deliuered ouer to the Poets *Hymnick* & historicall who be occupied either in diuine laudes, or in *heroicall* reports: the meane matters be those that cōcerne meane men, their life and busines, as lawyers, gentlemen, and marchants, good housholders and honest Citizens, and which sound neither to matters of state nor of warre, nor leagues, nor great alliances, but smatch all the common conuersation, as of the ciuiller and better sort of men: the base and low matters be the doings of the commō artificer, seruingman, yeoman, groome, husbandman, day-labourer, sailer, shepheard, swynard, and such like of homely calling, degree and bringing vp: so that in euery of the sayd three degrees not the selfe same vertues be egally to be prayed nor the same vices, egally to be dispraised, nor their loues, mariages, quarels, contracts and other behauiours, be like high nor do require to be set fourth with the like stile: but euery one in his degree and decencie, which made that all *hymnes* and histories, and Tragedies, were written in the high stile: all Comedies and Enterludes and other common Poesies of loues, and such like in the meane stile, all *Eglogues* and pastorall poemes in the low and base stile, otherwise they had bene vtterly disproportioned: likewise for the same cause some phrases and figures be onely peculiar to the high stile, some to the base or meane, some common to all three, as shalbe declared more at large hereafter when we come to speake of figure and phrase: also some wordes and speeches and sentences doe become the high stile, that do uot become th'other two. And contrariwise, as shalbe said when we talke of words and sentences: finally some kinde of measure and concord, doe not besecme the high stile, that well become the meane and low, as we haue said spea-



king of concord and measure. But generally the high stile is disgraced and made foolish and ridiculous by all wordes affected, counterfait, and puffed vp, as it were a windball carrying more countenance then matter, and can not be better resembled then to these midsommer pageants in London, where to make the people wonder are set forth great and vglie Gyants marching as if they were alieue, and armed at all points, but within they are stuffed full of browne paper and tow, which the shrewd boyes vnderpeering, do guilefully discover and turne to a great derision: also all darke and vnaccustomed wordes, or rusticall and homely, and sentences that hold too much of the mery & light, or infamous & vnshamefast are to be accounted of the same sort, for such speaches become not Princes, nor great estates, nor them that write of their doings to vtter or report and intermingle with the graue and weightie matters.

## CHAP. VII.

## OF FIGURES AND FIGURATIVE SPEACHES.

As figures be the instruments of ornament in euery language, so be they also in a sorte abuses or rather trespasses in speach, because they passe the ordinary limits of common vtterance, and be occupied of purpose to deceiue the eare and also the minde, drawing it from plainnesse and simplicitie to a certaine doublenesse, whereby our talke is the more guilefull & abusing, for what els is your *Metaphor* but an inuersion of sence by transport; your *allegorie* by a duplicitie of meaning or dissimulation vnder couert and darke intendments: one while speaking obscurely and in riddle called *Ænigma*: another while by common prouerbe or Adage called *Paremia*: then by merry skoffe called *Ironia*: then by bitter tawnt called *Sarcasmus*: then by periphrase or circumlocution when all might be said in a word or two: then by incredible comparison giuing credit, as by your *Hyperbole*, and many other waies seeking to inueigle and appassionate the minde: which thing made the graue iudges *Areopagites* (as I find written) to forbid all manner of figuratiue speaches to be vsed before them in their consistorie of Iustice, as meere illusions to the minde, and wresters of vpriight iudgement, saying that to allow such manner of forraine & coulored talke to make the iudges affectioned, were all

all one as if the carpenter before he began to square his timber would make his squire crooked: in so much as the strait and vp-right mind of a Iudge is the very rule of iustice till it be peruerted by affection. This no doubt is true and was by them grauely considered: but in this case because our maker or Poet is appointed not for a iudge, but rather for a pleader, and that of pleasant & louely causes and nothing perillous, such as be those for the triall of life, limme, or liuelyhood; and before iudges neither sower nor seuere, but in the eare of princely dames, yong ladies, gentlewomen and courtiers, beyng all for the most part either meeke of nature, or of pleasant humour, and that all his abuses tende but to dispose the hearers to mirth and sollace by pleasant conueyance and efficacy of speach, they are not in truth to be accompted vices but for vertues in the poetical science very cōmendable. On the other side, such trespasses in speach (whereof there be many) as geue dolour and disliking to the eare & minde, by any foule indecencie or disproportion of sound, situation, or sence, they be called and not without cause the vicious parts or rather heresies of language: wherefore the matter resteth much in the definition and acceptance of this word [*decorum*] for whatsoever is so, cannot iustly be misliked. In which respect it may come to passe that what the Grammarian setteth downe for a viciositee in speach may become a vertue and no vice, contrariwise his commended figure may fall into a reprochfull fault: the best and most assured remedy whereof is, generally to follow the saying of *Bias: ne quid nimis*. So as in keeping measure, and not exceeding nor shewing any defect in the vse of his figures, he cannot lightly do amisse, if he haue besides (as that must needes be) a speciall regard to all circumstances of the person, place, time, cause and purpose he hath in hand, which being well obserued it easily auoideth all the recited inconueniences, and maketh now and then very vice goe for a formall vertue in the exercise of this Arte.

## CHAP. VIII.

SIXE POINTS SET DOWNE BY OUR LEARNED FOREFATHERS FOR A GENERALL  
REGIMENT OF ALL GOOD VTTERANCE BE IT BY MOUTH OR BY WRITING.

**B**UT before there had bene yet any precise obseruation made of figuratiue speeches, the first learned artificers of language con-

sidered that the bewtie and good grace of vtterance rested in no many pointes: and whatsoever transgressed those lymits, they counted it for vitious; and thereupon did set downe a manner of regiment in all speech generally to be obserued, consisting in sixe pointes. First they said that there ought to be kept a decent proportion in our writings and speach, which they termed *Analogia*. Secondly, that it ought to be voluble vpon the tongue, and tunable to the eare, which they called *Tasis*. Thirdly, that it were not tediously long, but briefe and compendious, as the matter might beare, which they called *Syntomia*. Fourthly, that it should cary an orderly and good construction, which they called *Synthesis*. Fiftly, that it should be a sound, proper and naturall speach, which they called *Ciriologia*. Sixtly, that it should be liuely & stirring, which they called *Tropus*. So as it appeareth by this order of theirs, that no vice could be committed in speech, keeping within the bounds of that restraint. But sir, all this being by them very well conceiued, there remayned a greater difficultie to know what this proportion, volubilitie, good construction, & the rest were, otherwise we could not be euer the more relieued. It was therefore of necessitie that a more curious and particular description should bee made of euery manner of speech, either transgressing or agreeing with their said generall prescript. Whereupon it came to passe, that all the commendable parts of speech were set foorth by the name of figures, and all the illaudable partes vnder the name of vices, or viciosities, of both which it shall bee spoken in their places.

#### CHAP. IX.

HOW THE GREEKS FIRST, AND AFTERWARD THE LATINES, INVENTED  
NEW NAMES FOR EUERY FIGURE, WHICH THIS AUTHOR  
IS ALSO ENFORCED TO DOO IN HIS VULGAR.

**T**HE Greekes were a happy people for the freedome & liberty of their language, because it was allowed thē to inuēt any new name that they listed and to peece many words together to make of them one entire, much more significatiue than the single word. So among other things did they to their figuratiue speeches deuise certaine names. The Latines came somewhat behind them in that  
point

point, and for want of conuenient single wordes to expresse that which the Greekes could do by cobling many words together, they were faine to vse the Greekes still, till after many yeares that the learned Oratours and good Grammarians among the Romaines, as *Cicero*, *Varro*, *Quintilian*, & others strained themselues to giue the Greeke wordes Latin names, and yet nothing so apt and fitty. The same course are we driuen to follow in this description, since we are enforced to cull out for the vse of our Poet or maker all the most commendable figures. Now to make them knowen (as behoueth) either we must do it by th'originall Greeke name or by the Latine, or by our owne. But when I consider to what sort of Readers I write, & how ill faring the Greeke terme would sound in the English eare, then also how short the Latines come to expresse manie of the Greeke originals. Finally, how well our language serueth to supplie the full signification of them both, I haue thought it no lesse lawfull, yea peraduenture vnder licence of the learned, more laudable to vse our owne naturall, if they be well chosen, and of proper signification, than to borrow theirs. So shall not our English Poets, though they be to seeke of the Greeke and Latin languages, lament for lack of knowledge sufficient to the purpose of this arte. And in case any of these new English names giuen by me to any figure, shall happen to offend. I pray that the learned will beare with me and to thinke the straungenesse thereof procedes but of noueltie and disaquaintance with our eares, which in processe of tyme, and by custome will frame very well: and such others as are not learned in the primitiue languages, if they happen to hit vpon any new name of myne (so ridiculous in their opinion) as may moue them to laughter, let such persons, yet assure themselues that such names go as neare as may be to their originals, or els serue better to the purpose of the figure then the very originall, reseruing alwayes, that such new name should not be vnpleasant in our vulgar nor harsh vpon the tong: and where it shall happen otherwise, that it may please the reader to thinke that hardly any other name in our English could be found to serue the turne better. Againe if to auoid the hazard of this blame I should haue kept the Greek or Latin still it would haue appeared a little too scholasticall for our makers, and a peece of worke

more fit for clerkes then for Courtiers for whose instruction this trauaile is taken : and if I should haue left out both the Greeke and Latine name, and put in none of our owne neither : well perchance might the rule of the figure haue bene set downe, but no conuenient name to hold him in memory. It was therefore expedient we deuised for euery figure of importance his vulgar name, and to ioyne the Greeke or Latine originall with them ; after that sort much better satisfying aswel the vulgar as the learned learner, and also the authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.

#### CHAP. X.

##### A DIUISION OF FIGURES, AND HOW THEY SERUE IN EXORNATION OF LANGUAGE.

AND because our chiefe purpose herein is for the learning of Ladies and young Gentlewomen, or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their priuate recreation to make now & then ditties of pleasure, thinking for our parte none other science so fit for them & the place as that which teacheth *beau semblant*, the chiefe professiō aswell of Courting as of poesie : since to such manner of mindes nothing is more combersome then tedious doctrines and schollarly methodes of discipline, we haue in our owne conceit deuised a new and strange modell of this arte, fitter to please the Court then the schoole, and yet not vnnesessarie for all such as be willing themselues to become good makers in the vulgar, or to be able to iudge of other mens makings : wherefore, intending to follow the course which we haue begun, thus we say : that though the language of our Poet or maker being pure & clenly, & not disgraced by such vicious parts as haue bene before remembred in the Chapter of language, be sufficiently pleasing and commendable for the ordinarie vse of speech ; yet is not the same so well appointed for all purposes of the excellent Poet, as when it is gallātly arrayed in all his colours which figure can set vpon it, therefore we are now further to determine of figures and figuratiue speeches. Figuratiue speech is a noueltie of language euidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing

ting and figure it selfe is a certaine liuely or good grace set vpon wordes, speaches and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many maner of alterations in shape, in sounde, and also in sence, sometime by way of surplusage, sometime by defect, sometime by disorder, or mutation, & also by putting into our speaches more pithe and substance, subtilitie, quicknesse, efficacie or moderation, in this or that sort turning and tempring them, by amplification, abridgemēt, opening, closing, enforcing, meekening, or otherwise disposing them to the best purpose: whereupon the learned clerks who haue writtē methodically of this Arte in the two master languages, Greeke and Latine, haue sorted all their figures into three rankes, and the first they bestowed vpon the Poet onely: the second vpon the Poet and Oratour indifferently: the third vpon the Oratour alone. And that first sort of figures doth serue th'eare onely and may be therefore called *Auricular*: your second serues the conceit onely and not th'eare, and may be called *sensable*, not sensible nor yet sententious: your third sort serues as well th'eare as the conceit and may be called *sententious figures*, because not only they properly apperteine to full sentences, for bewtifying them with a currant & pleasant numerositie, but also giuing them efficacie, and enlarging the whole matter besides with copious amplifications. I doubt not but some busie carpers will scorne at my new deuised termes: *auricular* and *sensable*, saying that I might with better warrant haue vsed in their steads these words, *orthographicall* or *syntacticall*, which the learned Grammarians left ready made to our hands, and do importe as much as th'other that I haue brought, which thing peraduenture I deny not in part, and neuerthelesse for some causes thought them not so necessarie: but with these maner of men I do willingly beare, in respect of their laudable endeouour to allow antiquitie and flie innouation: with like beneuolence I trust they will beare with me writing in the vulgar speach and seeking by my nouelties to satisfie not the schoole but the Court: whereas they know very well all old things soone waxe stale & lothsome, and the new deuises are euer dainty and delicate, the vulgar instruction requiring also vulgar and communicable termes, not clerkly or vncouth as are all these of the Greeke and Latine languages

primitiely receiued, vnlesse they be qualified or by much vse and custome allowed and our eares made acquainted with them. Thus then I say that *auricular* figures be those which worke alteration in th'eare by sound, accent, time, and slipper volubilitie in vtterance, such as for that respect was called by the auncients numerositie of speach. And not onely the whole body of a tale in poeme or historie may be made in such sort pleasant and agreable to the eare, but also euery clause by it selfe, and euery single word carried in a clause, may haue their pleasant sweetnesse apart. And so long as this qualitie extendeth but to the outward tuning of the speach reaching no higher then th'eare and forcing the mynde little or nothing, it is that vertue which the Greeks call *Enargia* and is the office of the *auricular* figures to performe. Therefore as the members of language at large are whole sentences, and sentences are compact of clauses, and clauses of words, and euery word of letters and sillables, so is the alteration (be it but of a sillable or letter) much materiall to the sound and sweetnesse of vtterance. Wherefore beginning first at the smallest alterations which rest in letters and sillables, the first sort of our figures *auricular* we do appoint to single words as they lye in language; the second to clauses of speach; the third to perfit sentences and to the whole masse or body of the tale be it poeme or historie written or reported.

### CHAP. XI.

OF AURICULAR FIGURES APPERTEINING TO SINGLE WORDES AND WORKING BY THEIR DIUERS SOUNDES AND AUDIBLE TUNES ALTERATION TO THE EARE ONELY AND NOT THE MYNDE.

A WORD as he lieth in course of language is many wayes figured and thereby not a little altered in sound, which consequently alters the tune and harmonie of a meeter as to the eare. And this alteration is sometimes by *adding* sometimes by *rabbating* of a sillable or letter to or from a word either in the beginning, middle or ending ioyning or vniyning of sillables and letters suppressing or confounding their seuerall soundes, or by misplacing of a letter, or by cleare exchange of one letter for another, or by wrong ranging of the accent. And your figures of addition or surpluse be three, videl. In the beginning, as to say : *I-doen*,  
for

for *doon*, *endanger*, for *danger*, *embolden*, for *bolden*.

In the middle, as to say *renuers*, for *reuers*, *meeterly*, for *meetly*, *goldylockes*, for *goldlockes*.

In th'end, as to say [*remembren*] for [*remembre*] [*spoken*] for [*spoke*]. And your figures of *rabbate* be as many, videl.

From the beginning, as to say [*twixt* for *betwixt*] [*gainsay* for *againesay*:] [*ill* for *euill*:]

From the middle, as to say [*paraunter* for *paraenture*] *poorety* for *pouertie*] *soueraigne* for *soueraigne*] *tane* for *taken*.]

From the end, as to say [*morne* for *morning*] *bet* for *better*] and such like.

Your swallowing or eating vp one letter by another is when two vowels meete, whereof th'ones sound goeth into other, as to say for *to attaine t'attaine*] for *sorrow* and *smart sor'* and *smart*.]

Your displacing of a sillable as to say [*desier* for *desire*.] *fier* for *fire*.]

By cleare exchange of one letter or sillable for another, as to say *euermare* for *euermore*, *wrang* for *wrong*: *gould* for *gold*: *fright* for *fraight* and a hundred moe, which be commonly misused and strained to make rime.

By wrong ranging the accent of a sillable by which meane a short sillable is made long and a long short as to say *soueraïne* for *souéraise*: *gratious* for *grátious*: *éndure* for *endúre*: *Salómon* for *Súlomon*.

These many wayes may our maker alter his wordes, and sometimes it is done for pleasure to giue a better sound, sometimes vp-on necessitie, and to make vp the rime. But our maker must take heed that he be not to bold specially in exchange of one letter for another, for vnlesse vsuall speach and custome allow it, it is a fault and no figure, and because these be figures of the smallest importance, I forbear to giue them any vulgar name.

## CHAP. XII.

OF AURICULAR FIGURES PERTAINING TO CLAUSES OF SPEECH AND BY THEM WORKING NO LITTLE ALTERATION TO THE EARE.

As your single words may be many waies trāsfigured to make the meetre or verse more tunable and melodious, so also may



your whole and entire clauses be in such sort contriued by the order of their construction as the eare may receiue a certaine recreation, although the mind for any noueltie of sence be little or nothing affected. And therefore al your figures of *grammaticall* construction, I accompt them but merely *auricular* in that they reach no further then the eare. To which there will appeare some sweete or vnsauery point to offer you dolour or delight, either by some euident defect, or surplusage, or disorder, or immutation in the same speaches notably altering either the congruitie *grammaticall*, or the sence, or both. And first of those that worke by defect, if but one word or some little portion of speach be wanting, it may be supplied by ordinary vnderstanding and vertue of the figure *Eclipsis*, as to say, *so early a man*, for [are ye] so early a man: he is to be intreated, for he is [easie] to be intreated: I thanke God I am to liue like a Gentleman, for I am [able] to liue, and the Spaniard said in his deuise of armes *acuerdo oluido*, I remember I forget whereas in right congruitie of speach it should be. I remember [that I [doo] forget. And in a deuise of our owne [*empechement pur a choison*] a let for a furdurance whereas it should be said [vse] a let for a furdurance, and a number more like speaches defectiue, and supplied by common vnderstanding.

*Eclipsis*  
or the  
Figure of de-  
fault.

But if it be to mo clauses then one, that some such word be supplied to perfit the congruitie or sence of them all, it is by the figure [*Zeugma*] we call him the [*single supplie*] because by one word we serue many clauses of one congruitie, and may be likened to the man that serues many maisters at once, but all of one country or kinred: as to say.

*Zeugma*  
or the  
Single supply

*Fellowes and friends and kinne forsooke me quite.*

Here this word forsooke satisfieth the congruitie and sence of all three clauses, which would require euery of them asmuch. And as we setting forth her Maiesties regall petigree, said in this figure of [*Single supplie.*]

*Her graundsires Father and Brother was a King*

*Her mother a crowned Queene, her Sister and her selfe.*

Whereas ye see this one word [*was*] serues them all in that they require but one congruitie and sence.

Yet hath this figure of [*Single supply*] another propertie, occasioning

sioning him to change now and then his name : by the order of his supplie, for if it be placed in the forefront of all the seuerall clauses whom he is to serue as a common seruitour, then is he called by the Greeks *Prozeugma*, by vs the Ringleader : thus

*Her beautie perst mine eye, her speach mine wofull hart :*  
*Her presence all the powers of my discourse, &c.*

*Prozeugma,*  
 or the  
 Ringleader.

Where ye see this one word [*perst*] placed in the foreward, satisfieth both in sence & congruitie all those other clauses that followe him.

And if such word of supplie be placed in the middle of all such clauses as he serues : it is by the Greeks called *Mezozeugma*, by vs the [*Middlemarcher*] thus :

*Faire maydes beautie (alack) with yeares it weares away,*  
*And with wether and sicknes, and sorrow as they say.*

*Mezozeugma*  
 or the  
 Middle mar-  
 cher.

Where ye see this word [*weares*] serues one clause before him, and two clauses behind him, in one and the same sence and congruitie. And in this verse,

*Either the troth or talke nothing at all.*

Where this word [*talke*] serues the clause before and also behind. But if such supplie be placed after all the clauses, and not before nor in the middle, then is he called by the Greeks *Hypozeugma*, and by vs the [*Rerewarder*] thus :

*My mates that vront, to keepe me companie,*  
*And my neighbours, vwho dwelt next to my vvall,*  
*The friends that svvare, they vvould not sticke to die*  
*In my quarrell : they are fled from me all.*

*Hypozeugma,*  
 or the  
 Rerewarder.

Where ye see this word [*fled from me*] serue all the three clauses requiring but one congruitie & sence. But if such want be in sundrie clauses, and of seuerall congruities or sence, and the supply be made to serue them all, it is by the figure *Sillepsis*, whom for that respect we call the [*double supplie*] conceiuing, and, as it were, comprehending vnder one a supplie of two natures, and may be likened to the man that serues many masters at once, being of strange Countries or kinreds, as in these verses, where the lamenting widow shewed the Pilgrim the graues in which her husband & children lay buried.

*Sillepsis,*  
 or the  
 Double sup-  
 ply.

*Here my sweete sonnes and daughters all my blisse,  
Yonder mine owne deere husband buried is.*

Where ye see one verbe singular supplyeth the plurall and singular, and thus

*Iudge ye louers, if it be strange or no :  
My Ladie laughs for ioy, and I for wo.*

Where ye see a third person supplie himselfe and a first person. And thus,

*Madame ye neuer shewed your selfe vnttrue,  
Nor my deserts would euer suffer you.*

Viz. to show. Where ye see the moode Indicatiue supply him selfe and an Infinitiu. And the like in these other.

*I neuer yet failde you in constancie,  
Nor neuer doo intend vntill I die.*

Viz. [to show.] Thus much for the congruitie, now for the sence. One wrote thus of a young man, who slew a villaine that had killed his father, and rauished his mother.

*Thus valiantly and with a manly minde,  
And by one feate of euerlasting fame,  
This lustie lad fully requited kinde,  
His fathers death, and eke his mothers shame.*

Where ye see this word [requite] serue a double sence : that is to say, to reuenge, and to satisfie. For the parents iniurie was reuenged, and the duetie of nature performed or satisfied by the childe. But if this supplie be made to sundrie clauses, or to one clause sundrie times iterated, and by seuerall words, so as euery clause hath his owne supplie : then is it called by the Greekes *Hypozeuxis*, we call him the substitute after his originall, and is a supplie with iteration, as thus :

*Hypozeuxis.*  
or the  
Substitute.

*Vnto the king she went, and to the king she said,  
Mine owne liege Lord behold thy poore handmaid.*

Here [went to the king] and [said to the king] be but one clause iterated with words of sundrie supply. Or as in these verses following.

*My Ladie gaue me, my Lady wist not vvhath,  
Geuing me leaue to be her Soueraine :  
For by such gift my Ladie hath done that,  
Which vvhilest she liues she may not call againe.*

Here

Here [*my Ladie gaue*] and [*my Ladie vrist*] be supplies with iteration, by vertue of this figure.

Ye haue another *auricular* figure of defect, and is when we begin to speake a thing, and breake of in the middle way, as if either it needed no further to be spoken of, or that we were ashamed, or afraide to speake it out. It is also sometimes done by way of threatening, and to shew a moderation of anger. The Greekes call him *Aposiopesis*. I, the figure of silence, or of interruption, indifferently.

If we doo interrupt our speech for feare, this may be an example, where as one durst not make the true report as it was, but staid halfe way for feare of offence, thus :

*He said you were, I dare not tell you plaine :*  
*For words once out, neuer returne againe.*

If it be for shame, or that the speaker suppose it would be indecent to tell all, then thus : as he that said to his sweete hart, whom he checked for secretly whispering with a suspected person.

*And did ye not come by his chamber dore ?*  
*And tell him that : goe to, I say no more.*

If it be for anger or by way of manace or to show a moderatiō of wrath as the graue and discreeter sort of men do, then thus.

*If I take you with such another cast*  
*I sweare by God, but let this be the last.*

Thinking to haue said further viz. I will punish you.

If it be for none of all these causes but vpon some sodaine occasion that moues a man to breake of his tale, then thus.

*He told me all at large : lo yonder is the man*  
*Let himsele tell the tale that best tell can.*

This figure is fit for phantasticall heads and such as be sodaine or lacke memorie. I know one of good learning that greatly blemisheth his discretion with this maner of speach : for if he be in the grauest matter of the world talking, he will vpon the sodaine for the flying of a bird ouerthwart the way, or some other such sleight cause, interrupt his tale and neuer returne to it againe.

Ye haue yet another maner of speach purporting at the first blush a defect which afterward is supplied, the Greekes call him *Prolepsis*, we the Propounder, or the Explaner which ye will : because he workes both effectes, as thus, where in certaine verses we

*Aposiopesis.*  
or the  
Figure of

*Prolepsis.*  
or the  
Propounder.

describe the triumphant enter-view of two great Princesses thus.

*These two great Queenes, came marching hand in hand,  
Vnto the hall, where store of Princes stand:  
And people of all countreys to behold,  
Coronis all clad, in purple cloth of gold:  
Celiar in robes, of siluer tissew vwhite,  
With rich rubies, and pearles all bedighte.*

Here ye see the first proposition in a sort defectiue and of imperfect sence, till ye come by diuision to explaine and enlarge it, but if we should follow the originall right, we ought rather to call him the forestaller, for like as he that standes in the market way, and takes all vp before it come to the market in grosse and sells it by retaile, so by this maner of speach our maker setts down before all the matter by a brief proposition, and afterward explanes it by a diuision more particularly.

By this other example it appeares also.

*Then deare Lady I pray you let it bee,  
That our long loue may lead vs to agree:  
Me since I may not vved you to my vvife,  
To serue you as a mistresse all my life:  
Ye that may not me for your husband haue,  
To clayme me for your seruant and your slaue.*

## CHAP. XII.

### OF YOUR FIGURES AURICULAR VVORKING BY DISORDER.

*Hiperbaton,*  
or the  
*Trespasser.* **T**o all their speaches which wrought by disorder the Greekes gaue a general name [*Hiperbaton*] as much to say as the [*trespasser*] and because such disorder may be committed many wayes it receiueth sundry particulars vnder him, whereof some are onely proper to the Greekes and Latines and not to vs, other some ordinarie in our maner of speaches, but so foule and intollerable as I will not seeme to place them among the figures, but do raunge the as they deserue among the vicious or faultie speaches.

*Parenthesis,*  
or the  
*Insertour.* Your first figure of tollerable disorder is [*Parenthesis*] or by an English name the [*Insertour*] and is when ye will seeme for larger information or some other purpose, to peece or graffe in the midst of your tale an vnecessary parcell of speach, which neuerthelesse

lesse may be thence without any detriment to the rest. The figure is so common that it needeth none example, neuerthelesse because we are to teache Ladies and Gentlewomen to know their schoole points and termes appertaining to the Art, we may not refuse to yeeld examples euen in the plainest cases, as that of maister *Diars* very aptly.

*But now my Deere (for so my loue makes me to call you still)*

*That loue I say, that lucklesse loue, that vworks me all this ill.*

Also in our Eglogue intituled *Elpine*, which we made being but eightene yeares old, to king *Edvard* the sixt a Prince of great hope, we surmised that the Pilot of a ship answering the King, being inquisitiue and desirous to know all the parts of the ship and tackle, what they were, & to what vse they serued, vsing this insertion or Parenthesis.

*Soueraigne Lord (for vwhy a greater name*

*To one on earth no mortall tongue can frame*

*No statelie stile can giue the practisd penne :*

*To one on earth conuersant among men.)*

And so proceedes to answeere the kings question ?

*The shippe thou seest sayling in sea so large, &c.*

This insertion is very long and vtterly impertinent to the principall matter, and makes a great gappe in the tale, neuerthelesse is no disgrace but rather a bewtie and to very good purpose, but you must not vse such insertions often nor to thicke, nor those that bee very long as this of ours, for it will breede great confusion to haue the tale so much interrupted.

Ye haue another manner of disordered speach, when ye misplace your words or clauses and set that before which should be behind, & *è conuerso*, we call it in English prouerbe, the cart before the horse, the Greeks call it *Histeron proteron*, we name it the Preposterous, and if it be not too much vsed is tollerable inough, and many times scarce perceiueable, vnlesse the sence be thereby made very absurd : as he that described his manner of departure from his mistresse, said thus not much to be misliked.

*I kist her cherry lip and tooke my leaue :*

For I tooke my leaue and kist her : And yet I cannot well say whether a man vse to kisse before hee take his leaue, or take his

leau before he kisse, or that it be all one busines. It seemes the taking leau is by vsing some speach, intreating licence of departure : the kisse a knitting vp of the farewell, and as it were a testimoni- all of the licence without which here in England one may not pre- sume of courtesie to depart, let yong Courtiers decide this contro- uersie. One describing his landing vpon a strange coast, sayd thus preposterously.

*When we had climbde the clifs, and were a shore,*  
Whereas he should haue said by good order.

*When vve were come a shore and clymed had the clifs*  
For one must be on land ere he can clime. And as another said :  
*My dame that bred me vp and bare me in her wombe.*

Whereas the bearing is before the bringing vp. All your other figures of disorder because they rather seeme deformities then bewties of language, for so many of them as be notoriously vnde- cent, and make no good harmony, I place them in the Chapter of vices hereafter following.

#### CHAP. XIII.

OF YOUR FIGURES AURICULAR THAT VVORKE BY SURPLUSAGE.

**Y**OUR figures *auricular* that worke by surplusage, such of them as be materiall and of importaunce to the sence or bewtie of your language, I referre them to the harmonick speaches of ora- tours among the figures rhetoricall, as be those of repetition, and iteration or amplification. All other sorts of surplusage, I accompt rather vicious then figuratiue, & therefore not melodious as shal- be remembred in the chapter of viciositie or faultie speaches.

#### CHAP. XV.

OF AURICULAR FIGURES VVORKING BY EXCHANGE.

*Enallage.*  
or the  
Figure of ex-  
change.

**Y**OUR figures that worke *auricularly* by exchange, were more obseruable to the Greekes and Latines for the brauenesse of their language, ouer that ours is, and for the multiplicite of their Grammaticall accident, or verball affects, as I may terme them, that is to say, their diuers cases, moods, tenses, genders, with varia- ble terminations, by reason whereof, they changed not the very word, but kept the word, and changed the shape of him onely, vsing one case for another, or tense, or person, or gender, or number, or moode. We, hauing no such varietie of accident, haue little or

no

no vse of this figure. They called it *Enallage*.

But another sort of exchange which they had, and very pretty, *Hipallage.*  
we doe likewise vse, not changing one word for another, by their *or the*  
accidents or cases, as the *Enallage*: nor by the places, as the [*Prepo-*  
*sterous*] but changing their true construction and application, *Changeling.*  
whereby the sence is quite peruerted and made very absurd: as, he  
that should say, for *tell me troth and lie not, lie me troth and tell not.*  
For *come dine vwith me and stay not, come stay vwith me and dine not.*

A certaine piteous louer, to moue his mistres to compassion,  
wrote among other amorous verses, this one.

*Madame, I set your eyes before mine vvoes.*

For, mine woes before your eyes, spoken to th'intent to winne  
faour in her sight.

But that was pretie of a certaine sorrie man of law, that gaue  
his Client but bad councell, and yet found fault with his fee, and  
said: my fee, good frend, hath deserued better coūsel. Good master,  
quoth the Client, if your selfe had not said so, I would neuer haue  
beleued it: but now I thinke as you doo. The man of law percei-  
uing his error, I tell thee (quoth he) my coūsel hath deserued a bet-  
ter fee. Yet of all others was that a most ridiculous, but very true  
exchange, which the yeoman of London vsed with his Sergeant  
at the Mace, who said he would goe into the countrie, and make  
merry a day or two, while his man plyed his busines at home: an  
example of it you shall finde in our Enterlude entituled Lustie  
London: the Sergeant, for sparing of hors-hire, said he would goe  
with the Carrier on foote. That is not for your worship, saide his  
yeoman, whereunto the Sergeant replied.

*I vvot vwhat I meane Iohn, it is for to stay*

*And company the knaue Carrier, for loosing my vvay.*

The yeoman thinking it good manner to soothe his Sergeant,  
said againe,

*I meane vwhat I vvot Sir, your best is to hie,*

*And carrie a knaue vwith you for companie.*

Ye see a notorious exchange of the construction, and applica-  
tion of the words in this: *I vvot vwhat I meane*; and *I meane vwhat*  
*I vvot*, and in the other, *company the knaue Carrier*, and *carrie a*  
*knaue in your companie*. The Greekes call this figure [*Hipallage*]



the Latins *Submutatio*, we in our vulgar may call him the [*vnderchange*] but I had rather haue him called the [*Changeling*] nothing at all sweruing from his originall, and much more aptly to the purpose, and pleasanter to beare in memory : specially for our Ladies and pretie mistresses in Court, for whose learning I write, because it is a terme often in their mouthes, and alluding to the opinion of Nurses, who are wont to say, that the Fayries vse to steale the fairest children out of their cradles, and put other ill fauoured in their places, which they called *chāgelings*, or *Elfs* : so, if ye mark, doeth our Poet, or maker play with his wordes, vsing a wrong construction for a right, and an absurd for a sensible, by manner of exchange.

## CHAP. XVI.

OF SOME OTHER FIGURES VVHICH BECAUSE THEY SERUE CHIEFLY TO MAKE THE MEETERS TUNABLE AND MELODIOUS, AND AFFECT NOT THE MINDE BUT VERY LITTLE, BE PLACED AMONG THE AURICULAR.

*Omoioteleton,*  
or the  
Like loose.

THE Greekes vsed a manner of speech or writing in their proses, that went by clauses, finishing in words of like tune, and might be by vsing like cases, tenses, and other points of consonance, which they called *Omoioteleton*, and is that wherin they nearest approached to our vulgar ryme, and may thus be expressed.

*Weeping creeping beseeching I vvan,  
The loue at length of Lady Lucian.*

Or thus if we speake in prose and not in meetre.

*Mischaunces ought not to be lamented,  
But rather by vvisedome in time preuented :  
For such mishappes as be remedillesse,  
To sorrowv them it is bat foolishnesse :  
Yet are vve all so frayle of nature,  
As to be greeued vvith euery displeasure.*

The craking Scotts as the Cronicle reportes at a certaine time made this bald rime vpon the English-men.

*Long beards hartlesse,  
Painted hoodes vvitlesse :  
Gay coates gracelesse,  
Make all England thriftlesse.*

Which

Which is no perfit rime in deede, but clauses finishing in the self same tune: for a rime of good simphonie should not conclude his concords with one & the same terminant sillable, as *less, less, less*, but with diuers and like terminants, as *les, pres, mes*, as was before declared in the chapter of your cadences, and your clauses in prose should neither finish with the same nor with the like terminants, but with the contrary as hath bene shewed before in the booke of proportions; yet many vse it otherwise, neglecting the Poeticall harmonie and skill. And th'Earle of *Surrey* with Syr *Thomas Wyat* the most excellēt makers of their time, more peradventure respecting the fitnessse and ponderositie of their wordes then the true cadence or simphonie, were very licencious in this point. We call this figure following the originall, the [*like loose*] alluding to th'Archers terme who is not said to finish the feate of his shot before he giue the loose, and deliuer his arrow from his bow, in which respect we vse to say marke the loose of a thing for marke the end of it.

Ye do by another figure notably affect th'eare when ye make euery word of the verse to begin with a like letter, as for example in this verse written in an *Epithaphe* of our making.

*Parimion,*  
or the  
Figure of like  
letter.

*Time tried his truth his trauailes and his trust,  
And time to late tried his integritie.*

It is a figure much vsed by our common rimers, and doth well if it be not too much vsed, for then it falleth into the vice which shalbe hereafter spoken of called *Tautologia*.

Ye haue another sort of speach in a maner defectiue because it wants good band or coupling, and is the figure [*Asyndeton*] we call him [*loose language*] and doth not a litle alter th'eare as thus.

*Asyndeton,*  
or the  
Loose lan-  
gage.

*I sawv it, I said it, I vvill svveare it.*

*Cæsar* the Dictator vpon the victorie hee obtained against *Pharnax* king of *Bithinia* shewing the celeritie of his conquest, wrate home to the Senate in this tenour of speach no lesse swift and speedy then his victorie.

*Veni, vidi, vici,  
I came, I sawv, I ouercame.*

Meaning thus I was no sooner come and beheld them but the victorie fell on my side.

The Prince of Orenge for his devise of Armes in banner displayed against the Duke of Alua and the Spaniards in the Low-countray vsed the like maner of speach.

*Pro Rege, pro lege, pro grege,  
For the king, for the commons, for the countrey lawes.*

It is a figure to be vsed when we will seeme to make hast, or to be earnest, and these examples with a number more be spoken by the figure of [*lose language*.]

*Polisindeton,*  
or the  
Coople-  
clause.

Quite contrary to this ye haue another maner of construction which they called [*Polisindeton*] we may call him the [*couple clause*] for that euery clause is knit and coupled together with a coniunctiue thus.

*And I sawv it, and I say it and I  
Will svveare it to be true.*

So might the Poesie of *Cæsar* haue bene altered thus.

*I came, and I sawv, and I ouercame.*

One wrote these verses after the same sort.

*For in her mynde no thought there is,  
But hovv she may be true iwis :  
And tenders thee and all thy heale,  
And vvisheth both thy health and vveale :  
And is thine ovvne, and so she sayes,  
And cares for thee ten thousand vvayes.*

Ye haue another maner of speach drawn out at length and going all after one tenure and with an imperfit sence till you come to the last word or verse which cōcludes the whole premisses with a perfit sence & full periede, the Greeks call it *Irmus*, I call him the [*long loose*] thus appearing in a dittie of Sir *Thomas Wyat* where he describes the diuers distempers of his bed.

*Irmus,*  
or the  
Long loose.

*The restlesse state renuer of my smart,  
The labours salue increasing my sorrow :  
The bodies ease and troubles of my hart,  
Quietour of mynde mine vnquiet foe :  
Forgetter of paine remembrer of my woe,  
The place of sleepe wherein I do but wake :  
Besprent with teares my bed I thee forsake.*

Ye see here how ye can gather no perfection of sence in all this  
dittie

dittie till ye come to the last verse in these wordes *my bed I thee forsake*. And in another Sonet of *Petrarcha* which was thus Englished by the same Sir *Thomas Wyat*.

*If weaker care if sodaine pale collour,  
If many sighes with little speach to plaine :  
Now ioy now woe, if they my ioyes distaine,  
For hope of small, if much to feare therefore,  
Be signe of loue then do I loue againe.*

Here all the whole sence of the dittie is suspended till ye come to the last three wordes, *then do I loue againe*, which finisheth the song with a full and perfit sence.

When ye will speake giuing euery person or thing besides his proper name a qualitie by way of addition whether it be of good or of bad it is a figuratiue speach of audilde alteration, so is it also of sence as to say.

*Fierce Achilles, wise Nestor wilie Vlysses,  
Diana the chast and thou louely Venus :  
With thy blind boy that almost neuer misses,  
But hits our hartes when he leuels at vs.*

Or thus commending the Isle of great Brittain.

*Albion hugest of Westerne Ilands all,  
Soyle of sweete ayre and of good store :  
God send we see thy glory neuer fall,  
But rather dayly to grow more and more.*

Or as we sang of our Soueraigne Lady giuing her these Attributes besides her proper name.

*Elizabeth regent of the great Brittain Ile,  
Honour of all regents and of Queenes.*

But if we speake thus not expressing her proper name *Elizabeth*, videl.

*The English Diana, the great Britton mayde.*

Then is it not by *Epitheton* or figure of Attribution but by the figures *Antonomasia*, or *Periphrasis*.

Ye haue yet another manner of speach when ye will seeme to make two of one not thereunto constrained, which therefore we call the figure of Twynnes, the Greekes *Endiadis* thus.

*Not you coy dame your lowrs nor your lookes.*

*Endiadis,*  
or the  
Figure of  
Twinnes.

For [*your lowring lookes.*] And as one of our ordinary rimers said.  
*Of fortune nor her frowning face,*  
*I am nothing agast.*

In stead, of [*fortunes frowning face.*] One praying the Neapolitans for good men at armes, said by the figure of Twynnes thus.

*A proud people and wise and valiant,*  
*Fiercely fighting with horses and with barbes :*  
*By whose provves the Romain Prince did daunt,*  
*Wild Affricanes and the lawlesse Alarbes :*  
*The Nubiens marching vwith their armed cartes,*  
*And sleaing a farre vwith venim and vwith dartes.*

Where ye see this figure of Twynnes twice vsed, once when he said *horses and barbes* for barbd horses: againe when he saith with *venim* and with *dartes* for venomous dartes.

#### CHAP. XVI.

OF THE FIGURES WHICH WE CALL SENSABLE, BECAUSE THEY ALTER  
 AND AFFECT THE MINDE BY ALTERATION OF SENCE,  
 AND FIRST IN SINGLE WORDES.

THE eare hauing receiued his due satisfaction by the *auricular* figures, now must the minde also be serued, with his naturall delight by figures *sensible* such as by alteration of intendmentes affect the courage, and geue a good liking to the conceit. And first, single words haue their sence and vnderstanding altered and figured many wayes, to wit, by transport, abuse, crosse-naming, new naming, change of name. This will seeme very darke to you, vnlesse it be otherwise explained more particularly: and first of *Transport*. There is a kinde of wresting of a single word from his owne right signification, to another not so naturall, but yet of some affinitie or conueniencie with it, as to say, *I cannot digest your vnkinde words*, for I cannot take them in good part: or as the man of law said, *I feele you not*, for I vnderstand not your case, because he had not his fee in his hand. Or as another said to a mouthy Aduocate, *why barkest thou at me so sore?* Or to call the top of a tree, or of a hill, the crowne of a tree or of a hill: for in deede *crowne* is the highest ornament of a Princes head, made like a close garland, or els the top of a mans head, where the haire windes about, and because such terme is not applyed naturally to a tree, or to a hill, but  
 is

*Metaphora,*  
 or the  
 Figure of  
 transporte.

is transported from a mans head to a hill or tree, therefore it is called by *metaphore*, or the figure of *transport*. And three causes moues vs to vse this figure, one for necessitie or want of a better word, thus :

*As the drie ground that thirstes after a showr  
Seemes to reioyce when it is well iwet,  
And speedely brings foorth both grasse and flowr,  
If lacke of sunne or season doo not let.*

Here for want of an apter and more naturall word to declare the drie temper of the earth, it is said to thirst & to reioyce, which is onely proper to liuing creatures, and yet being so inuerted, doth not so much swerue from the true sence, but that euery man can easilie conceiue the meaning thereof.

Againe, we vse it for pleasure and ornament of our speach, as thus in an Epitaph of our owne making, to the honourable memorie of a deere friend, Sir *Iohn Throgmorton*, knight, Iustice of Chester, and a man of many commendable vertues.

*Whom vertue rerde, enuy hath ouerthrowen  
And lodged full low, vnder this marble stone :  
Ne neuer were his values so well knowen,  
Whilest he liued here, as now that he is gone.*

Here these words, *rerde*, *ouerthrowen*, and *lodged*, are inuerted, & *metaphorically* applyed, not vpon necessitie, but for ornament onely, afterward againe in these verses.

*No sunne by day that euer saw him rest  
Free from the toyles of his so busie charge,  
No night that harbourd rankor in his breast,  
Nor merry moode, made reason runne at large.*

In these verses the inuersion or metaphore, lyeth in these words, *saw*, *harbourd*, *run*: which naturally are applyed to liuing things, & not to insensible: as, the *sunne*, or the *night*: & yet they approch so neere, & so cōueniently, as the speech is thereby made more commendable. Againe, in moe verses of the same Epitaph, thus.

*His head a source of grauitie and sence,  
His memory a shop of ciuill arte :  
His tongue a streame of sugred eloquence,  
Wisdome and meekenes lay mingled in his harte,*

In which verses ye see that these words, *source, shop, flud, sugred*, are inuerted from their owne signification to another, not altogether so naturall, but of much affinitie with it.

Then also do we it sometimes to enforce a sence and make the word more significatiue : as thus,

*I burne in loue, I freese in deadly hate*

*I swimme in hope, and sinke in deepe dispaire.*

These examples I haue the willinger giuē you to set forth the nature and vse of your figure metaphore, which of any other being choisly made, is the most commendable and most common.

*Catachresis,*  
or the  
Figure of  
abuse.

But if for lacke of naturall and proper terme or worde we take another, neither naturall nor proper and do vntruly applie it to the thing which we would seeme to expresse, and without any iust inconuenience, it is not then spoken by this figure *Metaphore* or of *inuersion* as before, but by plaine abuse, as he that bad his man go into his library and fet him his bowe and arrowes, for in deede there was neuer a booke there to be found, or as one should in reproch say to a poore man, thou raskall knaue, where *raskall* is properly the hunters terme giuen to young deere, leane & out of season, and not to people : or as one said very pretily in this verse.

*I lent my loue to losse, and gaged my life in vaine.*

Whereas this worde *lent* is properly of mony or some such other thing, as men do commonly borrow, for vse to be repayed againe, and being applied to loue is vtterly abused, and yet very commendably spoken by vertue of this figure. For he that loueth and is not beloued againe, bath no lesse wrong, than he that lendeth and is neuer repayde.

*Metonimia,*  
or the  
Misnamer.

Now doth this vnderstanding or secret conceyt reach many times to the only nomination of persons or things in their names, as of men, or mountaines, seas, countries and such like, in which respect the wrōg naming, or otherwise naming of them then is due, carieth not onely an alteration of sence but a necessitie of intendment figuratiuely, as when we cal loue by the name of *Venus*, fleshly lust by the name of *Cupid*, because they were supposed by the auncient poets to be authors and kindlers of loue and lust: *Vulcane* for fire, *Ceres* for bread: *Bacchus* for wine by the same reason; also if one should say to a skilfull craftsman knowen for a  
glutton

glutton or common drunkard, that had spent all his goods on riot and delicate fare.

*Thy hands they made thee rich, thy pallat made thee poore.*

It is ment, his trauaile and arte made him wealthie, his riotous life had made him a beggar: and as one that boasted of his house-keeping, said that neuer a ycare passed ouer his head, that he drank not in his house euery moneth foure tonnes of beere, & one hogsh-head of wine, meaning not the caskes or vessels, but that quantitie which they conteyned. These and such other speaches, where ye take the name of the Author for the thing it selfe; or the thing cōteining, for that which is contained, & in many other cases do as it were wrong name the person or the thing. So neuerthelesse as it may be vnderstood, it is by the figure *metonymia*, or misnamer.

And if this manner of naming of persons or things be not by way of misnaming as before, but by a conuenient difference, and such as is true or esteemed and likely to be true, it is then called not *metonimia*, but *antonomasia*, or the Surnamer, (not the misnamer, which might extend to any other thing aswell as to a person) as he that would say: not king Philip of Spaine, but the Westerne king, because his dominiō lieth the furdest West of any Christen prince: and the French king the great *Vallois*, because so is the name of his house, or the Queene of England, *The maiden Queene*, for that is her hiest peculiar among all the Queenes of the world, or as we said in one of our *Partheniades*, the *Bryton mayde*, because she is the most great and famous mayden of all Brittain: thus,

*But in chaste stile, am borne as I weene*

*To blazon foorth the Brytton mayden Queene.*

So did our forefathers call *Henry the first*, *Beauclerke*, *Edmund Ironside*, *Richard cœur de lion*: *Edward the Confessor*, and we of her Maiestie *Elisabeth* the peasible.

Then also is the sence figuratiue when we deuise a new name *Onomatopeia*, to any thing consonant, as neere as we can to the nature thereof, or the New namer. as to say: *flashing of lightning*, *clashing of blades*, *clinking of fetters*, *chinking of mony*: & as the poet *Virgil* said of the sounding a trumpet, *ta-ra-tant*, *taratantara*, or as we giue special names to the voices of dombe beasts, as to say, a horse neigheth, a lyō brayes, a swine



grunts, a hen cackleth, a dogge howles, and a hundreth mo such new names as any man hath libertie to deuise, so it be fittie for the thing which he couets to expresse.

*Epitheton,*  
or the  
Qualifier o-  
therwise the  
figure of At-  
tribution.

Your *Epitheton* or *qualifier*, whereof we spake before, placing him among the figures *auricular*, now because he serues also to alter and enforce the sence, we will say somewhat more of him in this place, and do conclude that he must be apt and proper for the thing he is added vnto, & not disagreeable or repugnant, as one that said: *darke disdaine*, and *miserable pride*, very absurdly, for disdaine or disdained things cannot be said darke, but rather bright and cleere, because they be beholden and much looked vpon, and pride is rather enuied then pitied or miserable, vnlesse it be in Christian charitie, which helpeth not the terme in this case. Some of our vulgar writers take great pleasure in giuing Epithets and do it almost to euery word which may receiue them, and should not be so, yea though they were neuer so propre and apt, for sometimes wordes suffered to go single, do giue greater sence and grace than words quallified by attributions do.

*Metalepsis,*  
or the  
Farrefet.

But the sence is much altered & the hearers conceit strangly entangled by the figure *Metalepsis*, which I call the *farfet*, as when we had rather fetch a word a great way off thē to vse one nerer hād to expresse the matter aswel & plainer. And it seemeth the deuiser of this figure, had a desire to please women rather then men: for we vse to say by manner of Prouerbe: things farrefet and deare bought are good for Ladies: so in this manner of speach we vse it, leaping ouer the heads of a great many words, we take one that is furdest off, to vtter our matter by: as *Medea* cursing hir first acquaintance with prince *Iason*, who had very vnkindly forsaken her, said:

*Woe worth the mountaine that the maste bare*

*Which was the first causer of all my care.*

Where she might aswell haue said, woe worth our first meeting, or woe worth the time that *Iason* arriued with his ship at my fathers cittie in *Colchos*, when he tooke me away with him, & not so farre off as to curse the mountaine that bare the pinetree, that made the mast, that bare the sailes, that the ship sailed with, which caried her away. A pleasant Gentleman came into a Ladies nursery,

sery, and saw her for her owne pleasure rocking of her young child in the cradle, and sayd to her :

*I speake it Madame without any mocke,  
Many a such cradell may I see you rocke.*

Gods passion hourson said she, would thou haue me beare mo children yet, no *Madame* quoth the Gentleman, but I would haue you liue long, that ye might the better pleasure your friends, for his meaning was that as euery cradle signified a new borne childe, & euery child the leasure of one yeares birth, & many yeares a lōg life : so by wishing her to rocke many cradels of her owne, he wished her long life. *Virgill* said :

*Post multas mea regna videns mirabor aristas.*

Thus in English.

*After many a stubble shall I come  
And wonder at the sight of my kingdome.*

By stubble the Poet vnderstoode yeares, for haruests come but once euery yeare, at least wayes with vs in Europe. This is spoken by the figure of farre-fet. *Metalepsis*.

And one notable meane to affect the minde, is to inforce the sence of any thing by a word of more than ordinary efficacie, and neuertheles is not apparant, but as it were, secretly implied, as he that said thus of a faire Lady.

*O rare beautie, ó grace, and curtesie.*

And by a very euill man thus.

*O sinne it selfe, not wretch, but wretchednes.*

Whereas if he had said thus, *O gracious, courteous and beautifull woman* : and, *O sinfull and wretched man*, it had bene all to one effect, yet not with such force and efficacie, to speake by the denominatiue, as by the thing it selfe.

As by the former figure we vse to enforce our sence, so by another we temper our sence with wordes of such moderation, as in apperaunce it abateth it but not in deede, and is by the figure *Liptote*, which therefore I call the *Moderator*, and becomes vs many times better to speake in that sort quallified, than if we spake it by more forcible termes, and neuertheles is equipolent in sence, thus.

*I know you hate me not, nor wish me any ill.*

Meaning in deede that he loued him very well and dearely, and yet the words doe not expresse so much, though they purport so much. Or if you would say, I am not ignorant, for I know well enough. Such a man is no foole, meaning in deede that he is a very wise man.

*Paradiastole,*  
or the  
Curry fauell.

But if such moderation of words tend to flattery, or soothing, or excusing, it is by the figure *Paradiastole*, which therefore nothing improperly we call the *Curry-fauell*, as when we make the best of a bad thing, or turne a signification to the more plausible sence: as, to call an vnthrift, a liberall Gentleman: the foolish-hardy, valiant or couragious: the niggard, thriftie: a great riot, or outrage, an youthfull pranke, and such like termes: moderating and abating the force of the matter by craft, and for a pleasing purpose, as appeareth by these verses of ours, teaching in what cases it may commendably be vsed by Courtiers.

*Meiosis,*  
or the  
Disabler.

But if you diminish and abbase a thing by way of spight or mallice, as it were to depraue it, such speach is by the figure *Meiosis* or the *disabler* spoken of hereafter in the place of *sententious* figures.

*A great mountaine as bigge as a molehill,*

*A heauy burthen perdy, as a pound of fethers.*

*Tapinosis,*  
or the  
Abbaser.

But if ye abase your thing or matter by ignorance or errour in the choise of your word, then is it by vicious maner of speach called *Tapinosis*, whereof ye shall haue examples in the chapter of vices hereafter folowing.

*Synecdoche,*  
or the  
Figure of  
quick conceite.

Then againe if we vse such a word (as many times we doe) by which we driue the hearer to conceiue more or lesse or beyond or otherwise then the letter expresseth, and it be not by vertue of the former figures *Metaphore* and *Abase* and the rest, the Greeks then call it *Synecdoche*, the Latines *sub intellectio* or vnderstanding, for by part we are enforced to vnderstand the whole, by the whole part, by many things one thing, by one, many, by a thing precedent, a thing consequent, and generally one thing out of another by maner of contrariety to the word which is spoken, *aliud ex alio*, which because it seemeth to aske a good, quick, and pregnant capacitie, and is not for an ordinarie or dull wit so to do, I chose to call him the figure not onely of conceit after the Greeke originall, but also of quick conceite. As for example we will giue none because we will

will

will speake of him againe in another place, where he is ranged among the figures *sensible* appertaining to clauses.

## CHAP. XVIII.

OF SENSABLE FIGURES ALTERING AND AFFECTING THE MYNDE BY ALTERATION OF SENCE OR INTENDEMENTS IN WHOLE CLAUSES OR SPEACHES.

As by the last remembred figures the sence of single wordes is altered, so by these that follow is that of whole and entier speach: and first by the Courtly figure *Allegoria*, which is when we speake one thing and thinke another, and that our wordes and our meanings meete not. The vse of this figure is so large, and his vertue of so great efficacie as it is supposed no man can pleasantly vtter and perswade without it, but in effect is sure neuer or very seldome to thriue and prosper in the world, that cannot skilfully put in vre, in somuch as not onely eury common Courtier, but also the grauest counsellour, yea and the most noble and wisest Prince of them all are many times enforced to vse it, by example (say they) of the great Emperour who had it vsually in his mouth to say, *Qui nescit dissimulare nescit regnare*. Of this figure therefore which for his duplicitie we call the figure of [*false semblant or dissimulation*] we will speake first as of the chief ringleader and captaine of all other figures, either in the Poeticall or oratorie science.

And ye shall know that we may dissemble, I meane speake *Allegoria*, otherwise then we thinke, in earnest aswell as in sport, vnder couert or the and darke termes, and in learned and apparant speaches, in short Figure of false semblant. sentences, and by long ambage and circumstance of wordes, and finally aswell when we lye as when we tell truth. To be short eury speach wrested from his owne naturall signification to another not altogether so naturall is a kinde of dissimulation, because the wordes beare contrary countenance to th'intent. But properly & in his principall vertue *Allegoria* is when we do speake in sence translatiue and wrested from the owne signification, neuerthesse applied to another not altogether contrary, but hauing much cōueniencie with it as before we said of the metaphore: as for example if we should call the common wealth, a shippe; the Prince a Pilot, the Counsellours mariners, the stormes warres, the calme

and [*hauen*] peace, this is spoken all in allegorie : and because such inuersion of sence in one single worde is by the figure *Metaphore*, of whom we spake before, and this manner of inuersion extending to whole and large speaches, it maketh the figure *allegorie* to be called a long and perpetuall *Metaphore*. A noble man after a whole yeares absence from his ladie, sent to know how she did, and whether she remayned affected toward him as she was when he left her.

*Louely Lady I long full sore to heare,  
If ye remaine the same, I left you the last yeare.*

To whom she answered in *allegorie* other two verses :

*My louing Lorde I will well that ye wist,  
The thred is spon, that neuer shall vntwist.*

Meaning, that her loue was so stedfast and cōstant toward him as no time or occasion could alter it. *Virgill* in his shepherdly poemes called *Eglogues* vsed as rusticall but fit *allegorie* for the purpose thus :

*Claudite iam riuos pueri sat prata biberunt.*

Which I English thus :

*Stop vp your streames (my lads) the medes haue drunk ther fill.*

As much to say, leaue of now, yee haue talked of the matter inough : for the shepherds guise in many places is by opening certaine sluces to water their pastures, so as when they are wet inough they shut them againe : this application is full *Allegoricke*.

Ye haue another manner of *Allegorie* not full, but mixt, as he that wrate thus :

*The cloudes of care haue coured all my coste,  
The stormes of strife, do threaten to appeare :  
The waues of woe, wherein my ship is toste.  
Haue broke the banks, where lay my life so deere.  
Chippes of ill chance, are fallen amidst my choise,  
To marre the minde that ment for to reioyce.*

I call him not a full *Allegorie*, but mixt, bicause he discouers withall what the *cloud*, *storme*, *waue*, and the rest are, which in a full *allegorie* should not be discouered, but left at large to the readers iudgement and coniecture.

We disseemble againe vnder couert and darke speaches, when  
we

we speake by way of riddle (*Enigma*) of which the sence can hardly be picked out, but by the parties owne assoile, as he that said :

*Enigma.*  
or the  
Riddle.

*It is my mother well I wot,  
And yet the daughter that I begot.*

Meaning it by the ise which is made of frozen water, the same being molten by the sunne or fire, makes water againe.

My mother had an old womā in her nurserie, who in the winter nights would put vs forth many prety ridles, whereof this is one :

*I haue a thing and rough it is  
And in the midst a hole I wis :  
There came a yong man with his ginne,  
And he put it a handfull in.*

The good old Gentlewoman would tell vs that were children how it was meant by a furd glooue. Some other naughtie body would peradventure haue construed it not halfe so mannerly. The riddle is pretie but that it holdes too much of the *Cachemphaton* or foule speach and may be drawn to a reprobate sence.

We dissemble after a sort, when we speake by cōmon prouerbs, or, as we vse to call them, old said sawes, as thus :

*Parimia,*  
or  
Prouerb.

*As the olde cocke crows so doeth the chick :  
A bad Cooke that cannot his owne fingers lick.*

Meaning by the first, that the young learne by the olde, either to be good or euill in their behaiours : by the second, that he is not to be counted a wise man, who being in authority, and hauing the administration of many good and great things, will not serue his owne turne and his friends whilest he may, & many such prouerbiall speeches : as, *Totnesse is turned French*, for a strange alteration : *Skarborow warning*, for a sodaine commandement, allowing no respect or delay to bethinke a man of his busines. Note neuerthelesse a diuersitie, for the two last examples be prouerbs, the two first prouerbiall speeches.

Ye doe likewise dissemble, when ye speake in derision or mockerie, & that may be many waies : as sometime in sport, sometime in earnest, and priuily, and apertly, and pleasantly, and bitterly : but first by the figure *Iroma*, which we call the *drye mock* : as he that said to a bragging Ruffian, that threatened he would kill and slay, no doubt you are a good man of your hands : or, as it was said by

*Ironia,*  
or the  
Drie mock.

a French king, to one that praide his reward, shewing how he had bene cut in the face at a certain battell fought in his seruice : ye may see, quoth the king, what it is to runne away & looke backwards. And as *Alphonso* king of Naples, said to one that profered to take his ring when he washt before dinner, this wil serue another well : meaning that the Gentlemē had another time takē thē, & because the king forgot to aske for them, neuer restored his ring againe.

*Sarcasmus,*  
or the  
Bitter taunt.

Or when we deride with a certaine seueritie, we may call it the bitter taunt [*Sarcasmus*] as *Charles* the fift Emperour aunswered the Duke of Arskot, beseeching him recompence of seruice done at the siege of Renty, against *Henry* the French king, where the Duke was taken prisoner, and afterward escaped clad like a Colliar. Thou wert taken, quoth the Emperour, like a coward, and scapedst like a Colliar, wherefore get thee home and liue vpon thine owne. Or as king *Henry* the eight said to one of his priuy chamber, who sued for Sir *Anthony Rowse*, a knight of Norfolke that his Maiestie would be good vnto him, for that he was an ill begger. Quoth the king againe, if he be ashamed to beg, we are ashamed to geue. Or as *Charles* the fift Emperour, hauing taken in battaile *John Frederike* Duke of Saxon, with the Lantgraue of Hessen and others : this Duke being a man of monstrous bignesse and corpulence, after the Emperour had seene the prisoners, said to those that were about him, I haue gone a hunting many times, yet neuer tooke I such a swine before.

*Asteismus.*  
or the  
Merry scoffe.  
Otherwise  
the ciuill  
iest.

Or when we speake by manner of pleasantery, or mery skoffe, that is, by a kinde of mock, whereof the sence is farre fet, & without any gall or offence. The Greekes call it [*Asteismus*] we may terme it the ciuill iest, because it is a mirth very full of ciuilitie, and such as the most ciuill men doo vse. As *Cato* said to one that had geuen him a good knock on the head with a long peece of timber he bare on his shoulder, and then bad him beware : what (quoth *Cato*) wilt thou strike me againe ? for ye know, a warning should be geuen before a man haue receiued harme, and not after. And as king *Edward* the sixt, being of young yeres, but olde in wit, saide to one of his priuie chamber, who sued for a pardon for one that was condemned for a robbetrie, telling the king that it was but a small trifle, not past sixteene shillings matter which he had taken :  
quoth

quoth the king againe, but I warrant you the fellow was sorrie it had not bene sixteene pound: meaning how the malefactors intent was as euill in that trifle, as if it had bene a greater summe of money. In these examples if ye marke there is no grieffe or offence ministred as in those other before, and yet are very wittie, and spoken in plaine derision.

The Emperor *Charles* the fift was a man of very few words, and delighted little in talke. His brother king *Ferdinando* being a man of more pleasant discourse, sitting at the table with him, said, I pray your Maiestie be not so silent, but let vs talke a little. What neede that brother, quoth the Emperor, since you haue words enough for vs both.

Or when we giue a mocke with a scornfull countenance as in some smiling sort looking aside or by drawing the lippe awry, or shrinking vp the nose; the Greeks called it *Micterismus*, we may terme it a fleering frumpe, as he that said to one whose wordes he beleued not, no doubt Sir of that. This fleering frumpe is one of the Courtly graces of *hicke the scorner*.

*Micterismus.*  
or the  
Fleering  
frumpe.

Or when we deride by plaine and flat contradiction, as he that saw a dwarfe go in the streete said to his companion that walked with him: See yonder gyant: and to a Negro or woman blackemoore, in good sooth ye are a faire one, we may call it the broad floute.

*Antiphrasis.*  
or the  
Broad floute.

Or when ye giue a mocke vnder smooth and lowly wordes as he that hard one call him all to nought and say, thou art sure to be hanged ere thou dye: quoth th'other very soberly. Sir I know your maistership speakes but in iest, the Greeks call it (*charientismus*) we may call it the priuy nippe, or a myld and appeasing mockery: all these be souldiers to the figure *allegoria* and fight vnder the banner of dissimulation.

*Chariētismus.*  
or the  
Priuy nippe.

Neuerthelesse ye haue yet two or three other figures that smatch a spice of the same *false semblant*, but in another sort and maner of phrase, whereof one is when we speake in the superlatiue and beyond the limites of credit, that is by the figure which the Greeks call *Hiperbole*, the Latines *Dementiens* or the lying figure. I for his immoderate excesse cal him the ouer reacher right with his originall or [*lowdlyar*] & me thinks not amisse: now whē I speake that

*Hiperbole.*  
or the  
Ouer reacher.  
otherwise  
called the  
loud lyer.



which neither I my selfe thinke to be true, nor would haue any other body beleue, it must needs be a great dissimulation, because I meane nothing lesse then that I speake, and this maner of speach is vsed, when either we would greatly aduance or greatly abase the reputation of any thing or person, and must be vsed very discreetly, or els it will seeme odious, for although a prayse or other report may be allowed beyōd credit, it may not be beyōd all measure, specially in the proseman, as he that was speaker in a Parliament of king *Henry* the eights raigne, in his Oration which ye know is of ordinary to be made before the Prince at the first assembly of both houses, would seeme to prayse his Maiestie thus. What should I go about to recite your Maiesties innumerable vertues, euen as much as if I tooke vpon me to number the starres of the skie, or to tell the sands of the sea. This *Hyperbole* was both *ultra fidem* and also *ultra modum*, and therefore of a graue and wise Counsellour made the speaker to be accompted a grosse flattering foole: peraduenture if he had vsed it thus, it had bene better, and neuerthelesse a lye too, but a more moderate lye and no lesse to the purpose of the kings commendation, thus. I am not able with any wordes sufficiently to expresse your Maiesties regall vertues, your kingly merites also towardes vs your people and realme are so exceeding many, as your prayses therefore are infinite, your honour and renowne euerlasting: And yet all this if we shall measure it by the rule of exact veritie, is but an vntruth, yet a more cleanly commendation then was maister Speakers. Neuerthelesse as I sayd before if we fall a praying, specially of our mistresses vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of comparison as he that said thus in prayse of his Lady.

*Giue place ye louers here before,  
That spent your boasts and braggs in vaine:  
My Ladies bewtie passeth more,  
The best of your I dare well sayne:  
Then doth the sunne the candle light,  
Or brightest day the darkest night.*

And as a certaine noble Gentlewoman lamēting at the vnkindnesse of her louer said very pretily in this figure.

*But*

*But since it will no better be,  
My teares shall neuer blin :  
To moist the earth in such degree,  
That I may drowne therein :  
That by my death all men may say,  
Lo weemen are as true as they.*

Then haue ye the figure *Periphrasis*, holding somewhat of the *Periphrasis*,  
dissēbler, by reason of a secret intent not appearing by the words, <sup>or the</sup> *Figure of am-*  
as when we go about the bush, and will not in one or a few words *bage.*  
expresse that thing which we desire to haue knowen, but do chose  
rather to do it by many words, as we our selues wrote of our Soue-  
raigne Lady thus :

*Whom Princes serue, and Realmes obay,  
And greatest of Bryton kings begot :  
She came abroade euen yesterday,  
When such as saw her, knew her not.*

And the rest that followeth, meaning her Maiesties person,  
which we would seeme to hide leauing her name vnsspoken to the  
intent the reader should gesse at it : neuerthelesse vpon the matter  
did so manifestly disclose it, as any simple iudgement might easily  
perceiue by whom it was ment, that is by Lady *Elizabeth, Queene  
of England and daughter to king Henry the eight*, and therein  
resteth the dissimulation. It is one of the gallantest figures among the  
poetes so it be vsed discretely and in his right kinde, but many of  
these makers that be not halfe their craftes maisters, do very often  
abuse it and also many waies. For if the thing or person they go  
about to describe by circumstance, be by the writers improuidence  
otherwise bewrayed, it looseth the grace of a figure, as he that said :

*The tenth of March when Aries receiued,  
Dan Phæbus raies into his horned hed.*

Intending to describe the spring of the yeare, which euery man  
knoweth of himselfe, hearing the day of March named : the verses  
be very good the figure nought worth, if it were meant in Peri-  
phrase for the matter, that is the season of the yeare which should  
haue bene couertly disclosed by ambage, was by and by blabbed  
out by naming the day of the moneth, & so the purpose of the fi-  
gure disappointed, peraduenture it had bin better to haue said thus :

*The month and daie when Aries receiud,  
Dan Phæbus raies into his horned head.*

For now there remaineth for the Reader somewhat to studie and gesse vpon, and yet the spring time to the learned iudgement sufficiently expressed.

The Noble Earle of Surrey wrote thus :

*In winters iust returne, when Boreas gan his raigne,  
And euery tree vnclouthed him fast as nature taught thē plaine.*

I would faine learne of some good maker, whether the Earle spake this in figure of *Periphrase* or not, for mine owne opinion I thinke that if he ment to describe the winter season, he would not haue disclosed it so broadly, as to say winter at the first worde, for that had bene against the rules of arte, and without any good iudgement : which in so learned & excellent a personage we ought not to suspect, we say therefore that for winter it is no *Periphrase* but language at large : we say for all that, hauing regard to the second verse that followeth it is a *Periphrase*, seeming that thereby he intended to shew in what part of the winter his loues gaue him anguish, that is in the time which we call the fall of the leafe, which begins in the moneth of October, and stands very well with the figure to be vttered in that sort notwithstanding winter be named before, for winter hath many parts : such namely as do not shake of the leafe, nor vnclou: the trees as here is mencioned : thus may ye iudge as I do, that this noble Erle wrate excellently well and to purpose. Moreouer, when a maker will seeme to vse circumlocution to set forth any thing pleasantly and figuratiuely, yet no lesse plaine to a ripe reader, then if it were named expresly, and when all is done, no man can perceyue it to be the thing intended. This is a foule ouersight in any writer as did a good fellow, who weening to shew his cunning, would needs by periphrase expresse the realme of Scotland in no lesse then eight verses, and when he had said all, no man could imagine it to be spoken of Scotland : and did besides many other faults in his verse, so deadly belie the matter by his descriptiō, as it would pitie any good maker to heare it.

*Synechdoche.*  
or the  
Figure of  
quick conceite.

Now for the shutting vp of this Chapter, will I remember you farther of that manner of speech which the Greekes call *Synechdoche*, and we the figure of [*quicke conceite*] who for the reasons before

fore alledged, may be put vnder the speeches *allegoricall*, because of the darkenes and duplicitie of his sence : as when one would tell me how the French king was ouerthrowen at Saint Quintans, I am enforced to think that it was not the king himselfe in person, but the Constable of Fraunce with the French kings power. Or if one would say, the towne of Andwerpe were famished, it is not so to be taken, but of the people of the towne of Andwerp, and this conceit being drawn aside, and (as it were) from one thing to another, it encombers the minde with a certaine imagination what it may be that is meant, and not expressed : as he that said to a young gentlewoman, who was in her chamber making her selfe vnready. *Mistresse will ye geue me leaue to vnlace your peticote*, meaning (perchance) the other thing that might follow such vnlasung. In the olde time, whosoener was allowed to vndoe his Ladies girdle, he might lie with her all night : wherfore the taking of a womans maydenhead away, was said to vndoo her girdle. *Virgineam dissoluit zonam*, saith the Poet, conceiuing out of a thing precedent, a thing subsequent. This may suffice for the knowledge of this figure [*quicke conceit*.]

## CHAP. XIX.

OF FIGURES SENTENTIOUS, OTHERWISE CALLED RHETORICALL.

Now if our presupposall be true, that the Poet is of all other the most auncient Orator, as he that by good & pleasant perswasions first reduced the wilde and beastly people into publicke societies and ciuilitie of life, insinuating vnto them, vnder fictions with sweete and coloured speeches, many wholesome lessons and doctrines, then no doubt there is nothing so fitte for him, as to be furnished with all the figures that be *Rhetoricall*, and such as do most beautifie language with eloquence & sententiousnes. Therefore since we haue already allowed to our maker his *auricular* figures, and also his *sensable*, by which all the words and clauses of his meeters are made as well tunable to the eare, as stirring to the minde, we are now by order to bestow vpon him those other figures which may execute both offices, and all at once to beautifie and geue sence and sententiousnes to the whole language at large. So as if we should intreate our maker to play also the Orator, and

whether it be to pleade, or to praise, or to aduise, that in all three cases he may vtter, and also perswade both copiously and vehemently.

And your figures rhetoricall, besides their remembred ordinarie vertues, that is, sentētiousnes, & copious amplification, or enlargement of language, doe also conteine a certaine sweet and melodious manner of speech, in which respect, they may, after a sort, be said *auricular*: because the eare is no lesse rauished with their currant tune, than the mind is with their sententiousnes. For the eare is properly but an instrument of conueyance for the minde, to apprehend the sence by the sound. And our speech is made melodious or harmonicall, not onely by strayned tunes, as those of *Musick*, but also by choise of smoothe words: and thus, or thus, marshalling them in their comeliest construction and order, and aswell by sometimes sparing, sometimes spending them more or lesse liberally, and carrying or transporting of them farther off or neerer, setting them with sundry relations, and variable formes, in the ministry and vse of words, doe breede no little alteration in man. For to say truely, what els is man but his minde? which, whosoever haue skil to compasse, and make yeelding and flexible, what may not he commaund the body to perfourme? He therefore that hath vanquished the minde of man, hath made the greatest and most glorious conquest. But the minde is not assailable vnlesse it be by sensible approches, whereof the audible is of greatest force for instruction or discipline: the visible, for apprehension of exterior knowledges as the Philosopher saith. Therefore the well tuning of your words and clauses to the delight of the eare, maketh your information no lesse plausible to the minde than to the eare: no though you filled them with neuer so much sence and sententiousness. Then also must the whole tale (if it tende to perswasion) beare his iust and reasonable measure, being rather with the largest, than with the scarcest. For like as one or two drops of water perce not the flint stone, but many and often droppings doo: so cannot a few words (be they neuer so pithie or sententious) in all cases and to all manner of mindes, make so deepe an impression, as a more multitude of words to the purpose discreetely, and without superfluitie vttered: the minde being no lesse vanquished

shed with a large load of speech, than the limes are with heauie burden. Sweetenes of speech, sentence, and amplification, are therefore necessarie to an excellent Orator and Poet, ne may in no wise be spared from any of them.

And first of all others your figure that worketh by iteration or repetition of one word or clause doth much alter and affect the eare and also the mynde of the hearer, and therefore is counted a very braue figure both with the Poets and rhetoriciens, and this repetition may be in seuen sortes.

Repetition in the first degree we call the figure of *Report* according to the Greeke originall, and is when we make one word begin, and as they are wont to say, lead the daunce to many verses in sute, as thus. *Anaphora,*  
or the  
Figure of  
*Report.*

*To thinke on death it is a miserie,  
To thinke on life it is a vanitie :  
To thinke on the world verily it is,  
To thinke that heare man hath no perfit blisse.*

And this writtē by Sir *Walter Raleigh* of his greatest mistresse in most excellent verses.

*In vayne mine eyes in vaine you wast your teares,  
In vayne my sighs the smokes of my despaires :  
In vayne you search th'earth and heauens aboue,  
In vayne ye seeke, for fortune keeps my loue.*

Or as the buffon in our enterlude called *Lustie London* said very knauishly and like himselfe.

*Many a faire lasse in London towne,  
Many a bawdie basket borne vp and downe :  
Many a broker in a thrid bare gowne.  
Many a bankrowte scarce worth a crowne.*

*In London.*

Ye haue another sort of repetition quite contrary to the former when ye make one word finish many verses in sute, and that which is harder, to finish many clauses in the midst of your verses or dittie (for to make them finish the verse in our vulgar it should hinder the rime) and because I do finde few of our English makers vse this figure, I haue set you down two litle ditties which our selues in our yonger yeares played vpon the *Antistrophe*, for so

is the figures name in Greeke: one vpon the mutable loue of a Lady, another vpon the meritorious loue of Christ our Sauour, thus.

*Her lowly lookes, that gaue life to my loue,  
With spitefull speach, curstnesse and crueltie :  
She kild my loue, let her rigour remoue,  
Her cherefull lights and speaches of pitie  
Reuiue my loue : anone with great disdainie,  
She shunnes my loue, and after by a traine  
She seekes my loue, and saith she loues me most,  
But seing her loue, so lightly wonne and lost :  
I longd not for her loue, for well I thought,  
Firme is the loue, if it be as it ought.*

The second vpon the merites of Christes passion toward mankind, thus,

*Our Christ the sonne of God, chief authour of all good,  
Was he by his allmight, that first created man :  
And vwith the costly price, of his most precious bloud,  
He that redeemed man : and by his instance vvan  
Grace in the sight of God, his onely father deare,  
And reconciled man : and to make man his peere  
Made himselfe very man : brief to conclude the case,  
This Christ both God and man, he all and onely is :  
The man brings man to God and to all heauens blisse.*

The Greekes call this figure *Antistrophe*, the Latines, *conuersio*, I following the originall call him the *counterturne*, because he turnes counter in the middest of euery meetre.

*Symploche,*  
or the  
figure of re-  
plie.

Take me the two former figures and put them into one, and it is that which the Greekes call *symploche*, the Latines *complexio*, or *conduplicatio*, and is a maner of repetition, when one and the selfe word doth begin and end many verses in sute & so wrappes vp both the former figures in one, as he that sportingly complained of his vntrustie mistresse, thus.

*Who made me shent for her loues sake ?  
Myne owne mistresse.  
Who would not seeme my part to take,  
Myne owne mistresse.*

*What*

*What made me first so well content*

*Her curtesie.*

*What makes me now so sore repent*

*Her crueltie.*

The Greekes name this figure *Symploche*, the Latins *Complexio*, perchance for that he seemes to hold in and to wrap vp the verses by reduplication, so as nothing can fall out. I had rather call him the figure of replie.

Ye haue another sort of repetition when with the worde by *Anadiplosis*, which you finish your verse, ye beginne the next verse with the same, as thus : or the Redouble.

*Comforte it is for man to haue a wife,*

*Wife chast, and wise, and lowly all her life.*

Or thus :

*Your beutie was the cause of my first loue,*

*Looue while I liue, that I may sore repent.*

The Greeks call this figure *Anadiplosis*, I call him the *Redouble* as the originall beares.

Ye haue an other sorte of repetition, when ye make one worde both beginne and end your verse, which therefore I call the slow *Epanalepsis*, retourne, otherwise the *Eccho sound*, as thus : or the Eccho sound, otherwise, the slow return.

*Much must he be beloued, that loueth much,*

*Feare many must he needs, whom many feare.*

Vnlesse I called him the *eccho sound*, I could not tell what name to giue him, vnlesse it were the slow returne.

Ye haue another sort of repetition when in one verse or clause of a verse, ye iterate one word without any intermission, as thus : *Epizeuxis*, the Vnderlay, or Coocko-spel.

*It was Maryne, Maryne that wrought mine woe.*

And this bemoaning the departure of a deere friend.

*The chiefest staffe of mine assured stay,*

*With no small grieffe, is gon, is gon away.*

And that of Sir *Walter Raleighs* very sweet.

*With wisdomes eyes had but blind fortune seene,*

*Than had my looue, my looue for euer beene.*

The Greeks call him *Epizeuxis*, the Latines *Subiunctio*, we may call him the *vnderlay*, me thinks if we regard his manner of iteration, & would depart from the originall, we might very properly,



in our vulgar and for pleasure call him the *cuckowspell*; for right as the cuckow repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes for hast stammers out two or three of them one immediatly after another, as *cuck, cuck, cuckow*, so doth the figure *Epizeuxis* in the former verses, *Maryne, Maryne*, without any intermission at all.

*Ploche,*  
or the  
Doubler.

Yet haue ye one sorte of repetition, which we call the *doubler*, and is as the next before, a speedie iteration of one word, but with some little intermissiō by inserting one or two words betweene, as in a most excellent dittie written by Sir *Walter Raleigh* these two closing verses :

*Yet vwhen I sawve my selfe to you vvas true,*  
*I loued my selfe, bycause my selfe loued you.*

And this spoken in common Prouerbe.

*An ape vvilbe an ape, by kinde as they say,*  
*Though that ye clad him all in purple array.*

Or as we once sported vpon a fellowes name who was called *Woodcock*, and for an ill part he had plaid entreated fauour by his friend.

*I praie you intreate no more for the man,*  
*Woodcocke vvilbe a vvoodcocke do vvhat ye can.*

Now also be there many other sortes of repetition if a man would vse them, but are nothing commendable, and therefore are not obserued in good poesie, as a vulgar rimer who doubled one word in the end of euey verse, thus : *adieu, adieu,*

*my face, my face.*

And an other that did the like in the beginning of his verse, thus :

*To loue him and loue him, as sinners should doo.*

These repetitiōs be not figuratiue but phantastical, for a figure is euer vsed to a purpose, either of beautie or of efficacie : and these last recited be to no purpose, for neither can ye say that it vrges affection, nor that it beautifieth or enforceth the sence, nor hath any other subtilitie in it, and therefore is a very foolish impertinency of speech, and not a figure.

*Prosonomasia,*  
or the  
Nicknamer.

Ye haue a figure by which ye play with a couple of words or names much resembling, and because the one seemes to answer th'other

th'other by manner of illusion, and doth, as it were, nick him, I call him the *Nicknamer*. If any other man can geue him a fitter English name, I will not be angrie, but I am sure mine is very neere the originall sence of *Prosonomasia*, and is rather a by-name geuen in sport, than a surname geuen of any earnest purpose. As, *Tiberius* the Emperor, because he was a great drinker of wine, they called him by way of derision to his owne name, *Caldius Biberius Mero*, in steade of *Claudius Tiberius Nero*: and so a iesting frier that wrate against *Erasmus*, called him by resemblance to his own name, *Errans mus*, and are mainteined by this figure *Prosonomasia*, or the *Nicknamer*. But euery name geuen in iest or by way of a surname, if it do not resemble the true, is not by this figure, as, the Emperor of Greece, who was surnamed *Constantinus Cepronimus*, because he beshit the foont at the time he was christened: and so ye may see the difference betwixt the figures *Antonomasia* & *Prosonomatia*. Now when such resemblance happens betweene words of another nature, and not vpon mens names, yet doeth the Poet or maker finde prety sport to play with them in his verse, specially the Comicall Poet and the Epigrammatist. Sir *Philip Sidney* in a dittie plaide very pretily with these two words, *Loue and liue*, thus.

*And all my life I will confesse,  
The lesse I loue, I liue the lesse.*

And we in our Enterlude called the woer, plaid with these two words, *lubber* and *louer*, thus, the countrey clowne came & woed a young maide of the Citie, and being agreeued to come so oft, and not to haue his answere, said to the old nurse very impatiently.

*Iche pray you good mother tell our young dame,  
Whence I am come and what is my name,  
I cannot come a woing euery day.*

Woer.

Quoth the nurse.

*They be lubbers not louers that so vse to say.*

Nurse.

Or as one replied to his mistresse charging him with some disloyaltie towards her.

*Proue me madame ere ye fall to reprove,  
Meeke mindes should rather excuse than accuse,*

Here the words *proue* and *reprove*, *excuse* and *accuse*, do plea-

santly encounter, and (as it were) mock one another by their much resemblance : and this is by the figure *Prosonomatia*, as wel as if they were mens proper names, alluding to each other.

*Traductio,*  
or the  
Tranlacer.

Then haue ye a figure which the Latines call *Traductio*, and I the tranlacer : which is when ye turne and tranlace a word into many sundry shapes as the Tailor doth his garment, & after that sort do play with him in your dittie : as thus,

*Who liues in loue his life is full of feares,  
To lose his loue, liuelode or libertie  
But liuely sprites that young and recklesse be,  
Thinke that there is no liuing like to theirs.*

Or as one who much gloried in his owne wit, whom *Persius* taxed in a verse very pithily and pleasantly, thus.

*Scire tuum nihil est nisi te scire, hoc sciat alter.*

Which I haue turned into English, not so briefly, but more at large of purpose the better to declare the nature of the figure : as thus,

*Thou vveenest thy vvit nought vvorth if other vveet it not  
As vvell as thou thy selfe, but o thing vvell I vvot,  
Who so in earnest vveenes, he doth in mine aduise,  
Shevv himselfe vvitlesse, or more vvittie than vvise.*

Here ye see how in the former rime this word life is tranlaced into liue, liuing, liuely, liuelode : & in the latter rime this word wit is translated into weete, weene, wotte, witlesse, witty & wise : which come all from one originall.

*Antipophora,*  
or  
Figure of  
responce.

Ye haue a figuratiue speach which the Greeks cal *Antipophora*, I name him the *Responce*, and is when we will seeme to aske a question to th'intent we will aunswere it our selues, and is a figure of argument and also of amplification. Of argument, because proponing such matter as our aduersarie might obiect and then to answere it our selues, we do vnfurnish and preuent him of such helpe as he would otherwise haue vsed for himselfe : then because such obiection and answere spend much language it serues as well to amplifie and enlarge our tale. Thus for example.

*Wylie vvorldling come tell me I thee pray,  
Wherein hopest thou, that makes thee so to svvell ?  
Riches ? aluck it tarics not a day,*

*But*

*But where fortune the fickle list to dwell:  
 In thy children? how hardie shalt thou finde,  
 Them all at once, good and thriftie and kinde:  
 Thy wife? ó faire but fraile mettall to trust,  
 Seruants? what theeues? what treachours and iniust?  
 Honour perchance? it restes in other men:  
 Glorie? a smoake: but wherein hopest thou then?  
 In Gods iustice? and by what merite tell?  
 In his mercy? ó now thou speakest wel,  
 But thy lewd life hath lost his loue and grace,  
 Daunting all hope to put dispaire in place.*

We read that *Crates* the Philosopher *Cinicke* in respect of the manifold discommodities of mans life, held opinion that it was best for man neuer to haue bene borne or soone after to dye, [*Optimum non nasci vel citò mori*] of whom certaine verses are left written in Greeke which I haue Englished, thus.

*What life is the liefest? the needy is full of woe and awe,  
 The wealthie full of brawle and brabbles of the law:  
 To be a married man? how much art thou beguild,  
 Seeking thy rest by carke, for houshold wife and child:  
 To till it is a toyle, to graue some honest gaine,  
 But such as gotten is with great hazard and paine:  
 The sayler of his shippe, the marchant of his ware,  
 The souldier in armes, how full of dread and care?  
 A shrewd wife brings thee bate, wiue not and neuer thriue,  
 Children a charge, childlesse the greatest lacke aliue:  
 Youth witlesse is and fraile, age sicklie and forlorne,  
 Then better to dye soone, or neuer to be borne.*

*Metrodorus* the Philosopher *Stoick* was of a contrary opinion reuersing all the former suppositions against *Crates*, thus.

*What life list ye to lead? in good Citie and towne  
 Is wonne both wit and wealth, Court gets vs great renowne:  
 Countrey keepes vs in heale, and quietnesse of mynd,  
 Where holesome aires and exercise and pretie sports we find:  
 Traffick it turnes to gaine, by land and eke by seas,  
 The land-borne liues safe, the forreine at his ease:  
 Housholder hath his home, the roge romes with delight,*

*And makes mee merry meales, then doth the Lordly wight :  
 Wed and thou hast a bed, of solace and of ioy,  
 Wed not and haue a bed, of rest without annoy :  
 The settled loue is safe, sweete is the loue at large,  
 Children they are a store, no children are no charge,  
 Lustie and gay is youth, old age honourd and wise :  
 Then not to dye or be vnborne, is best in myne aduise.*

Edward Earle of Oxford a most noble & learned Gentleman made in this figure of responce an emble of desire otherwise called *Cupide* which for his excellencie and wit, I set downe some part of the verses, for example.

*When wert thou borne desire ?  
 In pompe and pryme of May,  
 By whom sweete boy wert thou begot ?  
 By good conceit men say,  
 Tell me who was thy nurse ?  
 Fresh youth in sugred ioy.  
 What was thy meate and dayly foode ?  
 Sad sighes with great annoy.  
 What hadst thou then to drinke ?  
 Vnfayned louers teares.  
 What cradle wert thou rocked in ?  
 In hope deuoyde of feares.*

*Syneciosis,  
 or the  
 Crosse cop-  
 ling.*

Ye haue another figure which me thinkes may well be called (not much sweruing from his originall in sence) the *Crosse-couple*, because it takes me two contrary words, and tieth them as it were in a paire of couples, and so makes them agree like good fellowes, as I saw once in Fraunce a wolfe coupled with a mastiffe, and a foxe with a hounde. Thus it is.

*The niggards fault and the vnthrifts is all one,  
 For neither of them both knoweth how to vse his owne.*

Or thus.

*The couetous miser, of all his goods ill got,  
 Aswell wants that he hath, as that he hath not.*

In this figure of the *Crosse-couple* we wrate for a forlorne louer complaining of his mistresse crueltie these verses among other.

*Thus for your sake I dayly dye ;*

*And*

*And do but seeme to liue in deede :*  
*Thus is my blisse but miserie,*  
*My lucre losse without your meede.*

Ye haue another figure which by his nature we may call the *Atanaclasis*, or the *Rebounde*. *Rebound*, alluding to the tennis ball which being smitten with the racket reboundes backe againe, and where the last figure before played with two wordes somewhat like, this playeth with one word written all alike but carrying diuers sences as thus.

*The maide that soone married is, soone marred is.*

Or thus better because *married* & *marred* be differēt in one letter.

*To pray for you euer I cannot refuse,*  
*To pray vpon you I should you much abuse.*

Or as we once sported vpon a countrey fellow who came to runne for the best game, and was by his occupation a dyer and had very bigge swelling legges.

*He is but course to runne a course,*  
*Whose shankes are bigger then his thye :*  
*Yet is his lucke a little worse,*  
*That often dyes before he dye.*

Where ye see this word *course* and *dye*, vsed in diuers sences, one giuing the *Rebounde* vpon th'other.

Ye haue a figure which as well by his Greeke and Latine originals, & also by allusion to the maner of a mans gate or going may be called the *marching figure*, for after the first steppe all the rest proceede by double the space, and so in our speach one word proceeds double to the first that was spoken, and goeth as it were by strides or paces : it may aswell be called the *clyming figure*, for *Clymax* is as much to say as a ladder, as in one of our Epitaphes shewing how a very meane man by his wisdom and good fortune came to great estate and dignitie. *Clymax*. or the *Marching figure*.

*His vertue made him wise, his wisdom brought him wealth,*  
*His wealth wan many friends, his friends made much supply :*  
*Of aides in weale and woe in sicknesse and in health,*  
*Thus came he from a low, to sit in seate so hye.*

Or as *Ihean de Mehune* the French Poet.

*Peace makes plentie, plentie makes pride,*  
*Pride breeds quarrell, and quarrell brings warre :*

*Warre brings spoile, and spoile pouertie,  
Pouertie pacience, and pacience peace :  
So peace brings warre, and warre brings peace.*

*Antimetabole  
or the  
Counter-  
change.*

Ye haue a figure which takes a couple of words to play with in a verse, and by making them to chaunge and shift one into others place they do very pretily exchange and shift the sence, as thus.

*We dwell not here to build vs boures,  
And halles for pleasure and good cheare :  
But halles we build for vs and ours,  
To dwell in them whilst we are here.*

Meaning that we dwell not here to build, but we build to dwell, as we liue not to eate, but eate to liue, or thus.

*We wish not peace to maintaine cruell warre,  
But we make vvarre to maintaine vs in peace.*

Or thus.

*If Poesie be, as some haue said,  
A speaking picture to the eye :  
Then is a picture not denaid,  
To be a muet Poesie.*

Or as the Philosopher *Musonius* wrote.

*With pleasure if we vvorke vn dishonestly and ill,  
The pleasure passeth, the bad it bideth still :  
Well if we vvorke vwith trauaile and vwith paines,  
The paine passeth and still the good remaines.*

A wittic fellow in Rome wrote vnder the Image of *Cæsar* the Dictator these two verses in Latine, which because they are spoke by this figure of *Counterchange* I haue turned into a couple of English verses very well keeping the grace of the figure.

*Brutus for casting out of kings, was first of Consuls past,  
Cæsar for casting Consuls out, is of our kings the last.*

*Cato* of any Senatour not onely the grauest but also the promptest and wittiest in any ciuill scoffe, misliking greatly the engrossing of offices in Rome that one man should haue many at once, and a great number goe without that were as able men, said thus by *Counterchange*.

*It seemes your offices are very litle worth,  
Or very few of you worthy of offices.*

Againe :

*In*

*In trifles earnest as any man can bee,  
In earnest matters no such trisler as hee.*

Yee haue another figure much like to the *Sarcasmus*, or bitter taunt wee spake of before: and is when with proud and insolent words, we do vpbraid a man, or ride him as we terme it: for which cause the Latines also call it *Insultatio*, I choose to name him the *Reprochfull* or *scorner*, as when Queene *Dido* saw, that for all her great loue and entertainements bestowed vpon *Aeneas*, he would needs depart, and follow the *Oracle* of his destinies, she brake out in a great rage and said very disdainefully.

*Insultatio,*  
or the  
*Disdainefull.*

*Hye thee, and by the wild waues and the wind,  
Seeke Italie and Realmes for thee to raigne,  
If piteous Gods haue power amidst the mayne,  
On ragged rocks thy penaunce thou maist find.*

Or as the poet *Iuuenall* reproched the couetous Merchant, who for luces sake passed on no perill either by land or sea, thus:

*Goe now and giue thy life vnto the winde,  
Trusting vnto a piece of bruckle wood,  
Foure inches from thy death or seauen good  
The thickest planke for shipboord that we finde.*

Ye haue another figure very pleasant and fit for amplification, which to answer the Greeke terme, we may call the encounter, but following the Latine name by reason of his contentious nature, we may call him the Quarreller, for so be al such persons as delight in taking the contrary part of whatsoever shalbe spoken: when I was a scholler in Oxford they called euery such one *Iohannes ad oppositum*.

*Antitheton,*  
or the  
*Renconter.*

*Good haue I doone you, much, harme did I neuer none,  
Ready to ioy your gaines, your losses to bemone,  
Why therefore should you grutch so sore at my welfare:  
Who onely bred your blisse, and neuer causd your care.*

Or as it is in these two verses where one speaking of *Cupids* bowe, deciphered thereby the nature of sensu. ¶ loue, whose beginning is more pleasant than the end, thus allegorically and by *antitheton*.

*His bent is sweete, his loose is somewhat sowre,  
In ioy begunne, ends oft in wofull howre.*



Maister *Diar* in this quarelling figure.

*Nor loue hath now the force, on me which it ones had, (glad.  
Your frownes can neither make me mourne, nor fauors make me*

*Isocrates* the Greek Oratour was a litle too full of this figure, & so was the Spaniard that wrote the life of *Marcus Aurelius*, & many of our moderne writers in vulgar, vse it in excesse & incurre the vice of fond affectation : otherwise the figure is very cōmendable.

In this quarrelling figure we once plaid this merry Epigrame of an importune and shrewd wife, thus :

*My neighbour hath a wife, not fit to make him thriue,  
But good to kill a quicke man, or make a dead reuiue.  
So shrewd she is for God, so cunning and so wise,  
To counter vvith her goodman, and all by contraries.  
For vvhen he is merry, she lurcheth and she loues,  
When he is sad she singes, or laughes it out by houres.  
Bid her be still her tongue to talke shall neuer cease,  
When she should speake and please, for spight she holds her peace,  
Bid spare and she vvill spend, bid spend she spares as fast,  
What first ye vvould haue done, be sure it shalbe last.  
Say go, she comes, say come, she goes, and leaues him all alone,  
Her husband (as I thinke) calles her ouerthvvart lone.*

*Erotema.*  
or the  
Questioner.

There is a kinde of figuratiue speach when we aske many questions and looke for none answere, speaking indeed by interrogation, which we might as well say by affirmation. This figure I call the *Questioner* or inquisitiue, as whan *Medea* excusing her great crueltie vsed in the murder of her owne children which she had by *Iason*, said :

*Was I able to make them I praie you tell,  
And am I not able to marre them all asvvell ?*

Or as another wrote very commendably.

*Why striue I vvith the streame, or hoppe against the hill,  
Or search that neuer can be found, and loose my labour still ?*

*Cato* vnderstāding that the Senate had appointed three citizens of Rome for embassadours to the king of *Bithinia*, whereof one had the Gowte, another the Meigrim, the third very little courage or discretion to be employd in any such businesse, said by way of skoffe in this figure.

*Must*

*Must not (trovve ye) this message be vvell sped,  
That hath neither heart, nor heeles, nor hed ?*

And as a great Princesse aunswered her seruitour, who distrusting in her fauours toward him, praised his owne constancie in these verses.

*No fortune base or frayle can alter me :*

To whome she in this figure repeting his words :

*No fortune base or frayle can alter thee.  
And can so blind a vvitch so conquere mee ?*

The figure of exclamation, I call him [*the outcrie*] because it vtters our minde by all such words as do shew any extreme passion, whether it be by way of exclamation or crying out, admiration or wondering, imprecation or cursing, obtestation or taking God and the world to witnes, or any such like as declare an impotent affection, as *Chaucer* of the Lady *Cresseida* by exclamation.

*Ecphonisis.*  
or the  
Outcry.

*O soppe of sorrow soonken into care,  
O caytife Cresseid, for now and euermare.*

Or as *Gascoine* wrote very passionatly and well to purpose.

*Ay me the dayes that I in dole consume,  
Alas the nights which vvitnessse vvell mine vvoe :  
O vvrongfull vvorld vvwhich makest my fancie fume,  
Fie fickle fortune, fie, fie thou art my foe :  
Out and alas so frovvard is my chance,  
No nights nor daies, nor vvorldes can me auance.*

*Petrarche* in a sonet which Sir *Thomas Wiat* Englished excellently well, said in this figure by way of imprecation and obtestation : thus,

*Perdie I said it not,  
Nor neuer thought to doo :  
Aswell as I ye wot,  
I haue no power thereto :  
“ And if I did the lot  
That first did me enchaine,  
May neuer slake the knot  
But straitte it to my paine.*

“ *And if I did each thing,  
That may do harme or woe :  
Continually may wring,  
My harte where so I goe.*

“ *Report may alwaies ring :  
Of shame on me for aye,  
If in my hart did spring,  
The wordes that you doo say.*

“ *And if I did each starre,  
That is in heauen aboue.*

And so forth, &c.

*Brachiologa,*  
or the  
Cuttet  
comma.

We vse sometimes to proceede all by single words, without any close or coupling, sauing that a little pause or comma is geuen to euery word. This figure for pleasure may be called in our vulgar the cutted comma, for that there cannot be a shorter diuision then at euery words end. The Greekes in their language call it short language, as thus.

*Enuy, malice, flattery, disdain,*  
*Auarice, deceit, falshed, filthy gaine.*

If this loose language be used, not in single words, but in long clauses, it is called *Asindeton*, and in both cases we vtter in that fashion, when either we be earnest, or would seeme to make hast.

*Parison,*  
or the  
Figure of  
euen.

Ye haue another figure which we may call the figure of euen, because it goeth by clauses of egall quantitie, and not very long, but yet not so short as the cutted comma: and they geue good grace to a dittie, but specially to a prose. In this figure we once wrote in a melancholike humor these verses.

*The good is geason, and short is his abode,  
The bad bides long, and easie to be found:  
Our life is loathsome, our sinnes a heauy lode,  
Conscience a curst iudge, remorse a priuie goade.  
Disease, age and death still in our eare they round,  
That hence we must the sickly and the sound:  
Treading the steps that our forefathers troad,  
Rich, poore, holy, wise, all flesh it goes to ground.*

In a prose there should not be vsed at once of such euen clauses past three or foure at the most.

When

When so euer we multiply our speech by many words or clauses of one sence, the Greekes call it *Sinonimia*, as who would say, like or consenting names: the Latines hauing no fitte terme to giue him, called it by a name of euent, for (said they) many words of one nature and sence, one of them doth expound another. And therefore they called this figure the [*Interpreter*] I for my part had rather call him the figure of [*store*] because plenty of one manner of thing in our vulgar we call so. *Aeneas* asking whether his Capitaine *Orontes* were dead or aliue, vsed this store of speeches all to one purpose.

*Is he aliue,  
Is he as I left him queauing and quick,  
And hath he not yet geuen vp the ghost,  
Among the rest of those that I haue lost?*

Or if it be in single words, then thus.

*What is become of that beautifull face,  
Those louely lookes, that fauour amiable,  
Those sweete features, and visage full of grace,  
That countenance which is alonly able  
To kill and cure?*

Ye see that all these words, face, lookes, fauour, features, visage, countenance, are in sence but all one. Which store, neuerthesse, doeth much beautifie and inlarge the matter. So said another.

*My faith, my hope, my trust, my God and eke my guide,  
Stretch forth thy hand to saue the soule, vwhat ere the body bide.*

Here faith, hope and trust be words of one effect, allowed to vs by this figure of store.

Otherwhiles we speake and be sorry for it, as if we had not wel spoken, so that we seeme to call in our word againe, and to put in another fitter for the purpose: for which respects the Greekes called this manner of speech the figure of repentance: then for that vpon repentance commonly followes amendment, the Latins called it the figure of correction, in that the speaker seemeth to reforme that which was said amisse. I following the Greeke originall, choose to call him the penitent, or repentant: and singing in honor of the mayden Queen, meaning to praise her for her greatnesse of courage, ouershooting my selfe, called it first by the name

*Sinonimia,*  
or the  
Figure of  
store.

*Metanoia,*  
or the  
Penitent.

of pride: then fearing least fault might be found with that terme, by & by turned this word pride to praise: resembling her Maiesty to the Lion, being her owne noble armory, which by a slie construction purporteth magnanimitie. Thus in the latter end of a Parthemiade.

*O peereles you, or els no one aliue,  
 “ Your pride serues you to feaze them all alone:  
 “ Not pride madame, but praise of the lion,  
 To conquer all and be conquerd by none.*

And in another Parthemiade thus insinuating her Maiesties great constancy in refusall of all marriages offred her, thus:

*“ Her heart is hid none may it see,  
 “ Marble or flinte folke vveene it be.*

Which may imploy rigour and cruelty, than correcteth it thus.  
*Not flinte I trove I am a lier,  
 But Siderite that feeles no fire.*

By which is intended, that it proceeded of a cold and chast complexion not easily allured to loue.

*Antenagoge.  
 or the  
 Recom-  
 pencer.*

We haue another manner of speech much like to the *repentant*, but doth not as the same recant or vnsay a word that hath bene said before, putting another fitter in his place, but hauing spoken any thing to depraue the matter or partie, he denieth it not, but as it were helpeth it againe by another more fauourable speach: and so seemeth to make amends, for which cause it is called by the originall name in both languages, the *Recompencer*, as he that was merily asked the question, whether his wife were not a shrewc as well as others of his neighbours wiues, answered in this figure as pleasantly, for he could not well denie it.

*I must needs say, that my wife is a shreuve,  
 But such a huswife as I knovv but a fewve.*

Another in his first preposition giuing a very faint cōmendation to the Courtiers life, weaning to make him amends, made it worse by a second proposition, thus:

*The Courtiers life full delicate it is,  
 But vwhere no wise man vwill euer set his blis.*

And an other speaking to the incoragement of youth in studie and to be come excellent in letters and armes, said thus:

*Many*

*Many are the paines and perils to be past,  
But great is the gaine and glory at the last.*

Our poet in his short ditties, but specially playing the *Epithonema*, or the *Surclose*,  
grammatist will vse to conclude and shut vp his Epigram with a verse or two, spoken in such sort, as it may seeme a manner of allowance to all the premisses, and that with a ioyfull approbation, which the Latines call *Acclamatio*, we therefore call this figure the *surclose* or *consenting close*, as *Virgill* when he had largely spoken of of Prince *Eneas* his successe and fortunes concluded with this close.

*Tantæ molis erat Romanam condere gentem.*

In English thus :

*So huge a peece of vvorke it vvas and so hie,  
To reare the house of Romane progenie.*

Sir *Philip Sidney* very pretily closed vp a dittie in this sort.

*What medicine then, can such disease remoue,  
Where loue breedes hate, and hate engenders loue.*

And we in a *Partheniade* written of her Maiestie, declaring to what perils vertue is generally subiect, and applying that fortune to her selfe, closed it up with this *Epiphoneme*.

*Than if there bee,  
Any so cancard hart to grutch,  
At your glories : my Queene : in vaine,  
Repining at your fatall raigne :  
It is for that they feele too much,  
Of your bountee.*

As who would say her owne ouermuch lenitie and goodnesse, made her ill willers the more bold and presumptuous.

*Lucretius Carus* the philosopher and poet inueighing sore against the abuses of the superstitious religion of the Gentils, and recompting the wicked fact of king *Agamemnon* in sacrificing his only daughter *Iphigenia*, being a yoong damsell of excellent bewtie, to th'intent to please the wrathfull gods, hinderers of his nauigation, after he had said all, closed it vp in this one verse, spoken in *Epiphonema*.

*Tantum relligio potuit suadere malorum.*

In English thus :

*Auresis,*  
or the  
*Auancer.*

*Lo what an outrage, could cause to be done,  
The peeuish scruple of blinde religion.*

It happens many times that to vrge and enforce the matter we speake of, we go still mounting by degrees and encreasing our speech with wordes or with sentences of more waight one then another, & is a figure of great both efficacie & ornament, as he that declaring the great calamitie of an infortunate prince, said thus :

*He lost besides his children and his voife,  
His realme, renovone, liege, libertie and life.*

By which it appeareth that to any noble Prince the losse of his estate ought not to be so greuous, as of his honour, nor any of them both like to the lacke of his libertie, but that life is the dearest detriment of any other. We call this figure by the Greeke originall the *Auancer* or figure of encrease because euery word that is spoken is one of more weight then another.

And as we lamented the crueltie of an inexorable and vnfaithfull mistresse.

*If by the lawes of loue it be a falt,  
The faithfull friend, in absence to forget :  
But if it be (once do thy heart but halt,)  
A secret sinne : vvhath forfet is so great :  
As by despite in view of euery eye,  
The solemne vovves oft svorne vvith teares so salt,  
And holy Leagues fast seald vvith hand and hart :  
For to repeale and breake so vvilfully ?  
But novv (alas) vvithout all iust desart,  
My lot is for my troth and much good vvill,  
To reape disdain, hatred and rude refuse,  
Or if ye vvould vvorke me some greater ill :  
And of myne earned ioyes to feele no part,  
What els is this (o cruell) but to vse,  
Thy murdring knife the guiltlesse bloud to spill.*

Where ye see how she is charged first with a fault, then with a a secret sinne, afterward with a foule forfet, last of all with a most cruell & bloody deede. And thus againe in a certaine louers complaint made to the like effect.

*They say it is a ruth to see thy louer neede,*

*But*

*But you can see me weepe, but you can see me bleede:  
And neuer shrinke nor shame, ne shed no teare at all,  
You make my wounds your selfe, and fill them vp with gall:  
Yea you can see me sound, and faint for want of breath,  
And gaspe and grone for life, and struggle still with death,  
What can you now do more, sweare by your maydenhead,  
Then for to flea me quicke, or strip me being dead.*

In these verses you see how one crueltie surmounts another by degrees till it come to very slaughter and beyond, for it is thought a despite done to a dead carkas to be an euidence of greater crueltie then to haue killed him.

After the Auancer followeth the abbaser working by wordes <sup>Meiosis,</sup> and sentences of extenuation or diminution. Whereupon we call <sup>or the</sup> him the *Disabler* or figure of *Extenuation*: and this extenuation is <sup>Disabler.</sup> vsed to diuers purposes, sometimes for modesties sake, and to auoide the opinion of arrogancie, speaking of our selues or of ours, as he that disabled himselfe to his mistresse, thus.

*Not all the skill I haue to speake or do,  
Which litle is Godwot (set loue apart :)  
Liueload nor life, and put them both thereto,  
Can counterpeise the due of your desart.*

It may be also done for despite to bring our aduersaries in contempt, as he that sayd by one (commended for a very braue souldier) disabling him scornefully, thus.

*A iollie man (forsooth) and fit for the warre,  
Good at hand grippes, better to fight a farre:  
Whom bright weapon in shevv as it is said,  
Yea his ovvne shade, hath often made afraide.*

The subtiltie of the scoffe lieth in these Latin wordes [*eminus & cominus pugnare.*] Also we vse this kind of Extenuation when we take in hand to comfort or cheare any perillous enterprise, making a great matter seeme small, and of litle difficultie, & is much vsed by captaines in the warre, when they (to giue courage to their souldiers) will seeme to disable the persons of their enemies, and abase their forces, and make light of euery thing that might be a discouragement to the attempt, as *Hanniball* did in his Oration to his souldiers, when they should come to passe the Alpes to en-



ter Italie, and for sharpnesse of the weather, and steepnesse of the mountaines their hearts began to faile them.

We vse it againe to excuse a fault, & to make an offence seeme lesse then it is, by giuing a terme more fauorable and of lesse vehemencie then the troth requires, as to say of a great robbery, that it was but a pilfry matter: of an arrant ruffian that he is a tall fellow of his hands: of a prodigall foole, that he is a kind heartéd man: of a notorious vnthrift, a lustie youth, and such like phrases of extenuation, which fall more aptly to the office of the figure *Curry fauell* before remembred.

And we vse the like termes by way of pleasant familiaritie, and as it were for a Courtly maner of speach with our egalls or inferiours, as to call a young gentlewoman *Mall* for *Mary*, *Nell* for *Elnor*: *Iack* for *Iohn*, *Robin* for *Robert*: or any other like affected termes spoken of pleasure, as in our triumphals calling familiarly vpon our *Muse*, I called her *Moppe*.

*But vwill you vweet,  
My litle muse, my prettie moppe:  
If vve shall algates change our stoppe,  
Chose me a sweet.*

Vnderstanding by this word [*Moppe*] a litle prety Lady, or tender young thing. For so we call litle fishes, that be not come to their full growth [*moppes*,] as whiting moppes, gurnard moppes.

Also such termes are vsed to be giuen in derision and for a kind of contempt, as when we say *Lording* for *Lord*, & as the Spaniard that calleth an Earle of small reueneue *Contadilio*: the Italian calleth the poore man, by contempt *pouerachio*, or *pouerino*, the litle beast *animalculo* or *animaluchio*, and such like *diminutiues* appertaining to this figure, the [*Disabler*] more ordinary in other languages than in our vulgar.

This figure of retire holds part with the propounder of which we spake before (*prolepsis*) because of the resumption of a former proposition vttered in generalitie to explane the same better by a particular diuision. But their difference is, in that the propounder resumes but the matter only. This [*retire*] resumes both the matter and the termes, and is therefore accompted one of the figures of repetition, and in that respect may be called by his originall Greek

*Epanodis,*  
or  
the figure of  
Retire.

Greeke name the [*Resounde*] or the [*retire*] for this word [*ῥῆσος*] serues both sences resound and retire. The vse of this figure, is seen in this dittie following,

*Loue hope and death, do stirre in me much strife,  
As neuer man but I leud such a life :  
For burning loue doth vvound my heart to death :  
And vwhen death comes at call of invvard grief,  
Cold lingring hope doth feede my fainting breath :  
Against my vvill, and yeelds my vvound relief,  
So that I liue, but yet my life is such :  
As neuer death could greeue me halfe so much.*

Then haue ye a maner of speach, not so figuratiue as fit for ar- *Dialisis,*  
gumentation, and worketh not vnlike the *dilemma* of the Logici- <sup>or</sup> *Dismem-*  
ans, because he propones two or moe matters entierly, and doth as *brer.*  
it were set downe the whole tale or rekonig of an argument and  
then cleare euery part by it selfe, as thus.

*It can not be but nigardship or neede,  
Made him attempt this foule and vvicked deede :  
Nigardship not, for alvvayes he vvvas free,  
Nor neede, for vvho doth not his richesse see ?*

Or as one that entreated for a faire young maide who was ta-  
ken by the watch in London and carried to Bridewell to be pu-  
nished.

*Novv gentill Sirs let this young maide alone,  
For either she hath grace of els she hath none :  
If she haue grace, she may in time repent,  
If she haue none vvhat bootes her punishment.*

Or as another pleaded his deserts with his mistresse.

*Were it for grace, or els in hope of gaine,  
To say of my deserts, it is but vaine :  
For vvell in minde, in case ye do them beare,  
To tell them oft, it should but irke your eare :  
Be they forgot : as likely should I faile,  
To vvinne vvith vvordes, vvhere deedes can not preuaile.*

Then haue ye a figure very meete for Orators or eloquent per- *Merismus,*  
swaders such as our maker or Poet must in some cases shew him <sup>or the</sup> *Distributer.*  
selfe to be, and is when we may conueniently vtter a matter in one

entier speach or proposition and will rather do it peccemeale and by distributiō of euery part for amplification sake, as for exāple he that might say, a house was outragiously plucked downe: will not be satisfied so to say, but rather will speake it in this sort: they first vndermined the groundsills, they beate downe the walles, they vnfloored the loftes, they vntiled it and pulled downe the roofe. For so in deede is a house pulled downe by circūstances, which this figure of distribution doth set forth euery one apart, and therefore I name him the *distributor* according to his originall, as wrate the *Tuscane* Poet in a Sonet which Sir *Thomas Wyat* translated with very good grace, thus.

*Set me vvhether the sunne doth parch the greene,  
Or vvhether his beames do not dissolue the yce:  
In temperate heate vvhether he is felt and seene,  
In presence prest of people mad or vvise:  
Set me in hye or yet in low degree,  
In longest night or in the shortest day:  
In clearest skie, or where clouds thickest bee,  
In lustie youth or when my heares are gray:  
Set me in heauen, in earth or els in hell,  
In hill or dale or in the foming flood:  
Thrall or at large, aliue where so I dwell,  
Sicke or in health, in euill fame or good:  
Hers will I be, and onely with this thought,  
Content my selfe, although my chaunce be naught.*

All which might haue bene said in these two verses.

*Set me wheresoeuer ye vvill,  
I am and vvilbe yours still.*

The zealous Poet writing in prayse of the maiden Queene would not seeme to wrap vp all her most excellent parts in a few words them entierly comprehending, but did it by a distributor or *merismus* in the negatiue for the better grace, thus.

*Not your bewtie, most gracious soueraine,  
Nor maidenly lookes, mainteind vvith maiestie:  
Your stately port, vvhich doth not match but staine,  
For your presence, your pallace and your traine,  
All Princes Courts, mine eye could euer see:*

Not

*Not your quicke voits, your sober gouernaunce :*  
*Your cleare foresight, your faithfull memorie,*  
*So sweete features, in so staid countenance :*  
*Nor languages, with plentuous vtterance,*  
*So able to discourse, and entertaine :*  
*Not noble race, sarre beyond Cæsars raigne,*  
*Runne in right line, and bloud of nointed kings :*  
*Not large empire, armies, treasurs, domaine,*  
*Lustie liueries, of fortunes dearest darlings :*  
*Not all the skilles, fit for a Princely dame,*  
*Your learned Muse, vvith vse and studie brings.*  
*Not true honour, ne that immortall fame*  
*Of mayden raigne, your only owne renowne*  
*And no Queenes els, yet such as yeeldes your name*  
*Greater glory than doeth your treble crowne.*

And then concludes thus.

*Not any one of all these honord parts*  
*Your Princely happes, and habites that do moue,*  
*And as it were, ensorcell all the hearts*  
*Of Christen kings to quarrell for your loue,*  
*But to possesse, at once and all the good*  
*Arte and engine, and euery starre aboue*  
*Fortune or kinde, could farce in flesh and bloud,*  
*Was force inough to make so many striue*  
*For your person, which in our world stooode*  
*By all consents the minionst mayde to wiue.*

Where ye see that all the parts of her commendation which were partitularly remembred in twenty verses before, are wrapt vp in the two verses of this last part, videl.

*Not any one of all your honord parts,*  
*Those Princely haps and habites, &c.*

This figure serues for amplification, and also for ornament, and to enforce perswasion mightely. Sir *Geffrey Chaucer*, father of our English Poets, hath these verses following in the distributor.

*When faith failes in Priestes sawes,*  
*And Lords hestes are holden for lawes,*  
*And robberie is tane for purchase,*

*And lechery for solace  
Then shall the Realme of Albion  
Be brought to great confusion.*

Where he might haue said as much in these words: when vice abounds, and vertue decayeth in Albion; then &c. And as another said,

*When Prince for his people is wakefull and wise,  
Peeres ayding with armes, Counsellors with aduise,  
Magistrate sincerely vsing his charge,  
People prest to obey, nor let to runne at large,  
Prelate of holy life, and with deuotion  
Preferring pietie before promotion,  
Priest still preaching, and praying for our heale:  
Then blessed is the state of a common-weale.*

All which might haue bene said in these few words, when eue-ry man in charge and authoritie doeth his duety, & executeth his function well, then is the common-wealth happy.

*Epimone,  
or the  
Loueburden.*

The Greeke Poets who made musically ditties to be song to the lute or harpe, did vse to linke their staues together with one verse running throughout the whole song by equall distance, and was, for the most part, the first verse of the staffe, which kept so good sence and conformitie with the whole, as his often repetition did geue it greater grace. They called such linking verse *Epimone*, the Latines *versus intercalaris*, and we may terme him the Loue-burden, following the originall, or if it please you, the long repeate: in one respect because that one verse alone beareth the whole burden of the song according to the originall: in another respect, for that it comes by large distances to be often repeated, as in this ditty made by the noble knight Sir *Philip Sidney*.

*My true loue hath my heart and I haue his,  
By iust exchange one for another geuen:  
I holde his deare, and mine he cannot misse,  
There neuer was a better bargaine driuen.*

*My true loue hath my heart and I haue his.*

*My heart in me keepes him and me in one,  
My heart in him his thoughts and sences guides:  
He loues my heart, for once it was his owne,*

*I cherish*

*I cherish his because in me it bides.*

*My true loue hath my heart, and I haue his.*

Many times our Poet is caried by some occasion to report of a *Paradoxon*,  
thing that is maruelous, and then he will seeme not to speake it <sup>or the</sup>  
simply but with some signe of admiration, as in our enterlude cal-  
led the *Woer*. <sup>Wondrer.</sup>

*I woonder much to see so many husbands thriue,  
That haue but little wit, before they come to wiue :  
For one would easily weene who so hath little wit,  
His wife to teach it him, vvere a thing much vnfit.*

Or as *Cato* the Romane Senatour said one day merily to his  
companion that walked with him, pointing his finger to a yong  
vnthrift in the streete who lately before had sold his patrimonie,  
of a goodly quātitie of salt marshes, lying neere vnto *Capua* shore.

*Now is it not, a wonder to behold,  
Yonder gallant skarce twenty winter old,  
By might (marke ye) able to doo more ?  
Than the mayne sea that batters on his shore ?  
For what the waues could neuer wash away,  
This proper youth hath wasted in a day.*

Not much vnlike the *woondrer* haue ye another figure called *Aporia*,  
the *doubtfull*, because oftentimes we will seeme to cast perils, and <sup>or the</sup>  
make doubt of things when by a plaine manner of speech wee <sup>Doubtfull.</sup>  
might affirme or deny him, as thus of a cruell mother who mur-  
dred her owne child.

*Whether the cruell mother were more to blame,  
Or the shreved childe come of so curst a dame :  
Or vwhether some smatch of the fathers blood,  
Whose kinne vvere neuer kinde, nor neuer good.  
Mooued her thereto, &c.*

This manner of spech is vsed when we will not seeme, either *Epitropis*,  
for manner sake or to auoid tediousnesse, to trouble the iudge or <sup>or the</sup>  
hearer with all that we could say, but hauing said inough already, <sup>Figure of Re-</sup>  
we referre the rest to their consideration, as he that said thus : <sup>ference.</sup>

*Me thinkes that I haue said, vwhat may vuell suffise,  
Referring all the rest, to your better aduise.*

The fine and subtill perswader when his intent is to sting his

aduersary, or els to declare his mind in broad and liberal speeches, which might breede offence or scandall, he will seeme to bespeake pardon before hand, whereby his licentiousnes may be the better borne withall, as he that said :

*Parisia,*  
or the  
Licentious.

*If my speech hap t'offend you any way,  
Thinke it their fault, that force me so to say.*

*Anachinosis.*  
or the  
Impartener.

Not much vnlike to the figure of *reference*, is there another with some little diuersitie which we call the *impartener*, because many times in pleading and perswading, we thinke it a very good policie to acquaint our iudge or hearer or very aduersarie with some part of our Counsell and aduice, and to aske their opinion, as who would say they could not otherwise thinke of the matter then we do. As he that had tolde a long tale before certaine noble women, of a matter somewhat in honour touching the Sex.

*Tell me faire Ladies, if the case were your owne,  
So foule a fault would you haue it be knowen?*

Maister Gorge in this figure, said very sweetly.

*All you who read these lines and skanne of my desart,  
Iudge whether was more good, my hap or els my hart.*

*Paramologia,*  
or the  
figure of Ad-  
mittance.

The good Orator vseth a manner of speach in his perswasion and is when all that should seeme to make against him being spoken by th'otherside, he will first admit it, and in th'end auoid all for his better aduantage, and this figure is much vsed by our English pleaders in the Starchamber and Chancery, which they call to confesse and auoid, if it be in case of crime or iniury, and is a very good way. For when the matter is so plaine that it cannot be denied or trauersed, it is good that it be iustified by confessall and auoidance. I call it the figure of *admittance*. As we once wrate to the reproofe of a Ladies faire but crueltie:

*I know your witte, I know your pleasant tongue,  
Your some sweete smiles, your some, but louely lowrs :  
A beautie to enamour olde and yong.  
Those chast desires, that noble minde of yours,  
And that chiefe part whence all your honor springs,  
A grace to entertaine the greatest kings.  
All this I know : but sinne it is to see,  
So faire partes spillt by too much crueltie.*

In

In many cases we are driuen for better perswasion to tell the cause that moues vs to say thus or thus : or els when we would fortifie our allegations by rendring reasons to euery one, this assignation of cause the Greekes called *Etiologia*, which if we might without scorne of a new inuented terme call [*Tell cause*] it were right according to the Greeke originall : & I pray you why should we not ? and with as good authoritie as the Greekes ? Sir *Thomas Smith*, her Maiesties principall Secretary, and a man of great learning and grauitie, seeking to geue an English word to this Greeke word *αἴτιον* called it Spited, or wedspite. Master Secretary *Wilson* geuing an English name to his arte of Logicke, called it *Witcraft*, me thinke I may be bolde with like liberty to call the figure *Etiologia* [*Tell cause.*] And this manner of speech is alwayes contemned, with these words, for, because, and such other confirmatiues. The Latines hauing no fitte name to geue it in one single word, gaue it no name at all, but by circumlocution. We also call him the reason-rendrer, and leaue the right English word [*Tell cause*] much better answering the Greeke originall. *Aristotle* was most excellent in vse of this figure, for he neuer propones any allegation, or makes any surmise, but he yeelds a reason or cause to fortifie and proue it, which geues it great credit. For example ye may take these verses, first pointing, than confirming by similitudes.

*Etiologia,*  
or the  
Reason rend,  
or the  
Tell cause.

*When fortune shall haue spit out all her gall,  
I trust good luck shall be to me allowde,  
For I haue seene a shippe in hauen fall,  
After the storme had broke both maste and shrowde.*

And this.

*Good is the thing that moues vs to desire,  
That is to ioy the beauty we behold:  
Els were we louers as in an endlesse fire,  
Alwaies burning and euer chill a colde.*

And in these verses.

*Accused though I be without desart,  
Sith none can proue beleue it not for true:  
For neuer yet since first ye had my hart,  
Entended I to false or be vnttrue.*



And in this Disticque.

*And for her beauties praise, no wight that with her warres :  
For where she comes she shewes her selfe like sun among the stars.*

And in this other dittie of ours where the louer complains of his Ladies crueltie, rendring for euery surmise a reason, and by telling the cause, seeketh (as it were) to get credit, thus.

*Cruel you be who can say nay,  
Since ye delight in others wo :  
Vnwise am I, ye may well say,  
For that I haue, honourd you so.  
But blamelesse I, who could not chuse,  
To be enchanted by your eye :  
But ye to blame, thus to refuse  
My seruice, and to let me die.*

*Dichologia,  
or the  
Figure of ex-  
cuse.*

Sometimes our error is so manifest, or we be so hardly prest with our aduersaries, as we cannot deny the fault layd vnto our charge: in which case it is good pollicie to excuse it by some allowable pretext, as did one whom his mistresse burdened with some vnkinde speeches which he had past of her, thus.

*I said it: but by lapse of lying tongue,  
When furie and iust grieffe my heart opprest :  
I sayd it: as ye see, both fraile and young,  
When your rigor had ranckled in my brest.  
The cruell wound that smarted me so sore,  
Pardon therefore (sweete sorrow) or at least  
Beare with mine youth that neuer fell before,  
Least your offence encrease my grieffe the more.*

And againe in these,

*I spake amysse I cannot it deny  
But caused by your great discourtesie :  
And if I said that which I now repent,  
And said it not, but by misgouernment  
Of youthfull yeres, your selfe that are so young  
Pardon for once this error of my tongue,  
And thinke amends can neuer come to late :  
Loue may be curst, but loue can neuer hate.*

Speaking before of the figure [*Synecdoche*] wee called him  
[*Quick*

[*Quicke conceit*] because he inured in a single word onely by way of intendment or large meaning, but such as was speedily discovered by euery quicke wit, as by the halfe to vnderstand the whole, and many other waies appearing by the examples. But by this figure [*Noema*] the obscurity of the sence lieth not in a single word, but in an entier speech, whereof we do not so easily conceiue the meaning, but as it were by coniecture, because it is wittie and subtile or darke, which makes me therefore call him in our vulgar the [*Close conceit*] as he that said by himselfe and his wife, I thanke God in fortie winters that we haue liued together, neuer any of our neighbours set vs at one, meaning that they neuer fell out in all that space, which had bene the directer speech and more apert, and yet by intendment amounts all to one, being neuerthelesse dissemblable and in effect contrary. *Pawlet* Lord Treasurer of England, and first Marques of Winchester, with the like subtile speech gaue a quippe to Sir *William Gyfford*, who had married the Marques sister, and all her life time could neuer loue her nor like of her company, but when she was dead made the greatest moane for her in the world, and with teares and much lamentation vttered his grieffe to the L. Treasurer, ô good brother quoth the Marques, I am right sory to see you now loue my sister so well, meaning that he shewed his loue too late, and should haue done it while she was a liue.

*Noema,*  
or the  
Figure of  
close cōceit.

A great counsellour somewhat forgetting his modestie, vsed these words : Gods lady I reckon my selfe as good a man as he you talke of, and yet I am not able to do so. Yea sir quoth the party, your L. is too good to be a man, I would ye were a Saint, meaning he would he were dead, for none are shrined for Saints before they be dead.

The Logician vseth a definition to expresse the truth or nature of euery thing by his true kinde and difference, as to say wisdom is a prudent and wittie foresight and consideration of humane or worldly actions with their euentes. This definition is Logically. The Oratour vseth another maner of definition, thus : Is this wisdom? no it is a certaine subtile knauish craftie wit, it is no industrie as ye call it, but a certaine busie brainsickness, for industrie is a liuely and vnweried search and occupation in honest

*Orismus,*  
or the  
Definer of  
difference.

things, egeresse is an appetite in base and small matters.

It serueth many times to great purpose to preuent our aduersaries arguments, and take vpon vs to know before what our iudge or aduersary or hearer thinketh, and that we will seeme to vtter it before it be spoken or alleaged by them, in respect of which boldnesse to enter so deeply into another mans conceit or conscience, and to be so priue of another mans mynde, gaue cause that this figure was called the [*presumptuous*] I will also call him the figure of *presupposall* or the *preuenter*, for by reason we suppose before what may be said, or perchaunce would be said by our aduersary or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to say) before it come to the ground.

*Procatalepsis,*  
or  
the presumptuous, otherwise the figure of *Presupposall*.

*Paralepsis,*  
or the  
Passager.

It is also very many times vsed for a good pollicie in pleading or perswasion to make wise as if we set but light of the matter, and that therefore we do passe it ouer slightly when in deede we do then intend most effectually and despightfully if it be inuectiue to remember it: it is also when we will not seeme to know a thing, and yet we know it well inough, and may be likened to the maner of women, who as the cōmon saying is, will say nay and take it.

*I hold my peace and will not say for shame,  
The much vnruth of that vnciuill dame:  
For if I should her coullours kindly blaze,  
It would so make the chast eares amaze. &c.*

*Commoratio,*  
or the  
figure of  
abode.

It is said by maner of a prouerbiall speach that he who findes himselfe well should not wagge, euen so the perswader finding a substantiall point in his matter to serue his purpose, should dwell vpon that point longer then vpon any other lesse assured, and vse all endeuour to maintaine that one, & as it were to make his chief aboad thereupon, for which cause I name him the figure of aboad, according to the Latine name: Some take it not but for a course of argument & therefore hardly may one giue any examples therof.

*Metastasis,*  
or the  
fitting figure, or the  
Remoue.

Now as arte and good pollicy in perswasion bids vs to abide & not to stirre from the point of our most aduantage, but the same to enforce and tarry vpon with all possible argument, so doth discretion will vs sometimes to flit from one matter to another, as a thing meete to be forsaken, and another entred vpon, I call him therefore the *flitting* figure, or figure of *remoue*, like as the other  
before

before was called the figure of *aboade*.

Euen so againe, as it is wisdom for a perswader to tarrie and make his aboad as long as he may conueniently without tediousnes to the hearer, vpon his chiefe proofes or points of the cause tending to his aduantage, and likewise to depart againe when time serues, and goe to a new matter seruing the purpose aswell. So is it requisite many times for him to talke farre from the principall matter, and as it were to range aside, to th'intent by such extraordinary meane to induce or inferre other matter, aswell or better seruing the principal purpose, and neuertheles in season to returne home where he first strayed out. This maner of speech is termed the figure of digression by the Latines, following the Greeke originall, we also call him the *straggler* by allusiō to the souldier that marches out of his array, or by those that keepe no order in their marche, as the battailes well ranged do: of this figure there need be geuen no example.

Occasion offers many times that our maker as an oratour, or perswader, or pleader should go roundly to worke, and by a quick and swift argument dispatch his perswasion, & as they are woont to say not to stand all day trifling to no purpose, but to rid it out of the way quickly. This is done by a manner of speech, both figuratiue and argumentatiue, when we do briefly set downe all our best reasons seruing the purpose, and reiect all of them sauing one, which we accept to satisfie the cause: as he that in a litigious case for land would prooue it not the aduersaries, but his clients.

*No man can say its his by heritage,  
Nor by Legacie, or Testatours deuice:  
Nor that it came by purchase or engage,  
Nor from his Prince for any good seruice.  
Then needs must it be his by very vwrong,  
Which he hath offred this poore plaintife so long.*

Though we might call this figure very well and properly the [*Paragon*] yet dare I not so to doe for feare of the Courtiers enuy, who will haue no man vse that terme but after a courtly manner, that is, in praysing of horses, haukes, hounds, pearles, diamonds, rubies, emerodes, and other precious stones: specially of faire women whose excellencie is discouered by paragonizing or setting one to

another, which moued the zealous Poet, speaking of the mayden Queene, to call her the paragon of Queenes. This considered, I will let our figure enioy his best beknown name, and call him stil in all ordinarie cases the figure of comparison: as when a man wil seeme to make things appeare good or bad, or better or worse, or more or lesse excellent, either vpon spite or for pleasure, or any other good affectiō, then he sets the lesse by the greater, or the greater to the lesse, the equall to his equall, and by such confronting of them together, driues out the true ods that is betwixt them, and makes it better appeare, as when we sang of our Soueraigne Lady thus, in the twentieth Partheniade.

*As falcon fares to bussards flight,  
As egles eyes to owlates sight,  
As fierce saker to coward kite,  
As brightest noone to darkest night:  
As summer sunne exceedeth farre,  
The moone and euery other starre:  
So farre my Princesse praise doeth passe,  
The famoust Queene that euer was.*

And in the eighteene Partheniade thus.

*Set rich rubie to red esmayle,  
The rauens plume to peacocks tayle,  
Lay me the larkes to lizards eyes,  
The duskie cloude to azure skie,  
Set shallow brookes to surging seas,  
An orient pearle to a white pease:*

&c. Concluding.

*There shall no lesse an ods be seene  
In mine from euery other Queene.*

*Dialogismus,  
or  
the right  
reasoner.*

We are sometimes occasioned in our tale to report some speech from another mans mouth, as what a king said to his priuy counsell or subiect, a captaine to his souldier, a souldiar to his captaine, a man to a woman, and contrariwise: in which report we must alwaies geue to euery person his fit and naturall, & that which best becommeth him. For that speech becommeth a king which doth not a carter, and a young man that doeth not an old: and so in euery sort and degree. *Virgil* speaking in the person of *Eneas*, *Tur-*  
*nus*

*nus* and many other great Princes, and sometimes of meaner men, ye shall see what decencie euery of their speeches holdeth with the qualitie, degree and yeares of the speaker. To which examples I will for this time referre you.

So if by way of fiction we will seem to speake in another mans person, as if king *Henry* the eight were aliue, and should say of the towne of Bulleyn, what we by warre to the hazard of our person hardly obtained, our young sonne without any peril at all, for litle mony deliuered vp againe. Or if we should faine king *Edward* the thirde, vnderstanding how his successour Queene *Marie* had lost the towne of Calays by negligence, should say: That which the sword wanne, the distaffe hath lost. This manner of speech is by the figure *Dialogismus*, or the right reasoner.

In waightie causes and for great purposes, wise perswaders vse graue & weighty speeches, specially in matter of aduise or counsel, for which purpose there is a maner of speach to alleage textes or authorities of wittie sentence, such as smatch morall doctrine and teach wisdom and good behaiour, by the Greeke originall we call him the *directour*, by the Latin he is called *sententia*: we may call him the *sage sayer*, thus.

“ *Nature bids vs as a louing mother,  
To loue our selues first and next to loue another.*  
“ *The Prince that couets all to know and see,  
Had neede fall milde and patient to bee.*  
“ *Nothing stickes faster by vs as appeares,  
Then that which we learne in our tender yeares.*

*Gnome.*  
or the  
Director.

*Sententia.*  
or the  
Sage sayer.

And that which our soueraigne Lady wrate in defiance of fortune.

*Neuer thinke you fortune can beare the svay,  
Where vertues force, can cause her to obey.*

Heede must be taken that such rules or sentences be choisly made and not often vsed least excesse breed lothsomnesse.

Arte and good pollicie moues vs many times to be earnest in our speach, and then we lay on such load and so go to it by heapes as if we would winne the game by multitude of words & speeches, not all of one but of diuers matter and sence, for which cause the

*Sinathrismus.*  
or the  
Heaping  
figure.

Latines called it *Congeries* and we the *heaping figure*, as he that said

*To muse in minde how faire, how wise, how good,  
How braue, how free, how curteous and how true,  
My Lady is, doth but inflame my blood.*

Or thus.

*I deeme, I dreame, I do, I tast, I touch,  
Nothing at all but smells of perfit blisse.*

And thus by maister *Edvard Diar*, vehement swift & passionately.

*But if my faith my hope, my loue my true intent,  
My libertie, my seruice vowed, my time and all be spent,  
In vaine, &c.*

But if such earnest and hastie heaping vp of speaches be made by way of recapitulation, which commonly is in the end of euery long tale and Oration, because the speaker seemes to make a collection of all the former materiall points, to binde them as it were in a bundle and lay them forth to enforce the cause and renew the hearers memory, then ye may geue him more properly the name of the [*collectour*] or recapitulatour, and serueth to very great purpose as in an hymne written by vs to the Queenes Maiestie entitled (*Minerua*) wherein speaking of the mutabilitie of fortune in the case of all Princes generally, wee seemed to exempt her Maiestie of all such casualtie, by reason she was by her destinie and many diuine partes in her, ordained to a most long and constant prosperitie in this world, concluding with this recapitulation.

*But thou art free, but were thou not in deede,  
But were thou not, come of immortall seede :  
Neuer yborne, and thy minde made to blisse,  
Heauens mettall that euerlasting is :  
Were not thy vvit, and that thy vertues shall,  
Be deemd diuine thy fauour face and all :  
And that thy loze, ne name may neuer dye,  
Nor thy state turne, stayd by destinie :  
Dread were least once thy noble hart may feele,  
Some rufull turne, of her vnsteady vvheele.*

*Apostrophe,  
or the  
turne tale.*

Many times when we haue runne a long race in our tale spoken to the hearers, we do sodainly flye out & either speake or exclaime

claime at some other person or thing, and therefore the Greekes call such figure (as we do) the turnway or turnetale, & breedeth by such exchange a certaine recreation to the hearers minds, as this vsed by a louer to his vnkind mistresse.

*And as for you (faire one) say now by prooffe ye finde,  
That rigour and ingratitude soone kill a gentle minde.*

And as we in our triumphals, speaking long to the Queenes Maiestie, vpō the sodaine we burst out in an exclamation to *Phebus*, seeming to draw in a new matter, thus.

*But O Phebus,  
All glistering in thy gorgious gowne,  
Wouldst thou vvitsafe to slide a dovvne :  
And dvvell with vs,*

*But for a day,  
I could tell thee close in thine care,  
A tale that thou hadst leuer heare  
I dare vvell say :*

*Then ere thou vvert,  
To kisse that vnkind runneavvay,  
Who vvvas transformed to boughs of bay :  
For her curst hert. &c.*

And so returned againe to the first matter.

The matter and occasion leadeth vs many times to describe and set forth many things, in such sort as it should appeare they were truly before our eyes though they were not present, which to do it requireth cunning : for nothing can be kindly counterfait or represented in his absence, but by great discretion in the doer. And if the things we couet to describe be not naturall or not veritable, than yet the same axeth more cunning to do it, because to faine a thing that neuer was nor is like to be, proceedeth of a greater wit and sharper inuention than to describe things that be true.

And these be things that a poet or maker is woont to describe sometimes as true or naturall, and sometimes to faine as artificiall and not true. *viz.* The visage, speach and countenance of any person absent or dead : and this kinde of representation is called the Counterfait countenance : as *Homer* doth in his *Iliades*, diueres

*Hypotiposis,*  
or  
the counter-  
fait represen-  
tation.

*Prosopo-  
graphia.*



personages: namely *Achilles* and *Thersites*, according to the truth and not by fiction. And as our poet *Chaucer* doth in his *Canterbury tales* set forth the *Sumner*, *Pardoner*, *Manciple*, and the rest of the pilgrims, most naturally and pleasantly.

*Prosopopeia*,  
or the  
Counterfait  
in personation.

But if ye wil faine any person with such features, qualities & cōditiōs, or if ye wil attribute any humane quality, as reason or speech to dōbe creatures or other insensible things, & do study (as one may say) to giue thē a humane person, it is not *Prosopographia* but *Prosopopeia*, because it is by way of fictiō, & no prettier examples can be giuen to you thereof, than in the *Romant of the rose* translated out of French by *Chaucer*, describing the persons of auarice, enuie, old age, and many others, whereby much moralitie is taught.

*Cronographia*,  
or the  
Counterfait  
time.

So if we describe the time or season of the yeare, as winter, summer, haruest, day, midnight, noone, euening, or such like: we call such description the counterfait time. *Cronographia* examples are euery where to be found.

*Topographia*,  
or the  
Counterfait  
place.

And if this descriptiō be of any true place, citie, castell, hill, valley or sea, & such like: we call it the counterfait place *Topographia*, or if ye fayne places vntrue, as heauen, hell, paradise, the house of fame, the pallace of the sunne, the denne of sheepe, and such like which ye shall see in *Poetes*: so did *Chaucer* very well describe the country of *Saluces* in *Italie*, which ye may see, in his report of the *Lady Gryfyll*.

*Pragmatographia*,  
or the  
Counterfait  
action.

But if such description be made to represent the handling of any busines with the circumstances belonging therevnto as the manner of a battell, a feast, a marriage, a buriall or any other matter that lieth in feat and actiuitie: we call it then the counterfait action [*Pragmatographia*.]

In this figure the Lord *Nicholas Vaux* a noble gentleman, and much delighted in vulgar making, & a man otherwise of no great learning but hauing herein a maruelous facillitie, made a dittie representing the battayle and assault of *Cupide*, so excellently well, as for the gallant and propre application of his fiction in euery part, I cannot choose but set downe the greatest part of his ditty, for in truth it can not be amended.

*When Cupid scaled first the fort,  
Wherein my hart lay wounded sore*

*The*

*The battrie was of such a sort,  
That I must yeeld or die therefore.  
There saw I loue vpon the wall,  
How he his banner did display,  
Alarme alarme he gan to call,  
And bad his souldiers keepe aray.*

*The armes the vvhich that Cupid bare,  
Were pearced harts vvith teares besprent :  
In siluer and sable to declare  
The stedfast loue he alwaies meant.*

*There might you see his band all drest  
In colours like to vvwhite and blacke,  
With powder and vvith pellets prest,  
To bring them forth to spoile and sacke,  
Good vvill the maister of the shot,  
Stood in the Rampire braue and proude,  
For expence of powder he spared not,  
Assault assault to crie aloude.*

*There might you heare the Canons rore,  
Eche peece discharging a louers looke, &c.*

As well to a good maker and Poet as to an excellent perswa-  
der in prose, the figure of *Similitude* is very necessary, by which we <sup>Omission.</sup>  
not onely bewtifie our tale, but also very much inforce & inlarge <sup>OR</sup>  
it. I say inforce because no one thing more preuaileth with all <sup>Resemblance</sup>  
ordinary iudgements than perswasion by *similitude*. Now because  
there are sundry sorts of them, which also do worke after diuerse  
fashions in the hearers conceits, I will set them all foorth by a tri-  
ple diuision, exempting the generall *Similitude* as their common  
Auncestour, and I will cal him by the name of *Resemblance* with-  
out any addition, from which I deriue three other sorts : and giue  
euery one his particular name, as *Resemblance* by Pourtrait or  
Imagery, which the Greeks call *Icon*, *Resemblance* morall or misti-  
call, which they call *Parabola*, & *Resemblance* by example, which  
they call *Paradigma*, and first we will speake of the generall re-  
*semblance*, or bare *similitude*, which may be thus spoken.

*But as the watrie showres delay the raging wind,  
So doeth good hope cleane put away dispaire out of my mind.*

And in this other likening the forlorne louer to a striken deere.

*Then as the striken deere, withdrawes himselfe alone,  
So do I seeke some secret place, where I may make my mone.*

And in this of ours where we liken glory to a shadow.

*As the shadow (his nature beyng such,)  
Followeth the body, vvhether it vwill or no,  
So doeth glory, refuse it nere so much,  
Wait on vertue, be it in vveale or vvo.  
And euen as the shadow in his kind,  
What time it beares the carkas company,  
Goth oft before, and often comes behind:  
So doth renowne, that raiseth vs so hye,  
Come to vs quicke, sometime not till vve dye.  
But the glory, that growth not ouer fast,  
Is euer great, and likeliest long to last.*

Againe in a ditty to a mistresse of ours, where we likened the cure of Loue to *Achilles* launce.

*The launce so bright, that made Telephus vvound,  
The same rusty, salued the sore againe,  
So may my meede (Madame) of you redownd,  
Whose rigour vvvas first authour of my paine.*

The *Tuskan* poet vseth this *Resemblance*, inuring as well by *Dissimilitude* as *Similitude*, likening himselfe (by *Implication*) to the flie, and neither to the eagle nor to the owle: very well Englished by Sir *Thomas Wiat* after his fashion, and by my selfe thus:

*There be some fowles of sight so prouwd and starke,  
As can behold the sunne, and neuer shrinke,  
Some so feeble, as they are faine to vvinke,  
Or neuer come abroad till it be darke:  
Others there be so simple, as they thinke,  
Because it shines, to sport them in the fire,  
And feele vnware, the vvrong of their desire,  
Fluttring amidst the flame that doth them burne,  
Of this last ranke (alas) am I aright,  
For in my ladies lookes to stand or turne  
I haue no poovver, ne find place to retire,  
Where any darke may shade me from her sight*

**But**

*But to her beames so bright whilst I aspire,  
I perish by the bane of my delight.*

Againe in these likening a wise man to the true louer.

*As true loue is content with his enioy,  
And asketh no witnesse nor no record,  
And as faint loue is euermore most coy,  
To boast and brag his troth at euery vvord:  
Euen so the vvise vvithouten other meede:  
Contents him vvith the guilt of his good deede.*

And in this resembling the learning of an euill man to the seedes sowed in barren ground.

*As the good seedes sowed in fruitfull soyle,  
Bring foorth foyson when barren doeth them spoile:  
So doeth it fare when much good learning hits,  
Vpon shrewde willes and ill disposed wits.*

And in these likening the wise man to an idiot.

*A sage man said, many of those that come  
To Athens schoole for vvisdome, ere they went  
They first seem'd wise, then louers of vvisdome,  
Then Orators, then idiots, which is meant  
That in vvisdome all such as profite most,  
Are least surlie, and little apt to boast.*

Againe, for a louer, whose credit vpon some report had bene shaken, he prayeth better opinion by similitude.

*After ill crop the soyle must eft be sowed,  
And fro shipwracke we sayle to seas againe,  
Then God forbid whose fault hath once bene knowen,  
Should for euer a spotted wight remaine.*

And in this working by resemblance in a kinde of dissimilitude betweene a father and a master.

*It fares not by fathers as by masters it doeth fare,  
For a foolish father may get a wise sonne,  
But of a foolish master it haps very rare  
Is bread a wise seruant where euer he wonne.*

And in these, likening the wise man to the Giant, the foole to the Dwarfe.

*Set the Giant deepe in a dale, the dwarfe vpon an hill,*

*Yet will the one be but a dwarfe, th'other a giant still.  
So will the wise be great and high, euen in the lowest place :  
The foole when he is most aloft, will seeme but low and base.*

*Iron.* But when we liken an humane person to another in counte-  
*or* resemblance, stature, speach or other qualitie, is not called bare resem-  
*Resemblance* blance, but resemblance by imagerie or pourtrait, alluding to  
*by imagerie.* the painters terme, who yeldeth to th' eye a visible representatiō of  
the thing he describes and painteth in his table. So we commen-  
ding her Maiestie for wisdom bewtie and magnanimitie like-  
ned her to the Serpent, the Lion and the Angell, because by com-  
mon vsurpation, nothing is wiser then the Serpent, more couragi-  
ous then the Lion, more bewtifull then the Angell. These are our  
verses in the end of the seuenth *Partheniade*.

*Nature that seldome vorkes amisse,  
In womans brest by passing art:  
Hath lodged safe the Lyons hart,  
And featly fixt vwith all good grace,  
To Serpents head an Angels face.*

And this maner of resemblance is not onely performed by  
likening of liuely creatures one to another, but also of any other  
naturall thing, bearing a proportion of similitude, as to liken yea-  
low to gold, white to siluer, red to the rose, soft to silke, hard to  
the stone and such like. Sir *Philip Sidney* in the description of his  
mistresse excellently well handled this figure of resemblance by  
imagerie, as ye may see in his booke of *Archadia*: and ye may see  
the like, of our doings, in a *Partheniade* written of our soueraigne  
Lady, wherein we resemble euery part of her body to some na-  
turall thing of excellent perfection in his kind, as of her forehead,  
browes and haire, thus.

*Of siluer vvas her forehead hye,  
Her browes two bowes of hebenie,  
Her tresses trust vvere to behold  
Frizled and fine as fringe of gold*

And of her lips.

*Two lips vvrought out of rubie rocke,  
Like leaues to shut and to vnlock.  
As portall dore in Princes chamber:  
A golden tongue in mouth of amber.*

And

And of her eyes.

*Her eyes God wot vvhhat stufte they are,  
I durst be sworne each is a starre :  
As cleere and bright as woont to guide  
The Pylot in his vvinter tide.*

And of her breasts.

*Her bosome sleake as Paris plaster,  
Helde vp two balles of alabaster,  
Eche byas was a little cherrie :  
Or els I thinke a strawberie.*

And all the rest that followeth, which may suffice to exemplifie your figure of *Icon*, or resemblance by imagerie and portrait.

But whensoever by your similitude ye will seeme to teach any *Parabola*.  
moralitie or good lesson by speeches misticall and darke, or farre <sup>OR</sup> Resemblance  
fette, vnder a sence metaphoricall applying one naturall thing to <sup>misticall.</sup>  
another, or one case to another, inferring by them a like consequence in other cases the Greekes call it *Parabola*, which terme is also by custome accepted of vs : neuerthelesse we may call him in English the resemblance misticall : as when we liken a young childe to a greene twigge which ye may easilie bende euery way ye list : or an old man who laboureth with continuall infirmities, to a drie and dricksie oke. Such parables were all the preachings of Christ in the Gospell, as those of the wise and foolish virgins, of the euil steward, of the labourers in the vineyard, and a number more. And they may be fayned aswell as true : as those fables of *Æsope*, and other apologies inuented for doctrine sake by wise and graue men.

Finally, if in matter of counsell or perswasion we will seeme to *Paradigma*,  
liken one case to another, such as passe ordinarily in mans affaires, <sup>OR a</sup> resemblance  
and doe compare the past with the present, gathering probabilitie <sup>by example.</sup>  
of like successe to come in the things wee haue presently in hand : or if ye will draw the iudgements precedent and authorized by antiquitie as veritable, and peradventure fayned and imagined for some purpose, into similitude or dissimilitude with our present actions and affaires, it is called resemblance by example : as if one should say thus, *Alexander* the great in his expedition to Asia did thus, so did *Hanniball* comming into Spaine, so did *Cæsar*

in Egypt, therefore all great Captains & Generals ought to doe it.

And thus againe, It hath bene alwayes vsuall among great and magnanimous princes in all ages, not only to repulse any iniury & inuasion from their owne realmes and dominions, but also with a charitable & Princely compassion to defend their good neighbors Princes and Potentats, from all oppression of tyrants & vsurpers. So did the Romaines by their armes restore many Kings of Asia and Affricke expulsed out of their kingdoms. So did K. *Edward* 1. reestablish *Baliol* rightfull owner of the crowne of Scotlād against *Robert le brus* no lawfull King. So did king *Edward* the third aide *Dampester* king of Spaine against *Henry* bastard and vsurper. So haue many English Princes holpen with their forces the poore Dukes of Britaine their ancient friends and allies, against the outrages of the French kings: and why may not the Queene our soueraine Lady with like honor and godly zeale yeld protection to the people of the Low countries, her neerest neighbours to rescue them a free people from the Spanish seruitude.

And as this resemblance is of one mans action to another, so may it be made by examples of brute beastes, aptly corresponding in qualitie or euent, as one that wrote certaine prety verses of the Emperor *Maximinus*, to warne him that he should not glory too much in his owne strength, for so he did in very deede, and would take any common souldier to taske at wrastling, or weapon, or in any other actiuitie and feates of armes, which was by the wiser sort misliked, these were the verses.

*The Elephant is strong, yet death doeth it subdue,*

*The bull is strong, yet cannot death eschue.*

*The Lion strong, and slaine for all his strength:*

*The Tygar strong, yet kilde is at the length.*

*Dread thou many, that dreatest not any one;*

*Many can kill, that cannot kill alone.*

And so it fell out, for *Maximinus* was slaine in a mutinie of his souldiers, taking no warning by these examples written for his admonition.

## CHAP. XX.

THE LAST AND PRINCIPALL FIGURE OF OUR POETICALL ORNAMENT.

*Exargasia.*  
or  
The Gorgious.

FOR the glorious lustre it setteth vpon our speech and language, the Greeks call it [*Exargasia*] the Latine [*Expolitio*] a terme trans-

transferred from these polishers of marble or porphirite, who after it is rough hewen & reduced to that fashiō they will, do set vpon it a goodly glasse, so smoth and cleere as ye may see your face in it, or otherwise as it fareth by the bare and naked body, which being attired in rich and gorgious apparell, seemeth to the common vsage of th'eye much more comely & bewtifull then the naturall. So doth this figure (which therefore I call the *Gorgious*) polish our speech & as it were attire it with copious & pleasant amplifications and much varietie of sentences all running vpon one point & to one intēt : so as I doubt whether I may terme it a figure, or rather a masse of many figuratiue speaches, applied to the bewtifying of our tale or argumēt. In a worke of ours intituled *Philocalia* we haue strained to shew the vse & application of this figure and all others mentioned in this booke, to which we referre you. I finde none example in English meetre, so well maintayning this figure as that dittie of her Maiesties owne making passing sweete and harmonically, which figure beyng as his very originall name purporteth the most bewtifull and gorgious of all others, it asketh in reason to be reserued for a last complement, and desciphred by the arte of a Ladies penne, her selfe beyng the most bewtifull, or rather bewtie of Queenes. And this was the occasion : our soueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease (as were skarce meete for so great and daungerous a prysoner) bred secret factions among her people, and made many of the nobilitie incline to fauour her partie : some of them desirous of innouation in the state : others aspiring to greater fortunes by her libertie and life. The Queene our soueraigne Lady to declare that she was nothing ignorāt of those secret practizes, though she had long with great wisdom and pacience dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the daunger of their ambition and disloyaltie : which afterward fell out most truly by th'exemplary chastisement of sundry persons, who in fauour of the sayd Sc. Q. declining from her Maiestie, sought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.



*The doubt of future foes, exiles my present ioy,  
 And wit me warnes to shun such snares as threaten mine annoy.  
 For falshood novv doth flow, and subiect faith doth ebbe,  
 Which would not be, if reason rul'd or wisdom weu'd the webbe.  
 But cloudes of tois vntried, do cloake aspiring mindes,  
 Which turne to raigne of late repent, by course of changed vvindes.  
 The toppe of hope supposed, the roote of ruth vvil be,  
 And frutelesse all their graffed guiles, as shortly ye shall see.  
 Then dazeld eyes vvith pride, vvwhich great ambition blinds,  
 Shalbe vnseeld by vvorthy wights, vvwhose foresight falshood finds.  
 The daughter of debate, that eke discord doth sovve  
 Shal reap no gaine where formor rule hath taught stil peace to growe.  
 No forreine bannisht vvight shall ancre in this port,  
 Our realme it brookes no strangers force, let them elsvvhere resort.  
 Our rusty svvorde vvith rest, shall first his edge employ,  
 To polle their toppes that seeke, such change and gape for ioy.*

In a worke of ours entituled [*Philo Calia*] where we entreat of the loues betwene prince *Philo* and Lady *Calia*, in their mutual letters, messages, and speeches: we haue strained our muse to shew the vse and application of this figure, and of all others.

#### CHAP. XXI.

OF THE VICIS OR DEFORMITIES IN SPEACH AND VVRITING  
 PRINCIPALLY NOTED BY AUNCIENT POETS.

IT hath bene said before how by ignorance of the maker a good figure may become a vice, and by his good discretion, a vicious speach go for a vertue in the Poeticall science. This saying is to be explained and qualified, for some maner of speaches are alwayes intollerable and such as cannot be vsed with any decencie, but are euer vndecent namely barbarousnesse, incongruitie, ill disposition, fond affectation, rusticitie, and all extreme darknesse, such as it is not possible for a man to vnderstand the matter without an interpretour, all which partes are generally to be banished out of euery language, vnlesse it may appeare that the maker or Poet do it for the nonce, as it was reported by the Philosopher *Heraclitus* that he wrote in obscure and darke termes of purpose not to be vnderstood, whence he merited the nickname *Scotinus*, otherwise I see not but the rest of the common faultes may be borne with  
 some-

sometimes, or passe without any great reproofe, not being vsed ouermuch or out of season as I said before : so as euery surplusage or preposterous placing or vndue iteration or darke word, or doubtfull speach are not so narrowly to be looked vpon in a large poeme, nor specially in the pretie Poesies and deuises of Ladies, and Gentlewomen makers, whom we would not haue too precise Poets least with their shrewd wits, when they were married they might become a little too phantasticall wiues, neuerthelesse because we seem to promise an arte, which doth not iustly admit any wilful error in the teacher, and to th'end we may not be carped at by these methodicall men, that we haue omitted any necessary point in this businesse to be regarded, I will speake somewhat touching these viciosities of language particularly and briefly, leauing no little to the Grammarians for maintenaunce of the scholasticall warre, and altercations : we for our part condescending in this deuise of ours, to the appetite of Princely personages & other so tender & quesiue complexions in Court, as are annoyed with nothing more then long lessons and ouermuch good order.

## CHAP. XXII.

SOME VICES IN SPEACHES AND VVRITING ARE ALWAYSES INTOLLERABLE,  
SOME OTHERS NOW AND THEN BORNE VVITHALL BY LICENCE  
OF APPROUED AUTHORS AND CUSTOME.

THE foulest vice in language is to speake barbarously : this terme grew by the great pride of the Greekes and Latines, whē they were dominatours of the world reckoning no language so sweete and ciuill as their owne, and that all nations beside them selues were rude and vnciuill, which they called barbarous : So as when any straunge word not of the naturall Greeke or Latin was spoken, in the old time they called it *barbarisme*, or when any of their owne naturall wordes were sounded and pronounced with straunge and ill shapen accents, or written by wrong ortographie, as he that would say with vs in England, a dousand for a thousand isterday, for yesterday, as commonly the Dutch and French people do, they said it was barbarously spoken. The Italian at this day by like arrogance calleth the Frenchman, Spaniard, Dutch, English, and all other breed behither their mountaines *Appennines*,

*Barbarismus.*  
or  
Forrein  
speech.

*Tramontani*, as who would say Barbarous. This terme being then so vsed by the auncient Greekes, there haue bene since, notwithstanding who haue digged for the Etimologie somewhat deeper, and many of them haue said that it was spoken by the rude and barking language of the Affricans now called Barbarians, who had great trafficke with the Greekes and Romanes, but that can not be so, for that part of Affricke hath but of late receiued the name of Burbarie, and some others rather thinke that of this word Barbarous, that countrey came to be called *Barbaria* and but few yeares in respect agone. Others among whom is *Ihan Leon* a Moore of *Granada*, will seeme to deriue *Barbaria*, from this word *Bar*, twice iterated thus *Barbar*, as much to say as flye, flye, which chaunced in a persecution of the Arabians by some seditious Mahometanes in the time of their Pontif. *Habdul mumi*, when they were had in the chase, & driuen out of Arabia Westward into the countreys of *Mauritania*, & during the pursuite cried one vpon another flye away, flye away, or passe passe, by which occasiō they say, when the Arabians which were had in chase came to stay and settle them selues in that part of Affrica, they called it *Barbar*, as much to say, the region of their flight or pursuite. Thus much for the terme, though not greatly pertinent to the matter, yet not vnpleasant to know for them that delight in such niceties.

*Solecismus.*  
or  
Incongruitie.

Your next intollerable vice is *solecismus* or incongruitie, as whē we speake false English, that is by misusing the *Grammaticall* rules to be obserued in cases, genders, tenses and such like, euery poore scholler knowes the fault, & cals it the breaking of *Priscians* head, for he was among the Latines a principall Grammarian.

*Cacozelia.*  
or  
Fonde affectation.

Ye haue another intollerable ill maner of speach, which by the Greekes originall we may call *fonde affectation*, and is when we affect new words and phrases other then the good speakers and writers in any language, or then custome hath allowed, & is the common fault of young schollers not halfe well studied before they come from the Vniuersitie or schooles, and when they come to their friends, or happen to get some benefice or other promotion in their countreys, will seeme to coigne fine wordes out of the Latin, and to vse new fangled speaches, thereby to shew themselues among the ignorant the better learned.

An

Another of your intollerable vices is that which the Greekes *Soraismus*. call *Soraismus*, & we may call the [*mingle mangle*] as whē we make <sup>or</sup> our speach or writings of sundry languages vsing some Italian <sup>The mingle</sup> word, or French, or Spanish, or Dutch, or Scottish, not for the mangle. nonce or for any purpose (which were in part excusable) but ignorantly and affectedly as one that said vsing this French word *Roy*, to make ryme with another verse, thus.

*O mightie Lord of loue, dame Venus onely ioy,  
Whose Princely povver exceedes ech other heauenly roy.*

The verse is good but the terme peeuishly affected.

Another of reasonable good facilitie in translation finding certaine of the hymnes of *Pyndarus* and of *Anacreons odes*, and other *Lirickes* among the Greekes very well translated by *Rounsard* the French Poet, & applied to the honour of a great Prince in France, comes our minion and translates the same out of French into English, and applieth them to the honour of a great noble man in England (wherein I commend his reuerent minde and duetie) but doth so impudently robbe the French Poet both of his prayse and also of his French termes, that I cannot so much pitie him as be angry with him for his iniurious dealing (our sayd maker not being ashamed to vse these French wordes *freddon*, *egar*, *superbous*, *filanding*, *celest*, *calabrois*, *thebanois* and a number of others, for English wordes, which haue no maner of conformitie with our language either by custome or deriuation which may make them tollerable. And in the end (which is worst of all) makes his vaunt that neuer English finger but his hath toucht *Pindars* string which was neuerthelesse word by word as *Rounsard* had said before by like braggery. These be his verses.

*And of an ingenious inuention, infanted with pleasant trauaile.*

Whereas the French word is *enfante* as much to say borne as a child, in another verse he saith.

*I vvill freddon in thine honour.*

For I will shake or quiuer my fingers, for so in French is *freddon*, and in another verse.

*But if I vvill thus like pindar,*

*In many discourses egar.*

This word *egar* is as much to say as to wander or stray out of

the way, which in our English is not receiued, nor these wordes *calabrois, thebanois*, but rather *calabrian, thebā* [*filanding sisters*] for the spinning sisters: this man deserues to be endited of pety *larceny* for pilfring other mens deuises from them & conuerting them to his owne vse, for in deede as I would wish euery inuētour which is the very Poet to receaue the prayses of his inuention, so would I not haue a trāslatour be ashamed to be acknowen of his translation.

*Cacosinheton*  
or the  
Misplacer.

Another of your intollerable vices is ill disposition or placing of your words in a clause or sentence: as when you will place your adiectiue after your substantiue, thus: *Mayde faire, vvidovv riche, priest holy*, and such like, which though the Latines did admit, yet our English did not, as one that said ridiculously.

*In my yeares lustie, many a deed doughtie did I.*

All these remembred faults be intollerable and euer vndecent.

*Cacemphaton.*  
or the  
figure of foule  
speech.

Now haue ye other vicious manners of speech, but sometimes and in some cases tollerable, and chiefly to the intent to mooue laughter, and to make sport, or to giue it some prety strange grace, and is when we vse such wordes as may be drawn to a foule and vnshamefast sence, as one that would say to a young woman, *I pray you let me iape vvith you*, which in deed is no more but let me sport with you. Yea and though it were not altogether so directly spoken, the very sounding of the word were not commendable, as he that in the presence of Ladies would vse this common Prouerbe,

*Iape vvith me but hurt me not,*

*Bourde vvith me but shame me not.*

For it may be taken in another peruerser sence by that sorte of persons that heare it, in whose eares no such matter ought almost to be called in memory, this vice is called by the Greekes *Cacemphaton*, we call it the vnshamefast or figure of foule speech, which our courtly maker shall in any case shunne, least of a Poet he become a Buffon or rayling companion, the Latines called him *Scurra*. There is also another sort of ilfauoured speech subiect to this vice, but resting more in the manner of the ilshapen sound and accent, than for the matter it selfe, which may easily be auoyded in choosing your wordes those that bee of the pleasantest orthography, and not to rime too many like sounding wordes together.

Ye

Ye haue another manner of composing your metre nothing commendable, specially if it be too much vsed, and is whē our maker takes too much delight to fill his verse with wordes beginning all with a letter, as an English rimer that said :

*The deadly droppes of darke disdainē,  
Do daily drench my due desartes.*

And as the Monke we spake of before, wrote a whole Poeme to the honor of *Carolus Caluus*, euery word in his verse beginning with C, thus :

*Carmina clarisonæ Caluis cantate camenæ.*

Many of our English makers vse it too much, yet we confesse it doth not ill but pretily becomes the meetre, if ye passe not two or three words in one verse, and vse it not very much, as he that said by way of *Epithete*.

*The smoakie sighes : the trickling teares.*

And such like, for such composition makes the meetre runne away smoother, and passeth from the lippes with more facilitie by iteration of a letter then by alteration, which alteration of a letter requires an exchange of ministry and office in the lippes, teeth or palate, and so doth not the iteration.

Your misplacing and preposterous placing is not all one in behauour of language, for the misplacing is alwaies intollerable, but the preposterous is a pardonable fault, and many times giues a pretie grace vnto the speech. We call it by a common saying to *set the carte before the horse*, and it may be done, eyther by a single word or by a clause of speech : by a single word thus :

*And if I not performe, God let me neuer thriue.*

For performe not : and this vice is sometime tollerable inough, but if the word carry any notable sence, it is a vice not tollerable, as he that said praising a woman for her red lippes, thus :

*A corral lippe of hew.*

Which is no good speech, because either he should haue sayd no more but a corral lip, which had bene inough to declare the rednesse, or els he should haue said, a lip of corral hew, and not a corral lip of hew. Now if this disorder be in a whole clause which carieth more sentence then a word, it is then worst of all.

Ye haue another vicious speech which the Greeks call *Acyron*,

*Acyron,*  
or the  
Vncouth.

we call it the *vncouth*, and is when we vse an obscure and darke word, and vtterly repugnant to that we would expresse, if it be not by vertue of the figures *metaphore*, *allegorie*, *abusion*, or such other laudable figure before remembred, as he that said by way of *Epithete*.

*A dongeon deepe, a dampe as darke as hell.*

Where it is euident that a dampe being but a breath or vapour, and not to be discerned by the eye, ought not to haue this *epithete* (*darke*,) no more then another that praying his mistresse for her bewtiful haire, said very improperly and with an vncouth terme.

*Her haire surmounts Apollos pride,*

*In it such bewty raignes.*

Whereas this word *raigne* is ill applied to the bewtie of a womans haire, and might better haue bene spoken of her whole person, in which bewtie, fauour, and good grace, may perhaps in some sort be said to raigne as our selues wrate, in a *Partheniade* praising her Maiesties countenance, thus :

*A cheare vwhere loue and Maiestie do raigne,*

*Both milde and sterne, &c.*

Because this word Maiestie is a word expressing a certaine Soueraigne dignitie, as well as a quallitie of countenance, and therefore may properly be said to *raigne*, & requires no meaner a word to set him foorth by. So it is not of the bewtie that remains in a womans haire, or in her hand or any other member : therefore when ye see all these improper or harde Epithets vsed, ye may put them in the number of [*vncouths*] as one that said, *the flouds of graces* : I haue heard of *the flouds of teares*, and *the flouds of eloquence*, or of any thing that may resemble the nature of a water-course, and in that respect we say also, *the streames of teares*, and *the streames of vtterance*, but not *the streames of graces*, or of *beautie*. Such manner of vncouth speech did the Tanner of Tamworth vse to king *Edward* the fourth, which Tāner hauing a great while mistaken him, and vsed very broad talke with him, at length perceiuing by his traine that it was the king, was afraide he should be punished for it, said thus with a certaine rude repentance.

*I hope I shall be hanged to morrow.*

For [*I feare me*] *I shall be hanged*, whereat the king laughed a good,

good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme, and gaue him for recōpence of his good sport, the inheritance of Plumton parke, I am afraid the Poets of our time that speake more finely and correctedly will come too short of such a reward.

Also the Poet or makers speech becomes vicious and vnpleasant by nothing more than by vsing too much surplusage: and this lieth not only in a word or two more than ordinary, but in whole clauses, and peradventure large sentences impertinently spoken, or with more labour and curiositie than is requisite. The first surplusage the Greekes call *Pleonasmus*, I call him [*too full speech*] and is no great fault, as if one should say, *I heard it with mine eares, and saw it vwith mine eyes*, as if a man could heare with his heeles, or see with his nose. We our selues vsed this superfluous speech in a verse written of our mistresse, neuertheles, not much to be misliked, for euen a vice sometime being seasonably vsed, hath a pretie grace,

*For euer may my true loue liue and neuer die  
And that mine eyes may see her crownde a Queene.*

*Pleonasmus,*  
or  
Too full  
speech.

As, if she liued euer, she could euer die, or that one might see her crowned without his eyes.

Another part of surplusage is called *Macrologia*, or long language, when we vse large clauses or sentences more than is requisite to the matter: it is also named by the Greeks *Perissologia*, as he that said, the Ambassadors after they had receiued this answer at the kings hands, they tooke their leaue and returned home into their countrey from whence they came.

*Macrologia,*  
or  
Long lan-  
guage

So said another of our rimers, meaning to shew the great annoy and difficultie of those warres of Troy, caused for *Helenas* sake.

*Nor Menelaus vvas vnwise,  
Or troupe of Troians mad,  
When he vwith them and they vwith him,  
For her such combat had.*

These clauses (*he vwith them and they vwith him*) are surplusage, and one of them very impertinent, because it could not otherwise be intended, but that *Menelaus*, fighting with the Troians, the



Troians must of necessitie fight with him.

*Periergia,*  
or  
Ouer labour,  
otherwise  
called the  
curious.

Another point of surplusage lieth not so much in superfluitie of your words, as of your trauaile to describe the matter which yee take in hand, and that ye ouer-labour your selfe in your businesse. And therefore the Greekes call it *Periergia*, we call it ouer-labor, iumpe with the originall: or rather [*the curious*] for his ouermuch curiositie and studie to shew himselfe fine in a light matter, as one of our late makers, who in most of his things wrote very well, in this (to mine opinion) more curiously than needed, the matter being ripely considered: yet is his verse very good, and his meetre cleanly. His intent was to declare how vpon the tenth day of March he crossed the riuer of Thames, to walke in Saint *Georges* field, the matter was not great as ye may suppose.

*The tenth of March vwhen Aries receiued  
Dan Phæbus raies into his horned head,  
And I my selfe by learned lore perceiued  
That Ver approcht and frosty vvinter fled  
I crost the Thames to take the cheerefull aire,  
In open fields, the vweather was so faire.*

First, the whole matter is not worth all this solemne circumstance to describe the tenth day of March, but if he had left at the two first verses, it had bene inough. But when he comes with two other verses to enlarge his description, it is not only more than needes, but also very ridiculous, for he makes wise, as if he had not bene a mā learned in some of the mathematickes (by learned lore) that he could not haue told that the x. of March had fallen in the spring of the yeare: which euey carter, and also euey child knoweth without any learning. Then also, whē he saith [*Ver approcht, and frosty winter fled*] though it were a surplusage (because one season must needes geue place to the other) yet doeth it well inough passe without blame in the maker. These, and a hundred more of such faultie and impertinent speeches may yee finde amongst vs vulgar Poets, when we be carelesse of our doings.

*Tapinosis,*  
or the  
Abbaser.

It is no small fault in a maker to vse such wordes and termes as do diminish and abbasse the matter he would seeme to set forth, by imparing the dignitie, height vigour or maiestie of the cause he takes in hand, as one that would say king *Philip* shrewdly harmed the  
the

the towne of *S. Quintaines*, when in deede he wanne it and put it to the sacke, and that king *Henry* the eight made spoiles in *Turwin*, when as in deede he did more then spoile it, for he caused it to be defaced and razed flat to the earth, and made it inhabitable. Therefore the historiographer that should by such wordes report of these two kings gestes in that behalfe, should greatly blemish the honour of their doings and almost speake vntruly and iniuriously by way of abbasement, as another of our bad rymers that very indecently said.

*A misers mynde thou hast, thou hast a Princes pelfe.*

A lewd terme to be giuen to a Princes treasure (*pelfe*) and was a little more manerly spoken by *Seriant Bendlowes*, when in a progresse time comming to salute the Queene in Huntingtongshire he said to her Cochman, stay thy cart good fellow, stay thy cart, that I may speake to the Queene, whereat her Maiestie laughed as she had bene tickled, and all the rest of the company although very graciously (as her manner is) she gaue him great thankes and her hand to kisse. These and such other base wordes do greatly disgrace the thing & the speaker or writer: the Greekes call it [*Tapinosis*] we the [*abbaser.*]

Others there be that fall into the contrary vice by vsing such bombasted wordes, as seeme altogether farced full of winde, being a great deale to high and loftie for the matter, whereof ye may finde too many in all popular rymers.

Then haue ye one other vicious speach with which we will finish this Chapter, and is when we speake or write doubtfully and that the sence may be taken two wayes, such ambiguous termes they call *Amphibologia*, we call it the *ambiguous*, or figure of sence incertaine, as if one should say *Thomas Tayler* saw *William Tyler* dronke, it is indifferent to thinke either th'one or th'other dronke. Thus said a gentleman in our vulgar pretily notwithstanding because he did it not ignorantly, but for the nonce.

*I sat by my Lady soundly sleeping,*

*My mistresse lay by me bitterly weeping.*

No man can tell by this, whether the mistresse or the man, slept or wept: these doubtfull speeches were vsed much in the old times by their false Prophets as appeareth by the Oracles of *Delphos* and

and of the *Sybilles* prophecies deuised by the religious persons of those dayes to abuse the superstitious people, and to encomber their busie braynes with vaine hope or vaine feare.

*Lucianus* the merry Greeke reciteth a great number of them, deuised by a coosening companion one *Alexander*, to get himselfe the name and reputation of the God *Æsculapius*, and in effect all our old Brittainish and Saxon prophesies be of the same sort, that turne them on which side ye will, the matter of them may be verified, neuerthelesse carryeth generally such force in the heades of fonde people, that by the comfort of those blind prophecies many insurrections and rebellions haue bene stirred vp in this Realme, as that of *Iacke Straw*, & *Iacke Cade* in *Richard* the seconds time, and in our time by a seditious fellow in Norffolke calling himself Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be constred two or three wayes as well as to that one whereunto the rebelles applied it, our maker shall therefore auoyde all such ambiguous speaches vnlesse it be when he doth it for the nonce and for some purpose.

#### CHAP. XXIII.

WHAT IT IS THAT GENERALLY MAKES OUR SPEECH WELL PLEASING AND COMMENDABLE, AND OF THAT WHICH THE LATINES CALL DECORUM.

**I**N all things to vse decencie, is it onely that giueth euery thing his good grace & without which nothing in mans speach could seeme good or gracious, in so much as many times it makes a bewtifull figure fall into a deformitie, and on th' other side a vicious speach seeme pleasaunt and bewtifull: this decencie is therefore the line & leuell for al good makers to do their busines by. But herein resteth the difficultie, to know what this good grace is, & wherein it consisteth, for peraduenture it be easier to conceaue then to expresse, we wil therefore examine it to the bottome & say: that euery thing which pleaseth the mind or sences, & the mind by the sences as by means instrumētall, doth it for some amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obiects. But that cannot be if they discoouer any illfaurednesse or disproportion to the partes apprehensiuē,

siue, as for example, when a sound is either too loude or too low or otherwise confuse, the eare is ill affected : so is th' eye if the colour be sad or not liminous and recreatiue, or the shape of a membered body without his due measures and simmetry, and the like of euery other sence in his proper function. These excesses or defectes or confusions and disorders in the sensible obiectes are deformities and vnseemely to the sence. In like sort the mynde for the things that be his mentall obiectes hath his good graces and his bad, whereof th' one contents him wonderous well, th' other displeaseth him continually, no more nor no lesse then ye see the discordes of musicke do to a well tuned eare. The Greekes call this good grace of euery thing in his kinde, το πρεπον, the Latines [*decorum*] we in our vulgar call it by a scholasticall terme [*decencie*] our owne Saxon English terme is [*seemelynesse*] that is to say, for his good shape and vtter appearance well pleasing the eye, we call it also [*comelynesse*] for the delight it bringeth comming towardes vs, and to that purpose may be called [*pleasant approche*] so as euery way seeking to expresse this πρεπον of the Greekes and *decorum* of the Latines, we are faine in our vulgar tounge to borrow the terme which our eye onely for his noble prerogatiue ouer all the rest of the sences doth vsurpe, and to apply the same to all good, comely, pleasant and honest things, euen to the spirituall obiectes of the mynde, which stand no lesse in the due proportion of reason and discourse than any other materiall thing doth in his sensible bewtie, proportion and comelynesse.

Now because this comelynesse resteth in the good conformitie of many things and their sundry circumstances, with respect one to another, so as there be found a iust correspondencie betweene them by this or that relation, the Greekes call it *Analogie* or a conuenient proportion. This louely conformitie, or proportion, or conueniencie betweene the sence and the sensible hath nature her selfe first most carefully obserued in all her owne workes, then also by kinde graft it in the appetites of euery creature working by intelligence to couet and desire : and in their actions to imitate & performe : and of man chiefly before any other creature aswell in his speaches as in euery other part of his behauiour. And this in generalitie and by an vsuall terme is that which the Latines call

[*decorum.*] So albeit we before alleaged that all our figures be but transgressions of our dayly speach, yet if they fall out decently to the good liking of the mynde or eare and to the bewtifying of the matter or language, all is well, if indecently, and to the eares and myndes misliking (be the figure of it selfe neuer so commendable) all is amisse, the election is the writers, the iudgemēt is the worlds, as theirs to whom the reading apperteineth. But since the actions of man with their circumstances be infinite, and the world likewise replenished with many iudgements, it may be a question who shal haue the determination of such controuersie as may arise whether this or that action or speach be decent or indecent: and verely it seemes to go all by discretion, not perchaunce of euery one, but by a learned and experienced discretion, for otherwise seemes the *decorum* to a weake and ignorant iudgement, then it doth to one of better knowledge and experience: which sheweth that it resteth in the discerning part of the minde, so as he who can make the best and most differences of things by reasonable and wittie distinction is to be the fittest iudge or sentencer of [*decencie.*] Such generally is the discreetest man, particularly in any art the most skilfull and discreetest, and in all other things for the more part those that be of much obseruation and greatest experience. The case then standing that discretion must chiefly guide all those businesse, since there be sundry sortes of discretion all vnlike, euen as there be men of action or art, I see no way so fit to enable a man truly to estimate of [*decencie*] as example, by whose veritie we may deeme the differences of things and their proportions, and by particular discussions come at length to sentence of it generally, and also in our behaiours the more easily to put it in execution. But by reason of the sundry circumstances, that mans affaires are as it were wrapt in, this [*decencie*] comes to be verry much alterable and subiect to varietie, in so much as our speach asketh one maner of *decencie*, in respect of the person who speakes: another of his to whom it is spoken: another of whom we speake: another of what we speake, and in what place and time and to what purpose. And as it is of speach, so of al other our behaiours. We wil therefore set you down some few examples of euery circumstance how it alters the *decencie* of speach or action. And  
by

by these few shal ye be able to gather a number more to confirme and establish your iudgement by a perfit discretion.

This decencie, so farfoorth as apperteineth to the consideration of our art, resteth in writing, speech and behaiour. But because writing is no more then the image or character of speech, they shall goe together in these our obseruations. And first wee wil sort you out diuers points, in which the wise and learned men of times past haue noted much decency or vndecencie, euery man according to his discretion, as it hath bene said afore : but wherein for the most part all discrete men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance : & though they brought with them no doctrine or institution at all, yet for the solace they may geue the readers, after such a rable of scholastical precepts which be tedious, these reports being of the nature of matters historicall, they are to be embraced : but olde memories are very profitable to the mind, and serue as a glasse to looke vpon and behold the euent of time, and more exactly to skan the trueth of euery case that shall happen in the affaires of man, and many there be that haply doe not obserue euery particularitie in matters of decencie or vndecencie : and yet when the case is tolde them by another man, they commonly geue the same sentence vpon it. But yet whosoever obserueth much, shalbe counted the wisest and discreetest man, and whosoever spends all his life in his owne vaine actions and conceits, and obserues no mans else, he shal in the ende prooue but a simple man. In which respect it is alwaies said, one man of experience is wiser than tenne learned men, because of his long and studious obseruation and often triall.

And your decencies are of sundrie sorts, according to the many circumstances accompanying our writing, speech or behaiour, so as in the very sound or voice of him that speaketh, there is a decencie that becommeth, and an vndecencie that misbecōmeth vs, which th'Emperor *Anthonine* marked well in the Orator *Philiseus*, who spake before him with so small and shrill a voice as the Emperor was greatly annoyed therewith, and to make him shorten his tale, said, by thy beard thou shouldst be a man, but by thy voice a woman.

*Phaurinus* the Philosopher was counted very wise and well learned, but a little too talkatiue and full of words : for the which *Timocrates* reprooued him in the hearing of one *Polemon*. That is no wonder quoth *Polemon*, for so be all women. And besides, *Phaurinus* being knowen for an Eunuke or gelded man, came by the same nippe to be noted as an effeminate and degenerate person.

And there is a measure to be vsed in a mans speech or tale, so as it be neither for shortnesse too darke, nor for length too tedious. Which made *Cleomenes* king of the Lacedemonians geue this vnpleasant answere to the Ambassadors of the Samiens, who had tolde him a long message from their Citie, and desired to know his pleasure in it. My maisters (saith he) the first part of your tale was so long, that I remember it not, which made that the second I vnderstoode not, and as for the third part I doe nothing well allow of. Great princes and graue counsellors who haue little spare leisure to hearken, would haue speeches vsed to them such as be short and sweete.

And if they be spoken by a man of account, or one who for his yeares, profession or dignitie should be thought wise & reuerend, his speechès & words should also be graue, pithie & sententious, which was well noted by king *Antiochus*, who likened *Hermogenes* the famous Orator of Greece, vnto these fowles in their moulting time, when their feathers be sick, and be so loose in the flesh that at any little rowse they can easilie shake them off : so saith he, can *Hermogenes* of all the men that euer I knew, as easilie deliuer from him his vaine and impertinent speeches and words.

And there is a decencie, that euery speech should be to the appetite and delight, or dignitie of the hearer & not for any respect arrogant or vndutifull, as was that of *Alexander* sent Embassadour from the *Athenians* to th'Emperour *Marcus*, this man seing th'emperour not so attentiuie to his tale, as he would haue had him, said by way of interruption, *Cæsar* I pray thee giue me better care, it seemest thou knowest me not, nor from whom I came : the Emperour nothing well liking his bold malapert speech, said : thou art deceyued, for I heare thee and know well inough, that thou art that fine, foolish, curious, sawcie *Alexāder* that tendest to nothing  
but

but to combe & cury thy haire, to pare thy nailes, to pick thy teeth, and to perfume thy selfe with sweet oyles, that no man may abide the sent of thee. Prowde speeches, and too much finesse and curiositie is not commendable in an Embassadour. And I haue knowen in my time such of them, as studied more vpon what apparell they should weare, and what countenaunces they should keepe at the times of their audience, then they did vpon th'effect of their errant or commission.

And there is decēcy in that euery mā should talke of the things they haue best skill of, and not in that, their knowledge and learning serueth them not to do, as we are wont to say, he speaketh of Robin hood that neuer shot in his bow: there came a great Oratour before *Cleomenes* king of *Lacedemonia*, and vttered much matter to him touching fortitude and valiancie in the warres: the king laughed: why laughest thou quoth the learned mā, since thou art a king thy selfe, and one whom fortitude best becommeth why said *Cleomenes* would it not make any body laugh, to heare the swallow who feeds onely vpon flies, to boast of his great pray, and see the eagle stand by and say nothing? if thou wert a man of warre or euer hadst bene day of thy life, I would not laugh to here thee speake of valiancie, but neuer being so, & speaking before an old captaine I can not choose but laugh.

And some things and speeches are decent or indecent in respect of the time they be spoken or done in. As when a great clerk presented king *Antiochus* with a booke treating all of iustice, the king that time lying at the siege of a towne, who lookt vpon the title of the booke, and cast it to him againe: saying, what a diuell tellest thou to me of iustice, now thou seest me vse force and do the best I can to bereeue mine enimie of his towne? euery thing hath his season which is called Oportunitie, and the vnfitnessse or vndecency of the time is called Importunitie.

Sometime the vndeceny ariseth by the indignitie of the word in respect of the speaker himselfe, as whan a daughter of Fraunce and next heyre generall to the crowne (if the law *Salique* had not barred her) being set in a great chaufe by some harde words giuen her by another prince of the bloud, said in her anger, thou durst not haue said thus much to me if God had giuē me a paire of, &c.



and told all out, meaning if God had made her a man and not a woman she had bene king of Fraunce. The word became not the greatnesse of her person, and much lesse her sex, whose chiefe vertue is shamefastnesse, which the Latines call *Verecundia*, that is a naturall feare to be noted with any impudicitie : so as when they heare or see any thing tending that way they commonly blush, & is a part greatly praised in all women.

Yet will ye see in many cases how pleasant speches and sauouring some skurrillity and vnshamefastnes haue now and then a certaine dccencie, and well become both the speaker to say, and the hearer to abide, but that is by reason of some other circumstance, as when the speaker himselfe is knowne to be a common iester or buffon, such as take vpon them to make princes merry, or when some occasion is giuen by the hearer to induce such a pleasaunt speach, and in many other cases whereof no generall rule can be giuen, but are best knowen by example : as when Sir *Andrew Flamock* king *Henry* the eights standerbearer, a merry conceyted man and apt to skoffe, waiting one day at the kings heeles when he entred the parke at Greenewich, the king blew his horne, *Flamock* hauing his belly full, and his tayle at commaundement, gaue out a rappe nothing faintly, that the king turned him about and said how now sirra ? *Flamock* not well knowing how to excuse his vnmanerly act, if it please you Sir quoth he, your Maiesty blew one blast for the keeper and I another for his man. The king laughed hartily and tooke it nothing offensiue : for indeed as the case fell out it was not vndecently spoken by Sir *Andrew Flamock*, for it was the cleaneliest excuse he could make, and a merry implicatiue in termes nothing odious, and therefore a sporting satisfaction to the kings mind, in a matter which without some such merry answere could not haue bene well taken. So was *Flamocks* action most vncomely, but his speech excellently well becōming the occasion.

But at another time and in another like case, the same skurrillitie of *Flamock* was more offensiue, because it was more indecent. As when the king hauing *Flamock* with him in his barge, passing from Westminster to Greenewich to visite a fayre Lady whom the king loued and was lodged in the tower of the Parke : the  
king

king comming within sight of the tower, and being disposed to be merry, said, *Flamock* let vs rime : as well as I can said *Flamock* if it please your grace. The king began thus :

*Within this towre,  
There lieth a flowre,  
That hath my hart.*

*Flamock* for aunswer : *Within this hower, she will, &c.* with the rest in so vncleanly termes, as might not now become me by the rule of *Decorum* to vtter writing to so great a Maiestie, but the king tooke them in so euill part, as he bid *Flamock* auant varlet, and that he should no more be so neere vnto him. And wherein I would faine learne, lay this vndecencie ? in the skurrill and filthy termes not meete for a kings eare ? perchance so. For the king was a wise and graue man, and though he hated not a faire woman, yet liked he nothing well to heare speeches of ribaudrie : as they report of th'emperour *Octavian* : *Licet fuerit ipse incontinentissimus, fuit tamen incontinente seuerissimus vltor.* But the very cause in deed was for that *Flamocks* reply answered not the kings expectation, for the kings rime commencing with a pleasant and amorous propositiō : Sir *Andrew Flamock* to finish it not with loue but with lothsomnesse, by termes very rude and vncliuill, and seing the king greatly fauour that Ladie for her much beauty by like or some other good partes, by his fastidious aunswer to make her seeme odious to him, it helde a great disproportion to the kings appetite, for nothing is so vnpleasant to a man, as to be encountred in his chiefe affection, & specially in his loues, & whom we honour we should also reuerence their appetites, or at the least beare with them (not being wicked and vtterly euill) and whatsoever they do affect, we do not as becōmeth vs if we make it seeme to them horrible. This in mine opinion was the chiefe cause of the vndecencie and also of the kings offence. *Aristotle* the great philosopher knowing this very well, what time he put *Calistenes* to king *Alexāder* the greats seruice gaue him this lesson. Sirra quoth he, ye go now from a scholler to be a courtier, see ye speake to the king your maister, either nothing at all, or else that which pleaseth him, which rule if *Calistenes* had followed and forborne to crosse the kings appetite in diuerse speeches, it had not cost him so

deepely as afterward it did. A like matter of offence fell out betweene th'Emperour *Charles* the fifth, & an Embassadour of king *Henry* the eight, whō I could name but will not for the great opinion the world had of his wisdome and sufficiency in that behalfe, and all for misusing of a terme. The king in the matter of controuersie betwixt him and Ladie *Catherine* of *Castill* the Emperours awnt, found himselfe grieued that the Emperour should take her part and worke vnder hand with the Pope to hinder the diuorce: and gaue his Embassadour commission in good termes to open his griefes to the Emperour, and to expostulat with his Maiestie, for that he seemed to forget the kings great kindnesse and friendship before times vsed with th'Emperour, aswell by disbursing for him sundry great summes of monie which were not all yet repayd: as also by furnishing him at his neede with store of men and munition to his warres, and now to be thus vsed he thought it a very euill requitall. The Embassadour for too much animositie and more then needed in the case, or perchance by ignorance of the proprietie of the Spanish tongue, told the Emperour among other words, that he was *Hombre el mas ingrato enel mundo*, the ingratest person in the world to vse his maister so. The Emperour tooke him suddainly with the word, and said: callest thou me *ingrato*? I tell thee learne better termes, or else I will teach them thee. Th'Embassadour excused it by his commission, and said: they were the king his maisters words, and not his owne. Nay quoth th'Emperour, thy maister durst not haue sent me these words, were it not for that broad ditch betweene him & me, meaning the sea, which is hard to passe with an army of reuenge. The Embassadour was cōmanded away & no more hard by the Emperour, til by some other means afterward the grief was either pacified or forgotten, & all this inconueniēce grew by misuse of one word, which being otherwise spoken & in some sort qualified, had easily holpen all, & yet th'Embassadour might sufficiently haue satisfied his commission & much better aduanced his purpose, as to haue said for this word [*ye are ingrate,*] ye haue not vsed such gratitude towards him as he hath deserued: so ye may see how a worde spokē vndecently, not knowing the phrase or proprietie of a language, maketh a whole matter many times miscarrie. In which respect it

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is to be wished, that none Ambassadour speake his principall cō-mandements but in his own language, or in another as naturall to him as his owne, and so it is vsed in all places of the world sauing in England. The Princes and their commissioners fearing least otherwise they might vtter any thing to their disaduantage, or els to their disgrace: and I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferior Courts, could neuer perceiue that the most noble personages, though they knew very well how to speake many forraine languages, would at any times that they had bene spoken vnto, answere but in their owne, the Frenchman in French, the Spaniard in Spanish, the Italian in Italian, and the very Dutch Prince in the Dutch language: whether it were more for pride, or for feare of any lapse, I cannot tell. And *Henrie* Earle of Arundel being an old Courtier and a very princely man in all his actions, kept that rule alwaies. For on a time passing from England towards Italie by her maiesties licence, he was very honorably entertained at the Court of Brussels, by the Lady Duches of Parma, Regent there: and sitting at a banquet with her, where also was the Prince of Orange, with all the greatest Princes of the state, the Earle, though he could reasonably well speake French, would not speake one French word, but all English, whether he asked any question, or answered it, but all was done by Truchemen. In so much as the Prince of Orange maruelling at it, looked a side on that part where I stode a beholder of the feast, and sayd, I maruell your Noblemen of England doe not desire to be better languaged in the forraine languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I loue to speake in that language, in which I can best vtter my mind and not mistake.

Another Ambassadour vsed the like ouersight by ouerweening himselfe that he could naturally speake the French tongue, whereas in troth he was not skilfull in their termes. This Ambassadour being a Bohemian, sent from the Emperour to the French Court, where after his first audience, he was highly feasted and banquetted. On a time, among other, a great Princesse sitting at the table, by way of talke asked the Ambassador whether the Empresse his

his mistresse when she went a hunting, or otherwise trauailed abroad for her solace, did ride a horsback or goe in her coach. To which the Ambassadour answered vnwares and not knowing the French terme, *Par ma foy elle cheuauche fort bien, & si en prend grand plaisir*. She rides (saith he) very well, and takes great pleasure in it. There was good smiling one vpon another of the Ladies and Lords, the Ambassador wist not whereat, but laughed himselfe for companie. This word *Cheuaucher* in the French tongue hath a reprobate sence, specially being spoken of a womans riding.

And as rude and vnciuill speaches carry a marueilous great indecencie, so doe sometimes those that be ouermuch affected and nice: or that doe sauour of ignorance or adulation, and be in the eare of graue and wise persons no lesse offensiue than the other: as when a sutor in Rome came to *Tiberius* the Emperor and said, I would open my case to your Maiestie, if it were not to trouble your sacred businesse, *sacras vestras occupationes* as the Historiographer reporteth. What meanest thou by that terme quoth the Emperor, say *laboriosas* I pray thee, & so thou maist truely say, and bid him leaue off such affected flattering termes.

The like vndecencie vsed a Herald at armes sent by *Charles* the fifth Emperor, to *Fraunces* the first French king, bringing him a message of defiance, and thinking to qualifie the bitterness of his message with words pompous and magnificent for the kings honor, vsed much this terme (sacred Maiestie) which was not vsually geuen to the French king, but to say for the most part [*Sire*] The French king neither liking of his errant, nor yet of his pompous speech, said somewhat sharply, I pray thee good fellow clawe me not where I itch not with thy sacred maiestie, but goe to thy businesse, and tell thine errand in such termes as are decent betwixt enemies, for thy master is not my frend, and turned him to a Prince of the bloud who stode by, saying, me thinks this fellow speakes like Bishop *Nicholas*, for on Saint *Nicholas* night commonly the Scholars of the Countrey make them a Bishop, who like a foolish boy, goeth about blessing and preaching with so childish termes, as maketh the people laugh at his foolish counterfaite speeches.

And yet in speaking or writing of a Princes affaires & fortunes there is a certaine *Decorum*, that we may not vse the same termes

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in their busines, as we might very wel doe in a meaner persons, the case being all one, such reuerence is due to their estates. As for example, if an Historiographer shal write of an Emperour or King, how such a day hee ioyned battel with his enemie, and being ouer-laide ranne out of the field, and tooke his heeles, or put spurre to his horse and fled as fast as hee could: the termes be not decent, but of a meane souldier or captaine, it were not vndecently spoken. And as one, who translating certaine bookes of *Virgils Æneidos* into English meetre, said that *Æneas* was fayne to trudge out of Troy: which terme became better to be spoken of a beggar, or of a rogue, or a lackey: for so wee vse to say to such maner of people, be trudging hence.

Another Englishing this word of *Virgill* [*fato profugus*] called *Æneas* [*by fate a fugitiue*] which was vndecently spoken, and not to the Authours intent in the same word: for whom he studied by all means to auance aboue all other men of the world for vertue and magnanimitie, he meant not to make him a fugitiue. But by occasion of his great distresses, and of the hardnesse of his destinies, he would haue it appeare that *Æneas* was enforced to flie out of *Troy*, and for many yeeres to be a romer and a wandrer about the world both by land and sea [*fato profugus*] and neuer to find any resting place till he came into *Italy*, so as ye may euidently perceiue in this terme [*fugitiue*] a notable indignity offred to that princely person, and by th'other word (a wanderer) none indignitie at all, but rather a terme of much loue and commiseration. The same translatur when he came to these wordes: *Insignem pietate virum, tot voluere casus tot adire labores compulit*. Hee turned it thus, what moued *Iuno* to tugge so great a captaine as *Æneas*, which word tugge spoken in this case is so vndecent as none other coulde haue bene deuised, and tooke his first originall from the cart, because it signifieth the pull or draught of the oxen or horses, and therefore the leathers that beare the chiefe stresse of the draught, the cartars call them tugges, and so wee vse to say that shrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, spake as illfaringly in this verse written to the dispraise of a rich man and couetous. Thou hast a

misers minde (thou hast a princes pelfe] a lewde terme to be spoken of a princes treasure, which in no respect nor for any cause is to be called pelfe, though it were neuer so meane, for pelfe is properly the scrappes or shreds of taylors and of skinners, which are accompted of so vile price as they be commonly cast out of dores, or otherwise bestowed vpon base purposes: and carrieth not the like reason or decencie, as when we say in reproch of a niggard or vserer, or worldly couetous man, that he setteth more by a little pelfe of the world, than by his credit or health, or conscience. For in comparison of these treasours, all the gold or siluer in the world may by a skornefull terme be called pelfe, & so ye see that the reason of the decencie holdeth not alike in both cases. Now let vs passe from these examples, to treat of those that concerne the comelinesse and decencie of mans behauiour.

And some speech may be whan it is spoken very vndecent, and yet the same hauing afterward somewhat added to it may become prety and decent, as was the stowte worde vsed by a captaine in Fraunce, who sitting at the lower end of the Duke of *Guyses* table among many, the day after there had bene a great battaile foughten, the Duke finding that this captaine was not seene that day to do any thing in the field, taxed him priuily thus in al the hearings. Where were you Sir the day of the battaile, for I saw ye not? the captaine answered promptly: where ye durst not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiuing, said spedily: I was that day among the carriages, where your excellencie would not for a thousand crownes haue bene seene. Thus from vndecent it came by a wittie reformation to be made decent againe.

The like hapned on a time at the Duke of Northumberlandes bourd, where merry *Iohn Heywood* was allowed to sit at the tables end. The Duke had a very noble and honorable mynde alwayes to pay his debts well, and when he lacked money, would not stick to sell the greatest part of his plate: so had he done few dayes before. *Heywood* being loth to call for his drinke so oft as he was dry, turned his eye toward the cupbord and sayd I finde great misse of your graces standing cups: the Duke thinking he had spoken it of some knowledge that his plate was lately sold, said somewhat sharply

sharpely, why Sir will not those cuppes serue as good a man as your selfe. *Heywood* readily replied. Yes if it please your grace, but I would haue one of them stand still at myne elbow full of drinke that I might not be driuen to trouble your men so often to call for it. This pleasant and speedy reuers of the former wordes holpe all the matter againe, whereupon the Duke became very pleasaunt and dranke a bolle of wine to *Heywood*, and bid a cup should alwayes be standing by him.

It were to busie a peece of worke for me to tell you of all the partes of decencie and indecency which haue bene obserued in the speaches of man & in his writings, and this that I tell you is rather to solace your eares with pretie conceits after a sort of long scho- lasticall preceptes which may happen haue doubled them, rather then for any other purpose of institutiō or doctrine, which to any Courtier of experience, is not necessarie in this behalfe. And as they appeare by the former examples to rest in our speach and writing: so do the same by like proportion consist in the whole behaiour of man, and that which he doth well and commenda- bly is euer decent, and the contrary vndecent, not in euery mans iudgement alwayes one, but after their seuerall discretion and by circumstance diuersly, as by the next Chapter shalbe shewed.

## CHAP. XXIII.

OF DECENCIE IN BEHAIOUR WHICH ALSO BELONGS TO THE  
CONSIDERATION OF THE POET OR MAKER.

AND there is a decēcy to be obserued in euery mans actiō & be- haviour aswell as in his speach & writing which some perad- uēture would thinke impertinent to be treated of in this booke, where we do but informe the cōmendable fashions of language & stile: but that is otherwise, for the good maker or poet who is in de- cēt speach & good termes to describe all things and with prayse or dispraise to report euery mā's behaiour, ought to know the come- liness of an actiō aswell as of a word & thereby to direct himselfe both in praise & perswasiō or any other point that perteines to the Oratours arte. Wherefore some exāples we will set downe of this maner of decēcy in behaiour leauing you for the rest to our booke which we haue written *de Decoro*, where ye shall see both partes

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handled more exactly. And this decencie of mans behaiour aswell as of his speach must also be deemed by discretion, in which regard the thing that may well become one man to do may not become another, and that which is seemely to be done in this place is not so seemely in that, and at such a time decent, but at another time vndecent, and in such a case and for such a purpose, and to this and that end and by this and that euent, perusing all the circumstances with like cōsideration. Therefore we say that it might become king *Alexander* to giue a hundreth talentes to *Anaxagoras* the Philosopher, but not for a beggerly Philosopher to accept so great a gift, for such a Prince could not be impouerished by that expence, but the Philosopher was by it excessiue to be enriched, so was the kings action proportionable to his estate and therefore decent, the Philosophers, disproportionable both to his profession and calling and therefore indecent.

And yet if we shall examine the same point with a clearer discretion, it may be said that whatsoever it might become king *Alexander* of his regal largesse to bestow vpon a poore Philosopher vnasked, that might aswell become the Philosopher to receiue at his hands without refusal, and had otherwise bene some empeachment of the kings abilitie or wisdom, which had not bene decent in the Philosopher, nor the immoderatnesse of the kinges gift in respect of the Philosophers meane estate made his acceptance the lesse decent, since Princes liberalities are not measured by merite nor by other mens estimations, but by their owne appetits and according to their greatnesse. So said king *Alexander* very like himselfe to one *Perillus* to whom he had geuen a very great gift, which he made curtesy to accept, saying it was too much for such a mean person, what quoth the king if it be too much for thy selfe, hast thou neuer a friend or kinsman that may fare the better by it? But peradventure if any such immoderat gift had bene craued by the Philosopher and not voluntarily offred by the king it had bene vndecent to haue taken it. Euen so if one that standeth vpon his merite, and spares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecently. For men should not expect till the Prince remembered it of himselfe and began as it were the gratification, but ought to be  
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put in remembrance by humble solicitations, and that is duetifull & decent, which made king *Henry* th'eight her Maiesties most noble father, and for liberality nothing inferiour to king *Alexander* the great, aunswere one of his priuie chamber, who prayd him to be good & gracious to a certaine old Knight being his seruant, for that he was but an ill begger, if he be ashamed to begge we wil thinke scorne to giue. And yet peradventure in both these cases, the vndecencie for too much crauing or sparing to craue, might be easily holpen by a decent magnificence in the Prince, as *Amazis* king of *Ægypt* very honorably considered, who asking one day for one *Diopithus* a noble man of his Court, what was become of him for that he had not sene him wait of long time, one about the king told him that he heard say he was sicke and of some conceit he had taken that his Maiestie had but slenderly looked to him, vsing many others very bountifully. I beshrew his fooles head quoth the king, why had he not sued vnto vs and made vs priuie of his want, then added, but in truth we are most to blame our selues, who by a mindeful beneficence without sute should haue supplied his bashfulnesse, and forthwith commaunded a great reward in money & pension to be sent vnto him, but it hapned that when the kings messengers entred the chamber of *Diopithus*, he had newly giuen vp the ghost: the messengers sorrowed the case, and *Diopithus* friends sate by and wept, not so much for *Diopithus* death, as for pitie that he ouerliued not the comming of the kings reward. Therupon it came euer after to be vsed for a prouerbe that when any good turne commeth too late to be vsed, to cal it *Diopithus* reward.

In Italy and Fraunce I haue knowen it vsed for common policie, the Princes to differre the bestowing of their great liberalities as Cardinalships and other high dignities & offices of gayne, till the parties whom they should seeme to gratifie be so old or so sicke as it is not likely they should long enioy them.

In the time of *Charles* the ninth French king, I being at the Spaw waters, there lay a Marshall of Fraunce called *Monsieur de Sipier*, to vse those waters for his health, but when the Phisitions had all giuen him vp, and that there was no hope of life in him, came frō the king to him a letters patents of six thousand crownes

yearly pension during his life with many comfortable wordes: the man was not so much past remembraunce, but he could say to the messenger *trop tard, trop tard*, it should haue come before, for in deede it had bene promised long and came not till now that he could not fare the better by it.

And it became king *Antiochus*, better to bestow the faire Lady *Stratonica* his wife vpon his sonne *Demetrius* who lay sicke for her loue and would else haue perished, as the Physitions cunningly discouered by the beating of his pulse, then it could become *Demetrius* to be inamored with his fathers wife, or to enioy her of his guift, because the fathers act was led by discretion and of a fatherly compassion, not grutching to depart from his deerest possession to saue his childes life, where as the sonne in his appetite had no reason to lead him to loue vnlawfully, for whom it had rather bene decent to die, then to haue violated his fathers bed with safetie of his life.

No more would it be seemely for an aged man to play the wanton like a child, for it stands not with the conueniency of nature, yet when king *Agesilaus* hauing a great sort of little children, was one day disposed to solace himself among them in a gallery where they plaid, and tooke a little hobby horse of wood and bestrid it to keepe them in play, one of his friends seemed to mislike his lightnes, ô good friend quoth *Agesilaus*, rebuke me not for this fault till thou haue children of thine owne, shewing in deede that it came not of vanitie but of a fatherly affectiō, ioying in the sport and company of his little children, in which respect and as that place and time serued, it was dispenceable in him & not indecent.

And in the choise of a mans delights & maner of his life, there is a decencie, and so we say th'old man generally is no fit companion for the young man, nor the rich for the poore, nor the wise for the foolish. Yet in some respects and by discretion it may be otherwise, as when the old man hath the gouernment of the young, the wise teaches the foolish, the rich is wayted on by the poore for their reliefe, in which regard the conuersation is not indecent.

And *Proclus* the Philosopher knowing how euery indecencie is vnpleasant to nature, and namely, how vncomely a thing it is for young men to doe as old men doe (at leastwise as young men  
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for the most part doe take it) applyed it very wittily to his purpose : for hauing his sonne and heire a notable vnthrift, & delighting in nothing but in haukes and hounds, and gay apparrell, and such like vanities, which neither by gentle nor sharpe admonitions of his father, could make him leaue. *Proclus* himselfe not onely bare with his sonne, but also vsed it himselfe for company, which some of his frends greatly rebuked him for, saying, ô *Proclus*, an olde man and a Philosopher to play the foole and lasciuious more than the sonne. *Mary*, quoth *Proclus*, & therefore I do it, for it is the next way to make my sonne change his life, when he shall see how vndecent it is in me to leade such a life, and for him being a yong man, to keepe companie with me being an old man, and to doe that which I doe.

So is it not vnseemely for any ordinarie Captaine to winne the victory or any other auantage in warre by fraud & breach of faith : as *Hanniball* with the Romans, but it could not well become the Romaines managing so great an Empire, by examples of honour and iustice to doe as *Hanniball* did. And when *Parmenio* in a like case perswaded king *Alexander* to breake the day of his appointment, and to set vpon *Darius* at the sodaine, which *Alexander* refused to doe, *Parmenio* saying, I would doe it if I were *Alexander*, and I too quoth *Alexander* if I were *Parmenio* : but it behooueth me in honour to fight liberally with mine enemies, and iustly to ouercome. And thus ye see that was decent in *Parmenios* action, which was not in the king his masters.

A great nobleman and Counseller in this Realme was secretlie aduised by his friend, not to vse so much writing his letters in fauour of euery man that asked them, specially to the Iudges of the Realme in cases of iustice. To whom the noble man answered, it becomes vs Councillors better to vse instance for our friend, then for the Iudges to sentence at instance : for whatsoever we doe require them, it is in their choise to refuse to doe, but for all that the example was ill and dangerous.

And there is a decencie in chusing the times of a mans busines, and as the Spaniard sayes, *es tiempo de negociar*, there is a fitte time for euery man to performe his businesse in, & to attēd his affaires, which out of that time would be vndecent : as to sleepe al day and

wake al night, and to goe a hunting by torch-light, as an olde Earle of Arundel vsed to doe, or for any occasion of little importance, to wake a man out of his sleepe, or to make him rise from his dinner to talke with him, or such like importunities, for so we call euery vnseasonable action, and the vndecencie of the time.

*Callicratides* being sent Ambassador by the Lacedemonians, to *Cirus* the young king of Persia to contract with him for money and men toward their warres against the Athenians, came to the Court at such vnseasonable time as the king was yet in the midst of his dinner, and went away againe saying, it is now no time to interrupt the kings mirth. He came againe another day in the after noone, and finding the king at a rere-banquet, and to haue taken the wine somewhat plentifully, turned back againe, saying, I thinke there is no houre fitte to deale with *Cirus*, for he is euer in his banquets: I will rather leaue all the busines vndone, then doe any thing that shall not become the Lacedemonians: meaning to offer conference of so great importaunce to his Countrey, with a man so distempered by surfet, as hee was not likely to geue him any reasonable resolution in the cause.

One *Eudamidas* brother to king *Agis* of *Lacedemonia*, cōming by *Zenocrates* schoole and looking in, saw him sit in his chaire, disputing with a long hoare beard, asked who it was, one answered, Sir it is a wise man and one of them that searches after vertue, and if he haue not yet found it quoth *Eudamidas* when will he vse it, that now at this yeares is seeking after it, as who would say it is not time to talke of matters when they should be put in execution, nor for an old man to be to seeke what vertue is, which all his youth he should haue had in exercise.

Another time comming to heare a notable Philosopher dispute, it happened, that all was ended euen as he came, and one of his familiers would haue had him requested the Philosopher to beginne againe, that were indecent and nothing ciuill quoth *Eudamidas*, for if he should come to me supperlesse when I had supped before, were it seemely for him to pray me to suppe againe for his companie?

And the place makes a thing decent or indecent, in which consideration one *Euboidas* being sent Embassadour into a forraine realme

realme, some of his familiars tooke occasion at the table to praise the wiues and women of that country in presence of their owne husbands, which th'embassadour misliked, and when supper was ended and the gwestes departed, tooke his familiars aside, and told them that it was nothing decent in a strange country to praise the women, nor specially a wife before her husbands face, for inconueniencie that might rise thereby, aswell to the prayser as to the woman, and that the chiefe commendation of a chast matrone, was to be knowen onely to her husband, and not to be obserued by straungers and gwestes.

And in the vse of apparell there is no litle decency and vndecencie to be perceiued, as well for the fashion as the stuffe, for it is comely that euery estate and vocation should be knowen by the differences of their habit: a clarke from a lay man: a gentleman from a yeoman: a souldier from a citizen, and the chiefe of euery degree frō their inferiours, because in confusion and disorder there is no manner of decencie.

The Romaines of any other people most seuerē cēsurers of decencie, thought no vpper garment so comely for a ciuill man as a long playted gowne, because it sheweth much grauitie & also pudicitie, hiding euery member of the body which had not bin pleasant to behold. In somuch as a certain *Proconsull* or *Legat* of theirs dealing one day with *Ptolome* king of *Egipt*, seeing him clad in a straite narrow garment very lasciuiously, discovering euery part of his body, gaue him a great checke for it: and said, that vnlesse he vsed more sad and comely garments, the Romaines would take no pleasure to hold amitie with him, for by the wantonnes of his garment they would iudge the vanitie of his mind, not to be worthy of their constant friendship. A pleasant old courtier wearing one day in the sight of a great councellour, after the new guise, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, & an high paire of silke netherstocks that couered all his buttockes and loignes, the Councillor maruelled to see him in that sort disguised, and otherwise than he had bin wont to be. Sir quoth the Gentleman to excuse it: if I should not be able whan I had need to pisse out of my doublet, and to do the rest in my netherstocks (vsing the plaine terme) all men would

say I were but a lowte, the Councillor laughed hartily at the absurditie of the speech, but what would those sower fellowes of Rome haue said trowe ye? truly in mine opinion, that all such persons as take pleasure to shew their limbes, specially those that nature hath cōmanded out of sight, should be inioyned either to go starke naked, or else to resort backe to the comely and modest fashion of their owne cōtrie apparell, vsed by their old honorable auncestors.

And there is a decēcy of apparel in respect of the place where it is to be vsed : as, in the Court to be richely apparrelled : in the cōtrey to weare more plain & homely garmētts. For who would not thinke it a ridiculous thing to see a Lady in her milke-house with a veluet gowne, and at a bridall in her cassock of mockado : a Gentleman of the Cōtrey among the bushes and briers, goe in a pounced dublet and a paire of embrodered hosen, in the Citie to weare a frise lerkin and a paire of leather breeches? yet some such phantasticals haue I knowen, and one a certaine knight, of all other the most vaine, who commonly would come to the Sessions, and other ordinarie meetings and Commissions in the Cōtrey, so bedect with buttons and aglets of gold and such costly embroderies, as the poore plaine men of the Cōtrey called him (for his gaynesse) the golden knight. Another for the like cause was called Saint Sunday : I thinke at this day they be so farre spent, as either of thē would be content with a good cloath cloake : and this came by want of discretion, to discerne and deeme right of decencie, which many Gentlemen doe wholly limite by the person or degree, where reason doeth it by the place and presence : which may be such as it might very well become a great Prince to weare courser apparrell than in another place or presence a meaner person.

Neuerthelesse in the vse of a garment many occasions alter the decencie, sometimes the qualitie of the person, sometimes of the case, otherwhiles the cōtrie custome, and often the constitution of lawes, and the very nature of vse it selfe. As for example a king and prince may vse rich and gorgious apparell decently, so cannot a meane person doo, yet if an herald of armes to whom a king giueth his gowne of cloth of gold, or to whom it was incident as a fee of his office, do were the same, he doth it decently, because such  
hath

hath alwaies bene th'allowances of heraldes: but if such herald haue worne out, or sold, or lost that gowne, to buy him a new of the like stuffe with his owne mony and to weare it, is not decent in the eye and iudgement of them that know it.

And the country custome maketh things decent in vse, as in Asia for all men to weare long gownes both a foot and horsebacke: in Europa short gaberdins, or clokes, or iackets, euen for their vpper garments. The Turke and Persian to weare great tolibants of ten, fiteene, and twentie elles of linnen a peece vpon their heads, which can not be remooued: in Europe to were caps or hats, which vpon euery occasion of salutation we vse to put of, as a signe of reuerence. In th'East partes the men to make water couring like women, with vs standing at a wall. With them to congratulat and salute by giuing a becke with the head, or a bende of the bodie, with vs here in England, and in Germany, and all other Northerne parts of the world to shake handes. In France, Italie, and Spaine to embrace ouer the shoulder, vnder the armes, at the very knees, according the superiors degrees. With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in steed of an offer to the hand, to say these words *Bezo los manos*. And yet some others surmounting in all courtly ciuilitie will say, *Los manos & los pienes*. And aboue that reach too, there be that will say to the Ladies, *Lombra de sus pisadas*, the shadow of your steps. Which I recite vnto you to shew the phrase of those courtly seruitours in yeelding the mistresses honour and reuerence.

And it is seen that very particular vse of it selfe makes a matter of much decencie and vndecencie, without any countrey custome or allowance, as if one that hath many yeares worne a gowne shall come to be seen weare a iakquet or ierkin, or he that hath many yeares worne a beard or long haire among those that had done the contrary, and come sodainly to be pold or shauen, it will seeme onely to himselfe, a deshight and very vndecent, but also to all others that neuer vsed to go so, vntill the time and custome haue abrogated that mislike.

So was it here in England till her Maiesties most noble father for diuers good respects, caused his owne head and all his Courtiers to be polled and his beard to be cut short. Before that time it



was thought more decent both for old men and young to be all shauen and to weare long haire either rounded or square. Now againe at this time, the young Gentlemen of the Court haue taken vp the long haire trayling on their shoulders, and thinke it more decent : for what respect I would be glad to know.

The Lacedemonians bearing long bushes of haire, finely kept & curled vp, vsed this ciuill argument to maintaine that custome. Haire (say they) is the very ornament of nature appointed for the head, which therefore to vse in his most sumptuous degree is comely, specially for them that be Lordes, Maisters of men, and of a free life, hauing abilitie & leasure inough to keepe it cleane, and so for a signe of seignorie, riches and libertie, the masters of the Lacedemonians vsed long haire. But their vassals, seruauents and slaues vsed it short or shauen in signe of seruitude and because they had no meane nor leasure to kembe and keepe it cleanly. It was besides combersome to them hauing many businesse to attende, in some seruices there might no maner of filth be falling from their heads. And to all souldiers it is very noysome and a dangerous disauantage in the warres or in any particular combat, which being the most comely profession of euery noble young Gentleman, it ought to perswade them greatly from wearing long haire. If there be any that seeke by long haire to helpe or to hide an ill featured face, it is in them allowable so to do, because euery man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all singularities or affected parts of a mā's behaiour seeme vndecēt, as for one man to march or iet in the street more stately, or to looke more solēpnely, or to go more gayly & in other coulours or fashioned garmēts then another of the same degree and estate.

Yet such singularities haue had many times both good liking and good successe, otherwise then many would haue looked for. As when *Dinocrates* the famous architect, desirous to be knowen to king *Alexander* the great, and hauing none acquaintance to bring him to the king's speech, he came one day to the Court very strangely apparelled in long skarlet robes, his head compast with a garland of Laurell, and his face all to be slicked with sweet oyle, and stooode in the kings chamber, motioning nothing to any man :

newes

newes of this stranger came to the king, who caused him to be brought to his presence, and asked his name, and the cause of his repaire to the Court. He answered, his name was *Dinocrates* the Architect, who came to present his Maiestie with a platforme of his owne deuising, how his Maiestie might buylde a Citie vpon the mountaine Athos in Macedonia, which should beare the figure of a mans body, and tolde him all how. Forsooth the breast and bulke of his body should rest vpon such a flat: that hil should be his head, all set with foregrowen woods like haire: his right arme should stretch out to such a hollow bottome as might be like his hand: holding a dish conteyning al the waters that should serue that Citie: the left arme with his hand should hold a valley of all the orchards and gardens of pleasure pertaining thereunto: and either legge should lie vpon a ridge of rocke, very gallantly to behold, and so should accomplish the full figure of a man. The king asked him what commoditie of soyle, or sea, or nauigable riuer lay neere vnto it, to be able to sustaine so great a number of inhabitants. Truely Sir (quoth *Dinocrates*) I haue not yet considered thereof: for in trueth it is the barest part of all the Countrey of Macedonia. The king smiled at it, and said very honourably, we like your deuce well, and meane to vse your seruice in the building of a Citie, but we wil chuse out a more commodious scituati-on: and made him attend in that voyage in which he conquered Asia and Egypt, and there made him chiefe Surueyour of his new Citie of Alexandria. Thus did *Dinocrates* singularitie in attire greatly further him to his aduancement.

Yet are generally all rare things and such as breede maruell & admiration somewhat holding of the vndecent, as when a man is bigger & exceeding the ordinary stature of a man like a Giaunt, or farre vnder the reasonable and common size of men, as a dwarfe, and such vndecencies do not angre vs, but either we pittie them or scorne at them.

But at all insolent and vnwoonted partes of a mans behaiour, we find many times cause to mislike or to be mistrustfull, which proceedeth of some vndecency that is in it, as when a man that hath alwaies bene strange & vnacquainted with vs, will suddenly become our familiar and domestick: and another that hath bene

alwaies sterne and churlish, wilbe vpon the suddaine affable and curteous, it is neyther a comely sight, nor a signe of any good to-wardes vs. Which the subtill Italian well obserued by the successes thereof, saying in Prouerbe.

*Chi me sa meglio che non suole,  
Tradito me ha o tradir me vuole.*

*He that speakes me fairer, than his woont was too  
Hath done me harme, or meanes for to doo.*

Now againe all maner of conceites that stirre vp any vehement passion in a man, doo it by some turpitude or euill and vndecency that is in them, as to make a man angry there must be some iniury or contempt offered, to make him enuy there must proceede some vnderdeserued prosperitie of his egall or inferiour, to make him pitie some miserable fortune or spectacle to behold.

And yet in euery of these passions being as it were vndecencies, there is a comelnesse to be discerned, which some men can keepe and some men can not, as to be angry, or to enuy, or to hate, or to pitie, or to be ashamed decently, that is none otherwise then reason requireth. This surmise appeareth to be true, for *Homer* the father of Poets writing that famous and most honourable poeme called the *Illiades* or warres of Troy: made his commēcement the magnanimous wrath and anger of *Achilles* in his first verse thus: *μηνην αιδε θεα πηλιαδεου ἀχιλλείους*. Sing foorth my muse the wrath of *Achilles Peleus* sonne: which the Poet would ueuer haue done if the wrath of a prince had not beene in some sort comely & allowable. But when *Arrianus* and *Curtius* historiographers that wrote the noble gestes of king *Alexander* the great, came to prayse him for many things, yet for his wrath and anger they reproched him, because it proceeded not of any magnanimitie, but vpon surfet & distemper in his diet, nor growing of any iust causes, was exercised to the destruction of his dearest friends and familiers, and not of his enemies, nor any other waies so honorably as th'others was, and so could not be reputed a decent and comely anger.

So may al your other passions be vsed decently though the very matter of their originall be grounded vpon some vndecencie, as it is written by a certaine king of Egypt, who looking out of his window

window, and seing his owne sonne for some grieuous offence, carried by the officers of his iustice to the place of execution : he neuer once changed his countenance at the matter, though the sight were neuer so full of ruth and atrocitie. And it was thought a decent countenance and constant animositie in the king to be so affected, the case concerning so high and rare a peece of his owne iustice. But within few daies after when he beheld out of the same window an old friend and familiar of his, stand begging an almes in the streete, he wept tenderly, remembring their old familiarity and considering how by the mutabilitie of fortune and frailtie of māsestate, it might one day come to passe that he himselfe should fall into the like miserable estate. He therefore had a remorse very comely for a king in that behalfe, which also caused him to giue order for his poore friends plentiful reliefe.

But generally to weepe for any sorrow (as one may doe for pitie) is not so decent in a man : and therefore all high minded persons, when they cannot chuse but shed teares, wil turne away their face as a countenance vndecent for a man to shew, and so will the standers by till they haue suppress such passiō, thinking it nothing decent to behold such an vncomely countenance. But for Ladies and women to weepe and shed teares at euery little greefe, it is nothing vncomely, but rather a signe of much good nature & meeknes of minde, a most decent propertie for that sexe ; and therefore they be for the more part more deuout and charitable, and greater geuers of almes than men, and zealous relieuers of prisoners, and beseechers of pardons, and such like parts of commiseration. Yea they be more than so too : for by the common prouerbe, a woman will weepe for pitie to see a gosling goe barefoote.

But most certainly all things that moue a man to laughter, as doe these scurrilities & other ridiculous behauiours, it is for some vndecencie that is foūd in them : which maketh it decent for euery man to laugh at them. And therefore when we see or heare a natural foole and idiot doe or say any thing foolishly, we laugh not at him : but when he doeth or speaketh wisely, because that is vnlike him selfe : and a buffonne or counterfet foole, to heare him speake wisely which is like himselfe, it is no sport at all, but for such a counterfait to talke and looke foolishly it maketh vs laugh,

because it is no part of his naturall, for in euery vncomlinesse there must be a certaine absurditie and disproportion to nature, and the opinion of the hearer or beholder to make the thing ridiculous. But for a foole to talke foolishly or a wiseman wisely, there is no such absurditie or disproportion.

And though at all absurdities we may decently laugh, & when they be no absurdities not decently, yet in laughing is there an vn-decencie for other respectes sometime, than of the matter it selfe, Which made *Philippus* sonne to the first Christen Emperour, *Philippus Arabicus* sitting with his father one day in the theatre to behold the sports, giue his father a great rebuke because he laughed, saying that it was no comely countenance for an Emperour to bewray in such a publicke place, nor specially to laugh at euery foolish toy: the posteritie gaue the sonne for that cause the name of *Philippus Agelastos* or without laughter.

I haue seene forraine Embassadours in the Queenes presence laugh so dissolutely at some rare pastime or sport that hath bene made there, that nothing in the world could worse haue becomen them, and others very wise men, whether it haue ben of some pleasant humour and complexion, or for other default in the spleene, or for ill education or custome, that could not vtter any graue and earnest speech without laughter, which part was greatly discom-mended in them.

And *Cicero* the wisest of any Romane writers, thought it vn-comely for a man to daunce: saying, *Saltantem sobrium vidi neminem*. I neuer saw any man daunce that was sober and in his right wits, but there by your leaue he failed, nor our young Courtiers will allow it, besides that it is the most decent and comely demeanour of all exultations and reioycements of the hart, which is no lesse naturall to man then to be wise or well learned, or sober.

To tell you the decencies of a number of other behauiours, one might do it to please you with pretie reportes, but to the skilfull Courtiers it shalbe nothing necessary, for they know all by experience without learning. Yet some few remembraunces wee will make you of the most materiall, which our selues haue obserued, and so make an end.

It is decent to be affable and curteous at meales & meetings, in  
open

open assemblies more solemne and straunge, in place of authoritie and iudgement not familiar nor pleasant, in counsell secret and sad, in ordinary conferences easie and apert, in conuersation simple, in capitulation subtill and mistrustfull, at mournings and burials sad and sorrowfull, in feasts and bankets merry & ioyfull, in household expence pinching and sparing, in publicke entertainment spending and pompous. The Prince to be sumptuous and magnificent, the priuate man liberall with moderation, a man to be in giuing free, in asking spare, in promise slow, in performance speedy, in contract circumspect but iust, in amitie sincere, in ennimitie wily and cautelous [*dolus an virtus quis in hoste requirit*, saith the Poet] and after the same rate euery sort and maner of businesse or affaire or action hath his decencie and vndecencie, either for the time or place or person or some other circumstaunce, as Priests to be sober and sad, a Preacher by his life to giue good example, a Iudge to be incorrupted, solitarie and vnacquainted with Courtiers or Courtly entertainments, & as the Philosopher saith *Oportet iudicē esse rudem & simplicem*, without plaite or wrinkle, sower in looke and churlish in speach, contrariwise a Courtly Gentleman to be loftie and curious in countenance, yet sometimes a creeper, and a curry fauell with his superiours.

And touching the person, we say it is comely for a man to be a lambe in the house, and a Lyon in the field, appointing the decencie of his qualitie by the place, by which reason also we limit the comely parts of a woman to consist in foure points, that is to be a shrewe in the kitchin, a saint in the Church, an Angell at the board, and an Ape in the bed, as the Chronicle reportes by Mistresse Shore paramour to king *Edward* the fourth.

Then also there is a decency in respect of the persons with whō we do negotiate, as with the great personages his egals to be solemne and surly, with meaner men pleasant and popular, stoute with the sturdie and milde with the meek, which is a most decent conuersation and not reprochfull or vnseemely, as the prouerbe goeth, by those that vse the contrary, a Lyon among sheepe and a sheepe among Lyons.

Right so in negotiating with Princes we ought to seeke their fauour by humilitie & not by sternnesse, nor to trafficke with thē

by way of indent or condition, but frankly and by manner of submission to their wils, for Princes may be lead but not driuen, nor they are to be vanquisht by allegation, but must be suffred to haue the victorie and be relented vnto: nor they are not to be chalenged for right or iustice, for that is a maner of accusation: nor to be charged with their promises, for that is a kinde of condemnation: and at their request we ought not to be hardly entreated but easily, for that is a signe of deffidence and mistrust in their bountie and gratitude: nor to recite the good seruices which they haue receiued at our hāds, for that is but a kind of exprobratiō, but in crauing their bountie or largesse to remember vnto them all their former beneficences, making no mētion of our owne merites, & so it is thankful, and in praysing them to their faces to do it very modestly: and in their commendations not to be excessiue for that is tedious, and alwayes sauours of suttelty more then of sincere loue.

And in speaking to a Prince the voyce ought to be lowe and not lowde nor shrill, for th'one is a signe of humilitie th'other of too much audacitie and presumption. Nor in looking on them seeme to ouerlooke them, nor yet behold them too stedfastly, for that is a signe of impudence or litle reuerence, and therefore to the great Princes Orientall their seruitours speaking or being spoken vnto abbase their eyes in token of lowlines, which behaiour we do not obserue to our Princes with so good a discretion as they do: & such as retire from the Princes presence, do not by & by turne taylor to them as we do, but go backward or sideling for a reasonable space, til they be at the wal or chāber doore passing out of sight, and is thought a most decent behaiour to their soueraignes. I haue heard that king *Henry* th'eight her Maiesties father, though otherwise the most gentle and affable Prince of the world, could not abide to haue any man stare in his face or to fix his eye too steedily vpon him when he talked with them: nor for a common suter to exclave or cry out for iustice, for that is offensiue and as it were a secret impeachment of his wrong doing, as happened once to a Knight in this Realme of great worship speaking to the king. Nor in speaches with them to be too long, or too much affected, for th'one is tedious th'other is irksome, nor with lowd acclamations to applaude them, for that is too popular & rude and  
betokens

betokens either ignoraunce, or seldome accesse to their presence, or little frequenting their Courts : nor to shew too mery or light a countenance, for that is a signe of little reuerence and is a peece of a contempt.

And in gaming with a Prince it is decent to let him sometimes win of purpose, to keepe him pleasant, & neuer to refuse his gift, for that is vndutifull : nor to forgiue him his losses, for that is arrogant : nor to giue him great gifts, for that is either insolence or follie : nor to feast him with excessiue charge for that is both vaine and enuious, & therefore the wise Prince king *Henry* the seuenth her Maiesties grandfather, if his chaunce had bene to lye at any of his subiects houses, or to passe moe meales then one, he that would take vpon him to defray the charge of his dyet, or of his officers and houshold, he would be maruelously offended with it, saying what priuate subiect dare vndertake a Princes charge, or looke into the secret of his expēce ? Her Maiestie hath bene knowne oftentimes to mislike the superfluous expence of her subiects bestowed vpon her in times of her progresses.

Likewise in matter of aduise it is neither decent to flatter him for that is seruile, neither to be too rough or plaine with him, for that is daungerous, but truly to Counsell & to admonish, grauely not greuously, sincerely not sourely : which was the part that so greatly commended *Cineas* Counsellour to king *Pirrhus*, who kept that decencie in all his perswasions, that he euer preuailed in aduice, and carried the king which way he would.

And in a Prince it is comely to giue vnasked, but in a subiect to aske vnbidden : for that first is signe of a bountifull mynde, this of a loyall & confident. But the subiect that craues not at his Princes hand, either he is of no desert, or proud, or mistrustfull of his Princes goodnesse : therefore king *Henry* the eight to one that entreated him to remember one Sir *Anthony Rouse* with some reward for that he had spent much and was an ill beggar : the king answered (noting his insolencie,) If he be ashamed to begge, we are ashamed to giue, and was neuertheless one of the most liberal Princes of the world.

And yet in some Courts it is otherwise vsed, for in Spaine it is thought very vndecent for a Courtier to craue, supposing that it is



the part of an importune : therefore the king of ordinarie calleth euery second, third or fourth yere for his Checker roll, and bestoweth his *mercedes* of his owne meere motion, and by discretiō, according to euery mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be geuen to hauking, hunting, riding of horses, or playing vpon instruments, or any like exercise, the seruitour to be the same : and in their other appetites wherein the Prince would seeme an example of vertue, and would not mislike to be egalled by others : in such cases it is decent their seruitours & subjects studie to be like to them by imitation, as in wearing their haire long or short, or in this or that sort of apparrell, such excepted as be only fitte for Princes and none els, which were vndecent for a meaner person to imitate or counterfet : so is it not comely to counterfet their voice, or looke, or any other gestures that be not ordinary and naturall in euery common person : and therefore to go vpriight, or speake or looke assuredly, it is decent in euery man. But if the Prince haue an extraordinarie countenance or manner of speech, or bearing of his body, that for a common seruitour to counterfet is not decent, and therefore it was misliked in the Emperor *Nero*, and thought vncomely for him to counterfet *Alexander* the great, by holding his head a little awrie, & neerer toward the tone shoulder, because it was not his owne naturall.

And in a Prince it is decent to goe slowly, and to march with leysure, and with a certaine granditie rather than grautie : as our soueraine Lady and mistresse, the very image of maiestie and magnificence, is accustomed to doe generally, vnlesse it be when she walketh apace for her pleasure, or to catch her a heate in the colde mornings.

Neuerthelesse, it is not so decent in a meaner person, as I haue obserued in some counterfet Ladies of the Countrey, which vse it much to their owne derision. This comelines was wanting in Queene *Marie*, otherwise a very good and honourable Princesse. And was some blemish to the Emperor *Ferdinando*, a most noble minded man, yet so carelesse and forgetfull of himselfe in that behalfe, as I haue seene him runne vp a paire of staires so swift and nimble a pace, as almost had not become a very meane man, who had

had not gone in some hastie businesse.

And in a noble Prince nothing is more decent and welbesee-  
ming his greatnesse, than to spare foule speeches, for that breedes  
hatred, and to let none humble suiters depart out of their presence  
(as neere as may be) discontented. Wherein her Maiestie hath of  
all others a most Regall gift, and nothing inferior to the good  
Prince *Titus Vespasianus* in that point.

Also, not to be passionate for small detriments or offences, nor  
to be a reuenger of them, but in cases of great iniurie, and specially  
of dishonors : and therein to be very sterne and vindicatiue, for that  
sauours of Princely magnanimitie : nor to seeke reuenge vpon base  
and obscure persons, ouer whom the conquest is not glorious, nor  
the victorie honourable, which respect moued our soueraign Lady  
(keeping alwaies the decorum of a Princely person) at her first  
comming to the crowne, when a knight of this Realme, who had  
very insolently behaued himselfe toward her when she was Lady  
*Elizabeth*, fell vpon his knee to her, and besought her pardon : sus-  
pecting (as there was good cause) that he should haue bene sent to  
the Tower, she said vnto him most mildly : do you not know that  
we are descended of the Lion, whose nature is not to harme or pray  
vpon the mouse, or any other such small vermin ?

And with these exāples I thinke sufficient to leaue, geuing you  
information of this one point, that all your figures Poeticall or  
Rhethoricall, are but obseruations of strange speeches, and such as  
without any arte at al we should vse, & cōmonly do, euen by very  
nature without discipline. But more or lesse aptly and decently, or  
scarcely, or abundantly, or of this or that kind of figure, & one of  
vs more thē another, according to the dispositiō of our nature, cō-  
stitutiō of the heart, & facilitie of each mans vtterāce : so as we may  
conclude, that nature her selfe suggesteth the figure in this or that  
forme : but arte aydeth the iudgement of his vse and application,  
which geues me occasion finally and for a full conclusion to this  
whole treatise, to enforme you in the next chapter how art should  
be vsed in all respects, and specially in this behalfe of language, and  
when the naturall is more commendable then the artificiall, and  
contrariwise.

## CHAP. XXV.

THAT THE GOOD POET OR MAKER OUGHT TO DISSEMBLE HIS ARTE, AND  
IN WHAT CASES THE ARTIFICIALL IS MORE COMMENDED THEN  
THE NATURALL, AND CONTRARIWISE.

AND now (most excellent Queene) hauing largely said of Poets & Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, such as do appertaine to our vulgar arte: and last of all set forth the poetick ornament cōsisting chiefly in the beautie and gallantnesse of his language and stile, and so haue apparelled him to our seeming, in all his gorgeous habilliments, and pulling him first from the carte to the schoole, and from thence to the Court, and preferred him to your Maiesties seruice, in that place of great honour and magnificence to geue entertainment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to serue the many humors of men thither haunting and resorting, some by way of solace, some of serious aduise, and in matters aswell profitable as pleasant and honest. Wee haue in our humble conceit sufficiently perfourmed our promise or rather dutie to your Maiestie in the description of this arte, so alwaies as we leaue him not vnfurnisht of one peece that best be-seemes that place of any other, and may serue as a principall good lesson for al good makers to beare cōtinually in mind, in the vsage of this science: which is, that being now lately become a Courtier he shew not himself a craftsman, & merit to be disgraded, & with scorne sent back againe to the shop, or other place of his first facultie and calling, but that so wisely & discreetly he behaue himselfe as he may worthily retaine the credit of his place, and profession of a very Courtier, which is in plaine termes, cunningly to be able to dissemble. But (if it please your Maiestie) may it not seeme inough for a Courtier to know how to weare a fether, and set his cappe a flaunt, his chaine *en echarpe*, a straight buskin *al inglesse*, a loose *alo Turquesque*, the cape *alla Spaniolu*, the breech *a la Françoise*, and by twentie maner of new fashioned garments to disguise his body, and his face with as many countenances, whereof it seemes there be many that make a very arte, and studie who can shew himselfe most fine, I will not say most foolish and ridiculous? or perhaps  
rather

rather that he could dissemble his conceits as well as his countenances, so as he neuer speake as he thinkes, or thinke as he speaks, and that in any matter of importance his words and his meaning very seldome meete : for so as I remember it was concluded by vs setting foorth the figure *Allegoria*, which therefore not impertinently we call the Courtier or figure of faire semblant, or is it not perchance more requisite our courtly Poet do dissemble not onely his countenances & cōceits, but also all his ordinary actions of behauour, or the most part of thē, whereby the better to winne his purposes & good aduantages, as now & then to haue a iourney or sicknesse in his sleeue, thereby to shake of other importunities of greater consequence, as they vse their pilgrimages in Fraunce, the Diet in Spaine, the baines in Italy? and when a man is whole to faine himselfe sicke to shunne the businesse in Court, to entertaine time and ease at home, to salue offences without discredite, to win purposes by mediation in absence, which their presence would eyther impeach or not greatly preferre, to harken after the popular opinions and speech, to entend to their more priuate solaces, to practize more deeply both at leasure & libertie, & when any publique affaire or other attēpt & counsaile of theirs hath not receaued good successse, to auoid therby the Princes present reproofe, to coole their chollers by absence, to winne remorse by lamentable reports, and reconciliation by friends intreatie. Finally by sequestering themselues for a time fro the Court, to be able the freelier & cleerer to discerne the factions and state of the Court and of al the world besides, no lesse then doth the looker on or beholder of a game better see into all points of auantage, then the player himselfe? and in dissembling of diseases which I pray you? for I haue obserued it in the Court of Fraunce, not a burning feuer or a plurisie, or a palsie, or the hydropick and swelling gowte, or any other like disease, for if they may be such as may be either easily discerned or quickly cured, they be ill to dissemble and doo halfe handsomly serue the turne.

But it must be either a dry dropsie, or a megrim or letarge, or a fistule *in ano*, or some such other secret disease, as the common conuersant can hardly discouer, and the Phisition either not speedily heale, or not honestly bewray? of which infirmities the scoffing

*Pasquil* wrote, *Vlcus vesicæ renum dolor in pene scirrus*. Or as I haue seene in diuers places where many make thēselues hart whole, whē in deede they are full sicke, bearing it stoutly out to the hazard of their health, rather then they would be suspected of any lothsome infirmity, which might inhibit thē frō the Princes presence, or enterteinmēt of the ladies. Or as some other do to beare a port of state & plentie when they haue neither penny nor possession, that they may not seeme to droope, and be reiected as vnworthy or insufficient for the greater seruices, or be pitied for their pouertie, which they hold for a marueilous disgrace, as did the poore Squire of Castile, who had rather dine with a sheepes head at home & drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing ignorant of his pouertie. Or as others do to make wise they be poore when they be riche, to shunne thereby the publicke charges and vocations, for men are not now a dayes (specially in states of *Oligarchie* as the most in our age) called so much for their wisdome as for their wealth, also to auoyde enuie of neighbours or bountie in conuersation, for whosoever is reputed rich cannot without reproch, but be either a lender or a spender. Or as others do to seeme very busie when they haue nothing to doo, and yet will make themselues so occupied and ouerladen in the Princes affaires, as it is a great matter to haue a couple of wordes with them, when notwithstanding they lye sleeping on their beds all an after noone, or sit solemnly at cardes in their chambers, or enterteyning of the Dames, or laughing and gibing with their familiars foure houres by the clocke, whiles the poore suter desirous of his dispatch is answered by some Secretarie or page *il fault attendre, Monsieur* is dispatching the kings businesse into Languedock, Prouence, Piemont, a common phrase with the Secretaries of Frāce. Or as I haue obserued in many of the Princes Courts of Italie, to seeme idle when they be earnestly occupied & entend to nothing but mischieuous practizes, and do busily negotiat by coulor of otiation. Or as others of them that go ordinarily to Church and neuer pray to winne an opinion of holinesse: or pray still apace, but neuer do good deede, and geue a begger a penny and spend a pound on a harlot, to speake faire to a mans face, and foule behinde his backe, to set him at his trencher and yet  
sit

sit on his skirts for so we vse to say by a fayned friend, then also to be rough and churlish in speach and apparance, but inwardly affectionate and faouring, as I haue sene of the greatest podestates and grauest iudges and Presidentes of Parliament in Fraunce.

These & many such like disguisings do we find in mans behaviour, & specially in the Courtiers of forraine Countreyes, where in my youth I was brought vp, and very well obserued their manner of life and conuersation, for of mine owne Countrey I haue not made so great experience. Which parts, neuerthelesse, we allow not now in our English maker, because we haue geuen him the name of an honest man, and not of an hypocrite: and therefore leauing these manner of dissimulations to all base-minded men, & of vile nature or misterie, we doe allow our Courtly Poet to be a dissembler only in the subtilties of his arte: that is, when he is most artificiall, so to disguise and cloake it as it may not appeare, nor seeme to proceede from him by any studie or trade of rules, but to be his naturall: nor so euidently to be descried, as euery ladde that reades him shall say he is a good scholler, but will rather haue him to knowe his arte well, and little to vse it.

And yet peradventure in all points it may not be so taken, but in such onely as may discouer his grossenes or his ignorance by some schollerly affectation: which thing is very irkesome to all men of good trayning, and specially to Courtiers. And yet for all that our maker may not be in all cases restrayned, but that he may both vse, and also manifest his arte to his great praise, and need no more be ashamed thereof, than a shomaker to haue made a cleanly shoe, or a Carpenter to haue buylt a faire house. Therefore to discusse and make this point somewhat cleerer, to weete, where arte ought to appeare, and where not, and when the naturall is more commendable than the artificiall in any humane action or workmanship, we wil examine it further by this distinction.

In some cases we say arte is an ayde and coadiutor to nature, and a furtherer of her actions to good effect, or peradventure a meane to supply her wants, by reinforcing the causes wherein shee is impotent and defectiue, as doth the arte of phisicke, by helping the naturall concoction, retention, distribution, expulsion, and other vertues, in a weake and vnhealthie bodie. Or as the good gar-

diner seasons his soyle by sundrie sorts of compost : as mucke or marle, clay or sande, and many times by bloud, or lees of oyle or wine, or stale, or perchaunce with more costly drugs : and waters his plants, and weedes his herbes and floures, and prunes his branches, and vnleaues his boughes to let in the sunne : and twentie other waies cherisheth them, and cureth their infirmities, and so makes that neuer, or very seldome any of them miscarry, but bring forth their flours and fruites in season. And in both these cases it is no smal praise for the Phisition & Gardiner to be called good and cunning artificers.

In another respect arte is not only an aide and coadiutor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill, so as by meanes of it her owne effects shall appeare more beautifull or straunge and miraculous, as in both cases before remembred. The Phisition by the cordials hee will geue his patient, shall be able not onely to restore the decayed spirites of man, and render him health, but also to prolong the terme of his life many yeares ouer and aboue the stint of his first and naturall constitution. And the Gardiner by his arte will not onely make an herbe, or flowr, or fruite, come forth in his season without impediment, but also will embellish the same in vertue, shape, odour and taste, that nature of her selfe woulde neuer haue done : as to make the single gillifloure, or marigold, or daisie, double : and the white rose, redde, yellow, or carnation, a bitter mellon sweete ; a sweete apple, soure ; a plumme or cherrie without a stone ; a peare without core or kernell, a goord or coucumber like to a horne, or any other figure he will : any of which things nature could not doe without mans help and arte. These actions also are most singular, when they be most artificiall.

In another respect, we say arte is neither an aider nor à surmoūter, but onely a bare immitatour of natures works, following and counterfeyting her actions and effects, as the Marmesot doth many countenances and gestures of man, of which sorte are the artes of painting and keruing, whereof one represents the naturall by light colour and shadow in the superficiall or flat, the other in a body massife expressing the full and emptie, euen, extant, rabatted, hollow, or whatsoever other figure and passion of quantitie.

So

So also the Alchemist counterfeit gold, siluer, and all other metals, the Lapidarie pearles and pretious stones by glasse and other substances falsified, and sophisticate by arte. These men also be praised for their craft, and their credit is nothing empayred, to say that their conclusions and effects are very artificiall. Finally in another respect arte is as it were an encounter and contrary to nature, producing effects neither like to hers, nor by participation with her operations, nor by imitation of her paternes, but makes things and produceth effects altogether strange and diuerse, & of such forme & qualitie (nature alwaies supplying stuffe) as she neuer would nor could haue done of her selfe, as the carpenter that builds a house, the ioyner that makes a table or a bedstead, the tailor a garment, the Smith a locke or a key, and a number of like, in which case the workman gaineth reputation by his arte, and praise when it is best expressed & most apparāt, & most studiously. Man also in all his actiōs that be not altogether naturall, but are gotten by study & discipline or exercise, as to daunce by measures, to sing by note, to play on the lute, and such like, it is a praise to be said an artificiall dauncer, singer, & player on instruments, because they be not exactly knowne or done, but by rules & precepts or teaching of schoolemasters. But in such actiōs as be so naturall & proper to man, as he may become excellent therein without any arte or imitation at all, (custome and exercise excepted, which are requisite to euery action not numbred among the vitall or animal) and wherein nature should seeme to do amisse, and man suffer reproch to be found destitute of them: in those to shew himselfe rather artificiall then naturall, were no lesse to be laughed at, then for one that can see well inough, to vse a paire of spectacles, or not to heare but by a trunke put to his eare, nor feele without a paire of enneaed glooues, which things in deed helpe an infirme sence, but annoy the perfit, and therefore shewing a disabilitie naturall mooue rather to scorne then commendation, and to pitie sooner then to prayse. But what else is language and vtterance, and discourse & persuasion, and argument in man, then the vertues of a well constitute body and minde, little lesse naturall then his very sensuall actions, sauing that the one is perfit by nature at once, the other not without exercise & iteration? Peraduenture also it wilbe gran-



ted, that a man sees better and discernes more brimly his collours, and heares and feeles more exactly by vse and often hearing and feeling and seing, & though it be better to see with spectacles then not to see at all, yet is their praise not egall nor in any mans iudgement comparable: no more is that which a Poet makes by arte and precepts rather then by naturall instinct: and that which he doth by long meditation rather then by a suddaine inspiration, or with great pleasure and facillitie then hardly (and as they are woont to say) in spite of Nature or Minerua, then which nothing can be more irksome or ridiculous.

And yet I am not ignorant that there be artes and methodes both to speake and to perswade and also to dispute, and by which the naturall is in some sorte relieued, as th'eye by his spectacle, I say relieued in his imperfection, but not made more perfit then the naturall, in which respect I call those artes of Grammer, *Logicke*, and *Rhetorick* not bare imitations, as the painter or keruers craft and worke in a forraine subiect viz. a liuely purtraite in his table of wood, but by long and studious obseruation rather a repetitiō or reminiscens naturall, reduced into perfection, and made prompt by vse and exercise. And so whatsoever a man speakes or perswades he doth it not by imitation artificially, but by obseruation naturally (though one follow another) because it is both the same and the like that nature doth suggest: but if a poppingay speake, she doth it by imitation of mans voyce artificially and not naturally being the like, but not the same that nature doth suggest to man. But now because our maker or Poet is to play many parts and not one alone, as first to devise his plat or subiect, then to fashion his poeme, thirdly to vse his metricall proportions, and last of all to vtter with pleasure and delight; which restes in his maner of language and stile as hath bene said, whereof the many moodes and straunge phrases are called figures, it is not altogether with him as with the crafts man, nor altogither otherwise then with the crafts man, for in that he vseth his metricall proportions by appointed and harmonicall measures and distaunces, he is like the Carpenter or Ioyner, for borrowing their tymber and stuffe of nature, they appoint and order it by art otherwise then nature would doe, and worke effects in apparence contrary to hers. Also in that  
which

which the Poet speakes or reports of another mans tale or doings, as *Homer* of *Priamus* or *Vlisses*, he is as the painter or keruer that worke by imitation and representation in a forrein subiect, in that he speakes figuratiuely, or argues subtiltie, or perswades copiously and vehemently, he doth as the cunning gardiner that vsing nature as a coadiutor, furdurs her conclusions & many times makes her effectes more absolute and straunge. But for that in our maker or Poet, which restes onely in deuse and issues from an excellent sharpe and quick inuention, holpen by a cleare and bright phantasie and imagination, he is not as the painter to counterfaite the naturall by the like effects and not the same, nor as the gardiner aiding nature to worke both the same and the like, nor as the Carpenter to worke effectes vtterly vnlike, but euen as nature her selfe working by her owne peculiar vertue and proper instinct and not by example or meditation or exercise as all other artificers do, is then most admired when he is most naturall and least artificiall. And in the feates of his language and vtterance, because they hold aswell of nature to be suggested and vttered as by arte to be polished and reformed. Therefore shall our Poet receaue prayse for both, but more by knowing of his arte then by vnseasonable vsing it, and be more commended for his naturall eloquence then for his artificiall, and more for his artificiall well desembled, then for the same ouermuch affected and grossely or vndiscretly bewrayed, as many makers and Oratours do.

## THE CONCLUSION.

AND with this (my most gracious soueraigne Lady) I make an end, humbly beseeching your pardon, in that I haue presumed to hold your eares so long annoyed with a tedious trifle, so as vnlesse it proceede more of your owne Princely and naturall mansuetude then of my merite, I feare greatly least you may thinck of me as the Philosopher Plato did of *Aniceris* an inhabitant of the Citie *Cirene*, who being in troth a very actiue and artificiall man in driuing of a Princes Charriot or Coche (as your Maiestie might be) and knowing it himselfe well enough, comming one day into Platos schoole, and hauing heard him largely dispute in matters

Philosophicall, I pray you (quoth he) geue me leaue also to say somewhat of myne arte, and in deede shewed so many trickes of his cunning how to lanche forth and stay, and chaunge pace, and turne and winde his Coche, this way and that way, vphill downe hill, and also in euen or rough ground, that he made the whole assemblie wonder at him. Quoth Plato being a graue personage, verely in myne opinion this man should be vtterly vnfit for any seruice of greater importance then to driue a Coche. It is great pitie that so prettie a fellow, had not occupied his braynes in studies of more consequence. Now I pray God it be not thought so of me in describing the toyes of this our vulgar art. But when I consider how euery thing hath his estimation by oportunitie, and that it was but the studie of my yonger yeares in which vanitie raigned. Also that I write to the pleasure of a Lady and a most gracious Queene, and neither to Priestes nor to Prophetes or Philosophers. Besides finding by experience, that many times idlenesse is lesse harmefull then vnprofitable occupation, dayly seeing how these great aspiring mynds and ambitious heads of the world seriously searching to deale in matters of state, be often times so busie and earnest that they were better vnoccupied, and peraduenture altogether idle, I presume so much vpon your Maiesties most milde and gracious iudgement howsoever you conceiue of myne abilitie to any better or greater seruice, that yet in this attempt ye wil allow of my loyall and good intent alwayes endeouoring to do your Maiestie the best and greatest of those seruices I can.

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