This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world’s books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that’s often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book’s long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ **Make non-commercial use of the files** We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ **Refrain from automated querying** Do not send automated queries of any sort to Google’s system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ **Maintain attribution** The Google “watermark” you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ **Keep it legal** Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can’t offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book’s appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google’s mission is to organize the world’s information and to make it universally accessible and useful. Google Book Search helps readers discover the world’s books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at [http://books.google.com/](http://books.google.com/)
English Reprints.

GEORGE PUTTENHAM.


[June?] 1589.

CAREFULLY EDITED BY

EDWARD ARBER, M.A.
Fellow of King's College, London; Hon. Member of the Virginia Historical Society;
Examiner in English Language and Literature, Victoria University, Manchester;
Professor of English Language and Literature,
Sir Josiah Mason's College, Birmingham.

BIRMINGHAM:
1 MONTAGUE ROAD.
10 April 1869.
No. 15.
(All rights reserved.)
English Reprints.

GEORGE JUVENAL


June 1569.

CAREFULLY EDITED BY

[Names and titles of editors or contributors]

1 MONTAGUE ROAD.

16 April 1869.

No. 15.

[Other details or notes]
CONTENTS.

INTRODUCTION

PERSONAL RECOLLECTIONS, &c., of the Author in the present work

EVIDENCE in favour of GEORGE PUTTENHAM being the Author of this book

Bibliography

THE ARTE OF ENGLISH POESIE

1. The Printer's [Richard Field] dedication to Lord Burghley

THE FIRST BOOKE. OF POETS AND POESIE

In thirty-one Chapters.

THE SECOND BOOKE. OF PROPORTION POETICAL

In eighteen Chapters.

THE THIRD BOOKE. OF ORNAMENT

In twenty-five Chapters.

THE CONCLUSION

A Table of the Chapters in this book, and every thing in them contained

INTRODUCTION.

T must ever be remembered that this Ladies’ book was first published anonymously; that the printer was or feigned to be in ignorance of its Author; that similarly Sir John Harington, in 1591, only refers to him as ‘that vnowne Godfather, that this laft yeare faue on, viz. 1589, fet forth a booke called the Arte of English Poesie,’ and again as that ‘fame Ignote;’ and lastly, that the authorship of the work was never openly claimed by any of Elizabeth’s contemporaries.

The treatise appears to have been written between June 1584, and November 1588 when it was first entered at Stationers’ Hall. This is proved not only by the general tenour of contemporary allusion, as by the following particulars, among other.

1. John Soowthern’s ‘Pandora. The Musyque of the beautie of his mistresse Diana,’ has on its title page the date 20. June 1584. Mr. J. P. Collier—in Bibl. Cat. ii. 367, ed. 1865—gives the refult of his examination—while it was in the possession of the late Mr. Heber—of the only perfect copy of this instrinsicly worthless work. He quotes passages to show that Puttenham meant, though he does not name, Soowthern in his description, at p. 259, of ‘our minion’ with his vice of Mingle-Mangle. That being the case; the present work was written after June 1584.

2. There is at p. 206 of some of the copies of the original edition, a remarkable substitution of one passage for another, respecting the Netherlanders. We have reprinted both passages at pp. 252-3. This substitution tells this tale. The work was composed at a time when the Netherlanders were in bad odour; when indecision marked the Queen’s counsel, as to whether the long peace should be broken and they should be assifted in the war against Spain. The first passage is, therefore, strongly anti-Dutch. This would accord with the history of 1585.

But the work came to the press about March-April 1589. Meanwhile, the Armada had been defeated—the Dutch had proved themselves worthy confederates, and had helped much in the victory. So a more friendly though somewhat patronizing passage is substituted for the former one—but not before some...
Introduction.

to be a knowne of their skill. So as I know very many Gentlemen in the Court that have written commendably suppressed it agayne, or els suffered it to be published with their names to it: as if it were a discredit for a Gentleman, me learned, and to shew him selfe amorous of any good Art.* And in her Maiesties time that now is are sprung vp an other of Courtly makers Noble mens and Gentlemen of her Majowne seruantes, who have written excellently well as it appeare if their doings could be found out and made pub with the rest.† which chiding, strangely coming from an anonymus author,—containing as it does an important mony, both as to an anterior literary secundity, and the mafs of contemporary literature which never fed the printing-prefs—is always to be estimated, in ordering the earlier Elizabethan literature of Eng-

such being the occasion, the Author tells us of the ns he had in view in writing this, the largest piece poetical Criticism in Elizabeth's reign.

rfl and above all: he writes for the Queen's own nal information and pleasure: whose portrait, in her glorious attire, adorns the original edition, and amens of whose poesie will be found at pp. 243, 255. u (Madame) my most Honored and Gracious: if I should to offer you this my devise for a discipline and not a de-

haue we remembred and set forth to your Maiestie very y, all the commended formes of the auncient Poesie. . . . we haue purposelly omitted all nice or scholastical curiosities neete for your Maiesties contemplation in this our vulgar

so that I write to the pleasure of a Lady and a most gracious nee, and neither to Priestes nor to Prophetes or Philoso-

ext he wrote for the Court.

ruff they will beare with me writing in the vulgar speach eeking by my nouelties to satisfie not the schoole but the t. ||

uertiers for whose instruction this travaile is taken. . . . The ours owne purpose, which is to make of a rude rimer, a learned . Courtly Poet.**

7. † P. 75. † P. 21. § P. 72. || P. 314. ¶ P. 172. ** P. 170
Because our chief purpose herein is for the learning of Ladies and young Gentlemens or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their prieate recreation to make now and then ditties of pleasure.

Specially for your Ladies and pretie mistresses in Court, for whose learning I write.

Neuertheelie because we are to teache Ladies and Gentlemen to know their schoole points and terms appertaining to the Art.

[Proportion in figure] also fittest for the pretie amourets in Court to entertaine their servants and the time withall, their delicate wits requiring some commendable exercice to keepe them from illenesse.

So as every 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 gentlewoman makers, whom we would not haue too precise Poets leaft with their shrewd wits, when they were maried they might become a little too phantasicall wiuies.

Lastly, he tells us,

Our intent is to make this Art vulgar for all English mens vse.

Thus, Queen, Court, Educated if it might not be the learned as well, are those for whose instruction and delight in The Arte of English Poesie this work was undertaken.

What was then his purpose and plan? He gives us his own summary of it?

Now (most excellent Queene) hauing largely saied of Poets and Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metrical proportions, such as do appertaine to our vulgar arte: and last of all fact forth the poeticall ornament consisting chiefly in the beautie and gallantnesse of his language and开出, and so haue appareled him to our seeming, in all his gorgious 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 enterteinment to Princes, Ladies of honour, Gentlemens and Gentlemen, and by his many moodes of skill, to serue the many humors of men thither haunting and retorting, some by way of solace, some of serious aduife, and in matters aswell profitable aspleasant and honest.

Hitherto we have dealt with the intention of the book, its execution is too large a subject for consideration here. A few points may be simply glanced at.

The work is not exclusively confined to English Poësie. The First of the three bookes gives also the theory of the origin of the various forms of Poetry. The Second describes the ancient Classic Poetry; reports, and apparently introduces into our literature, the Tartarian and Peranian forms of verse, afterwards fashionable; and discusses the application of Greek and Latin metrical 'numerofin' to English poetry. The Third book explains the then theory of Punctuation; has a long chapter on Language; deals with the figures of Rhetoric as well as those of Poetry proper: and has some forty pages on a seemingly foreign subject, Decorum; by which we are to understand not only Courtly manners, but also apt and felicitous expression of thought, and appropriate uses of dres and conduct to our condition in life.

That chapter Of Language, and the many criticisms on words scattered through the book are most interesting. Our Author was the Archbishops Trench of his age. It is important in the history of the growth of our Tongue, to see him fixing English, as 'the fviual speech of the Court, and the shires lying about London within sixty miles, and not much above,' defending the introduction by himself or others, into our language, of such words as Impression, Scientific, Major-domo, Politician, Conduct, Idiom, Significative;* to listen to his explanations of such words as Pelf, Moppe or of such proverbs as Totness is turned French, Skarborow warning, and the like. A man who could patiently transpose a single sentence five hundred times in search of an Anagram on his Sovereign's name; would easily delight in the refined subtilties of meaning which are enshrined in words.

A word of common occurrence in the book—vulgar, must oftentimes be stripped of its modern acceptation. Sometimes it is used as we use it now, for low, common: but often it refers to the then current theory of languages. People supposed that from the three ancient and dead languages, Hebrew, Greek, and Latin, all modern Continental languages were derived. They

* The words quoted in his self-criticism will be found in the opening chapters of the first Book.
gave to these national living languages the common name of 'vulgar tongues.' So in many instances herein, vulgar stands for native or national: e.g. our vulgar art, may be read our national art, or sometimes simply, our vulgar is equivalent to our native tongue.

It would be great injustice to overpass the clear style of the book. Considering the nature of the subject, and that the Author was writing for Ladies; great skill is shown in the breaking up of the book into many chapters; and in his perfect affluence of example, illustration, and anecdote to solace their 'minds with mirth after all these scholastical preceptes which can not but bring with them (specially to Courtiers) much tedioufnesse'; while a merry twinkling wit is constantly peeping out, as in his debating 'I cannot well say whether a man vfe to kiffe before hee take his leaue, or take his leaue before he kiffe, or that it be all one business.'

Another characteristic is his dispassionate judgement. His condemnation of his own productions is without a qualm; and his praise of others' poetry is equally unqualified: just as either appear to him to neglect or conform to the principles of his Arte.

There yet remains a great question. Who was the Author?

A large number of tantalizing self- allusions occur in the book. No less than twelve of the writer's previous works, not counting lighter pieces, are either referred to, described, or quoted in it; and some of them in a way, only consistent with their antecedent circulation in MS. Of all these works, there has come down to us but a late and imperfect copy of one,—Partheniades and that copy, in accordance with the perfectly successful reticence, has not the author's name on it.

We learn from The Arte of English Poesie that it was written by an Englishman, born about 1532; that he was one of children in the Nursery, and he calls his nurse, 'the old gentlewoman'; that in due time he became a Scholar at Oxford; that in his younger days
he gave himself up to Poesie; that at eighteen he
made an Eglogue entitled Elpine to Edward VI;
that yet in his youth he was brought up in the Courts of Fraunce, Spaine, Italie, and that of the Emp
prise, with many inferiour Courts; that by early studies,
riper training, and foreign society he was at home in
Greek and Latin; well skilled in French, Italian, and
Spanishe; well read in history, especially that of his own
time; of great acquaintance with our national literature;
and taking an especial delight in English poesy.

Further he was some time on the Continent between
1560-1570: and in 1579 presented his Partheniades as
a New Year's gift to Queen Elizabeth.

Finally, approaching sixty years of age, he wrote the
present work for his Sovereign's delight and instruction.
Who is this high-born, high bred, highly cultivated,
courtly Crichton?

Can he be George Puttenham, of whose existence
there is no doubt, but whose name is first possibly asso-
ciated in print with this work so late as 1614, in William
Carew's paper On the excellency of the English tongue, in the
second edition of Camden's Remaines. It is an aggra-
vation, that gleaning as much as we do of our Author,
we know so little otherwise of Puttenham's life: that
we have no elements to combine with the above facts.

Our purpose is not to disposses Puttenham of the
authorship, as to contrast the abundant self-allusion in
the work, with the weak external evidence in his fa-
avour. It is to be hoped in the exhumation of old
documents so constantly going on, all or at least some
of our Author's works may be discovered: or if that
be too great a hope, that evidence, decisive and final,
may turn up, as to whether among the good writers,
ther in prose or verfe, of our Country can be en-
rolled the name of George Puttenham: whether it is
him that we are indebted for this original and clever
book on Poetry, Rhetoric, and Good Manners.
PERSONAL RECOLLECTIONS, &c.
of the
AUTHOR
in the present work.

* Probable or approximate dates.
The indications of time are so rarely given, that the order is often simply
haphazard: and the whole collection is but tentative.

1509. Apr. 22. Henry VII. succeeds to the throne.

[*1529. With reference to the story at p. 377, Professor J. S. Brewer,
a great authority as to this period, writes to me: "The Ambas-
sador referred to can be no other than Dr. Lee, afterwards
Archbp. of York, the celebrated opponent of Erasmus. He
was ambassador in Spain from 1525 until the Emperor left for
Italy at the commencement of 1530. During the year 1529,
he was called upon to remonstrate with the Emperor for the
part he took in supporting Catherine, and practising with the
Pope to prevent the king's divorce. It was apparently on one
of these occasions that the circumstances mentioned in the
anecdote occurred. It is clear from various indications in
Lee's letter, that he was not an exact Spanish or French schol-
ar. In general the interviews between Charles and the Eng-
lish ambassadors were carried on in French."]

'1532. Probable date of the Author's birth.

'My mother had an old woman in her nurserie, who in the
winter nights would put vs forth many pretty ridles. . . . The
good gentlewoman would tell vs that were children . . . .
pp. 106, 190.

'When I was a scholler at Oxford.' p. 219.

'It [Poesie] was but the studie of my yonger yeares in which
vanitie raigned.' p. 314.

'I have set you down two little ditties which our selues in
our younger yeares played upon the [figure of the] Antistrophe.
Upon the mutable love of a Lady.

Upon the meritorious love of Christ our Saviour.'
pp. 208, 209.

[John Everardts, also called Secundus Nicolauis [b.
10 Nov. 1511, at the Hague; d. 8 Oct. 1536, at Tournay] was
one of the great poets of the Renaissance. His works—all of
them in Latin—were not published till after his death. His 19
poems, called 'Kisses,' Basia, were first published at Leyden
in 1539. A collection of his works appeared at Utrecht in
1541, and again at Paris in 1582: in which among his book of
poems, entituled Sylvae are the Epithalamium referred to at
p. 68; and 'The Palace of Money,' Regia Pecunia, the
autographic copy of which is in Harl. MS. 4935, in the British
Museum. Secundus wrote Elegies, Odes, Epigrams, &c.;
and among other, 'A Monody on the death of Sr Thomas
More.']

1549-41.

*1550. Oct. 18. 'Also in our Englogue intituled Elphine, which we made being but eightene yeares old, to King Edward the sixth a Prince of great hope.' p. 160. [This fixes the author's birth between 1539-1553. Taking a mean date, he may be assumed to have been born within a year, either way, of 1532.]

'T specially in the Courtiers of foraine countreyes, where in my youth I was brought vp, and very well observed their maner of life and conversation, for of mine owne country I have not made so great experience.' p. 308.

'I my selfe having seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferiour Courts.' p. 277.

'Being in Italy conuersant with a certain gentleman, who had long traversed the Orientall partes of the world, and seene the Courts of the great Princes of China and Tarterie.' p. 104.

His foreign travels are referred to at pp. 216, 278, 279, 306.


1553. Oct. 5.
(Thursday.) Parliament meets. By the first Motion and Nomination of Mr. Treasurer of the Queen's House, the Worshipful Mr. John Pole, Esq. [who sat for Oxfordshire not Yorkshire. Willis's Notitia Parl. P. 11. iii. 29. Ed. 1750] excellent in the Laws of this Realm, was elected speaker. Common Journals, i. 27.

On Monday afternoon, Mr. Speaker made an excellent Oration before the Queen's Highness sitting in the Royal Seat in the Parliament Chamber; all the Nobles and Commons assembled. Idem. See p. 151.

1558. Nov. 17. Elisabeth begins to reign.

Margaret, Duchess of Parma, Regent of the Netherlands.
Our author 'is a beholder of the feast' given by the Regent at Brussels to Henry, Earl of Arundel, 'passing from England towards Italy by her Majesties licence.' p. 285.

Charles I. King of France.

'In the time of Charles the ninth French king, I being at the Spa waters, there lay a Marshall of Fraunce called Monsieur de Stipher [who apparently dies there].' p. 285.

'Or else be lockt into the Church by the Sexten as I my selfe was once servd reading an Epitaph in a certain cathedral Church of England.' p. 72.

The Golden Knight and the Knight called Saint Sunday; both living when our Author wrote. p. 291.

'Quoth the Judge [apparently dead at the time of writing] what neede of such eloquent termes [as violent persuasions] in this place?' p. 153.

[At pp. 169-178 of Cott. MS. Vespasian E. viii., written in a small hand, is a copy of 17 poems, which were printed by Mr. Haslwood in his edition of the present work in 1611. The first is headed—
The principal address in nature of a new years gift, seemsing thereby the author intended not to have his name known.

These poems are the Partheniades of our author. The somewhat modern copy is apparently imperfect: as the 15th in its order is quoted as the 20th, and the 16th as the 18th. The following are also quoted—the 2d, 6th, 7th, 8th, and 12th. Three poems at least are therefore omitted, besides
some transposition of the order in the copy. In the last poem are these lines, which fix the date at 1 Jan. 1579:—

"But O, nowe twentye yeare ago,
Forsakinge Greece for Albion,
Where thow alone doost rule and raygne,
Empresse and Queene of great brittrayne."

1570. Jan. 1. Our author presented these Partheniades to the Queen.
1558-1579. Authorities differ as to Sir J. Throgmorton’s tenure of the office of the Justice of the County Palatine of Chester. G. Ormerod, Hist. of Chester, i. 50, 1819, states it to be from 1558-1579. In Chetham Misc. ii. 30, 1856, it is stated to be only from 1559-1564. Probably the former is more correct. Our author wrote the Knight’s Epitaph. See p. 189.

[ ? ] "I haue seene foraine Embassadours in the Queenes presence, laugh so dissolute at some rare pasteime or sport that hath been made there. . . ." p. 297.

[ ? ] Serjeant Bendelowes saying on the Queen’s progress in Huntingdongshire. p. 266.

1584. June 20. Date of John Soouthern’s Pandora. See p. 3.

The author's other works anterior to the composition of this one:—

PROSE.

‘And whereof it first proceeded and grew, . . . appeareth more at large in our bookes of Ierotekni.’ p. 45.

‘We our selves who compiled this treatise have written for pleasure a little brief Romance or histroical ditty in the English tong of the Isle of great Britaine in short and long metres. . . .’ p. 57.

‘Of all which matters, we haue more largely spoken in our bookes of the origina’s and pedigree of the English tong.’ p. 156.

‘Our booke which we haue written de Decoro.’ p. 283.

POETRY.

‘An hymne written by vs to the Queenes Maiestie entituled (Minerva)’

Quoted at p. 244.

‘Our Comedie entituted Ginecocracia.’ Described, p. 146.


‘In a worke of ours entituled Philo Calia, where we entreat of the loues betwene prince Philo and Lady Calia. p. 256. Quoted at p. 110.

‘Our Triumphals written in honour of her Maiesties long peace.’ p. 61.

The following entry appears in the Register of the Stationers’ Company:—


[This important work appeared in 1589, "Printed by Richard Field, dwelling in the Black-Friars, neere Ludgate, where he was then carrying on the business, to which he had succeeded from marrying Vautrollier’s daughter. The authorship of the volume is doubtful, no name appearing in any part of the more than 250 quarto pages, although the writer over and over again mentions and quotes his own poems, and treats of the compositions of nearly all the writers of the day.—J. P. Collier in ‘Notes and Queries,’ 2d S., xii. 145].
A second entry occurs in the Stationers' Co.’s Registers:
entred for Tho. Orwin’s copie, and is by his consent now
put over to Rich. Field.

[See for the entry to Orwin, (above): the imprint of the
dition, 4to, 1589, is “At London, printed by Richard
Field, dwelling in the Black-Friers, neere Ludgate;” and
Orwin does not appear to have had any interest in the work.
Field, as already stated, was from Stratford-on-Avon, and
was the typographer, employed by Shakespeare for his
*Venus and Adonis*, 1593, and *Lucrece*, 1594; and by Spenser
for the edit. of *The Faerie Queen*, in 1596. J. P. Collier.
*Idem* p. 243.]

May 28. Date of the printer’s dedication of the book to Lord
Burghley, see p. 18.

*June.*
The book published.

1 Sir John Harington, in his Preface to *Orlando Furioso*, in English
Hericold verses. London. fol. 1591; thus refers to our Author; and contro-
verts his opinion as to translators being no Poets.

Neither do I suppose it to be greatly behooful for this purpose, to trouble
you with the curious definitions of a Poet and Poesie, and with the subtil
 distinctions of their sundrie kinds; nor to dispute how high and supernatual
the name of a maker is, so christened in English by that invisible Godfather,
that this last yeare saue one, viz. 1589, sett forth a booke called the Arte of
English Poesie: and least of all do I purpose to bestow any long time to
argue, whether Plato, Zenophon, and Erasus, writing fictions and Dia-
logues in prose, may justly be called Poets, or whether Lucan writing a story
in verse be an historiographer, or whether Mayster Faire translating Virgil,
Mayster Golding translating Oids metamorphosis, and my selfe in this worke
that you see, be any more then versifiers, as the same Ignote termeth all
translators: for as for all, or the most part of such questions, I will refer you
to Sir Philip Sidney’s Apologie [in MS, but not printed when Harington
thus quotes it. *It was first published in 1595*, who doth handle them right
learnedly, or to the forenamed treatise where they are discoursed more
largely, and where, as it were a whole receit of Poesie is prescribed, with so
manie new figures, as would put me in great hope in this age to come, would
breed manie excellent Poets; saue for one observacion that I gather out of the
verie same book.

For though the poore gentleman laboreth greatly to
prone, or rather to make Poesie an art, and reciteth as you may see in the
plural number, some pluralities of patterns, and parcelts of his owne Poesie,
with divers pieces of Partheniads and hymnes in praise of the most prais-
worthy; 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
learneder 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 so manie
others so cunning in the art, yet he sheweth himselfe so sinder a gift in it:
reserving to be commended as Martialis praiseth one that he compares to
Tully.

*Carmina quod scribis et Apolline nullo
Laudari debes, hoc Ciceronis habes.*

2 Mr. Haslwood [Cens. Lit. ii. 40. Ed. 1809] was of opinion, that Francis
Meres, M.A., derived from the present work (and especially Bk. I. Chap.
31) the greater portion of his *Comparative discourse of our English Poets,
with the Greeke, Latine and Italian Poets*, at pp. 279-287 of his *Palladius
Tamus*, Wits Treasury, 1598; and that W. Vaughan, M.A., in *The Golden
Grove*, 2d Ed. 1608; in Chap. 14, Book III. *Of Poetry, and the excellencie
thereof*; and Henry Peacham, M.A., in *The Complet Gentleman*, 1622;
in Chap. 10 *Of Poesie*, pp. 78-96; also borrowed unacknowledged informa-
tion from the present work.
EVIDENCE in favour of

GEORGE PUTTENHAM

being the Author of this book.

*1512.*

Approximate date of birth of the Author.

Sir T. Eyot, in his dedication of *The Education or Branges of a Childrie,* printed in 1535, to his only entirely beloved syster Margaret Puttenham,* writes, *I therefore in tymes vacante from besynges and other more serious studie, as it were for my solace and recreacion, have translated for you this little treatise entitled the Education of childrie, and made by Piscarche the excellest philosopher and maister of Triaine, most vertuous and noble of all Emperours. And it shall only suffice, if I by this little labour I may cause you my entire beloved syster to folowe the intente of Piscarche, in begynning and inducynge my little neuyse into the trayse and rul of vertue, whereby they shall founde all vertue to beour god so dispoysynge to the inestimable comforte of theuyr naturall parents, and other theuyr loycke friends: and moste specially to the high pleasure of god, commoditye and profite of theuyr country. Thus heartily fare ye well, and kepe with you this token of my tender love to you, which with the vertue and towardnes of your children shall be continually augmented. From London the xxvii. day of November* ?1534 or 1535.

Can George and Richard Puttenham be these ‘neuyse’s of Sir T. Eyot, for whom he wrote this book: and the children of Sir Thomas’ ‘only’ entirely beloved syster Margaret, married to — Puttenham?"

The following entry occurs in the Register of the Stationer’s Company:

1538, Nov. 9. ix. of No. Tho. Orwyn. Allowed unto him to prynte etc.

*[The most plausible claim to the authorship] is that of George Puttenham, who had a brother one of the Queen’s Yeomen of the Guard, named Richard Puttenham, who was buried at St. Clement Danes, on 2d July 1601. There is extant, under the date of 8 Feb. 1534, an order from the Lords of the Queen’s Council in the following form, which we give because it has hitherto been passed over, and because it refers to a man of so much literary distinction:—

"The Order of the Lords. —Whereas George Puttenham, gent., hath been a long suitor to her Maiestie and us to be recompensed to the value of one thousand pounds, as well in respect that he did inure so much loss in obeying her Maistie’s commandment, as for other causes contained in a schedule and order wherunto we have sett to our hands. Now, at his humble suit and request we (having considered the equitie of the cause, and being desirous to doe the said suppliants good aid and furthurance in his said suit in respect of his obedience) have ordered, and so require, that Mr. Secretarie in our name (and for the causes above said) doe prefer to her Maiestie the humble suit of the said suppliants with this recommendation from us, and that her Maiestie may be pleased to rest satisfied with our opinion in the equitie of the cause.


By a long explanatory paper annexed, it appears that the dispute was between George Puttenham and his brother Richard. From the Book of Decrees of the Court of Requests, we learn that in 28 Eliz., Richard Puttenham was in most distressed circumstances, having been four years in prison, and having had to maintain ‘a proud stubborn woman, his wife, in unbridled liberty:’ he was thus worth no more than ‘the simple garment on his back.’ These particulars are as new as they are curious, and are derived from the original documents. —Mr. J. F. Collier, in *Notes and Queries,* 2nd S. xii. 143.]"
[Mr. Haslewed in *Ancient Critical Essays*, i. 1 Ed. 1609, gives the following information:—"In the prerogative court of Canterbury there is a munificat will dated the first of September, 1590, of George Puttenham, of London, Esquire, and probably our author, whereby, "First and principallie he bequeathed his soull vnto Almightye God, and his bodie to be buried in christian buriall. Item, hegaune and bequeathed vnto Marye Synnes, wydowe, his servant, as well for the good service she did him as alsoe for the money which she had laid forth for him, all and singular, his goods, chattells, leases, plate, redie money, lynnen, wollen, brasse, peuter, stuff of houshold, bills, bonds, obligations, and all other his goodes and debts whatsoever, due or owinge vnto him. Alsoc his goods moueable or vnmuoecable, of what kind nature qualitie or condicion, and in whose hands es.stodye or possession thye then were in, or remained, as well within his dwellinge howse as in anie other place or places within the realm of England. In the presence of Sebastian Archibould, scrivener: James Clerke, William Johnson, and diuers others." The probate act describes the defunct of Saint Bridget'ts, in Fleet Street, London, Esq. There was also a Richard Puttenham, Esquire, whose wills accord with the above as a scrivener's form, dated 16 Oct. 1597, he being "prisoner in her Majesty's Bench:" bequeath all his property to his "verily reported and reputed daughter Katherine Puttenham." Considering the tenor of both Wills, the scant of descendants of the name of Puttenham is no longer extraordinary.

[Harl. MS. 831 is a clearly written copy, apparently of the seventeenth century, entitled—
An apologie, or true defens of her Maiesties honorable and good renowne against all such who have sought or shall seek to blemish the same, with any inujustice, crueltie, or other unprincely behaviour in any partes of her Maiesties proceedings against the late Scottish Queene, Be it for her first surprisce, imprisonment, process attayned or death.
By very firmre reasons, authorities and examples, prooving that her Maiestie hath done nothing in the said action against the rules of honor or armes or otherwise, not warranteable by the law of God and of man.
Written by George Puttenham to the seurice of her Maiestie and for large satisfaction of all such persons both princely and private, who by ignorance of the case, or partiallity of mind shall happen to be irresolute and not well satisfied in the said cause.

1. William Camden, in his *Remaines of a Greater Works, concerning Britaine, &c.*, London, 1605, thus commences the section of Poems:—
Of the dignity of Poetry much hath beene said by the worthy Sir Philip Sidney, and by the gentleman which prooved that Poets were the first Politicians, the first Philosophers, the first Historiographers. Apparently Camden did not know who that gentleman was.

2. Edmund Bolton left behind him a MS. entitled *Hypercritica, a Rule of Judgement for writing or reading our history's*, in four addresses: the last of which is entitled *Prime Gardens for gathering English: according to the true gage or standard of the Tongue, about 25 or 30 yeares agoe*. This address—though not published till 1732 by A. Hall—was undoubtedly written in the reign of James I., probably about 1620, not 1610, as A. a Wood thought. The year 1605 should probably be associated with the following remark:—
Q. Elizabeth's verses, 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 name is) of one of her Gentlemen Pensioners, Puttenham, are Princely, as her prose.—*Sect io*, p. 236, ed. 1722.

This is the earliest trace at present of Puttenham's name being associated with the Art of English Poetry.


Carew, at p. 42, says, "And in a word, to close vp these proofs of our copiousnesse, looke into our Imitations of all sorts of verses afforded by any other language, and you shall finde that Sir Philip Sidney, Master Putten-
BIBLIOGRAPHY.

Lum, Maiister Stainhurst and divers more have made vs how farre we are within compasse of a fare imagined po-sibilitie in that behalfe—an allusion to Puttenham more as a versifier than a poetical critic.

This is all the evidence, by any contemporary of either Elizabeth or James.

A. Wood, following Bolton, gives the following very short account of Puttenham:—A worthy gentleman, his [Dyer's] contemporary, called Puttenham, one of the gentlemen pensioners to qu. Elizabeth, who, according to fame, was author of The Arte of English Poesie, accounted in its time as elegant, witty, and artificial book; in which are some of the verses, made by qu. Elizabeth, extant: but whether this Puttenham was bred in Oxon I cannot yet tell. All. Oxon. i. 742. Ed. 1813.

BIBLIOGRAPHY.


(a) Issuues in the Author's lifetime.

I. As a separate publication.

1 1580. London. Editio princeps: see title on opposite page. This edition has become very scarce. Messrs. Willis and Sothers, in Bibliotheca Curiosa, 1867, offered a copy at £5, 5s. Mr. Joseph Lilly, in his Bibliotheca Anglo-Curiosa, is now offering a copy at £4, 4s. 6d. He states that copies of the edition sold at Col. Stanley's sale for £3, 3s. 6d. at Hibbert's in £13. 13s., and at the Roxburghe sale for £16, 1s. 6d.

Three copies of the original edition have been used in preparing the present reprint—Ben Jonson’s copy in the Grenville Collection, and another also in the British Museum (Press-mark 1977. 5.) together with a third kindly lent me by J. P. Collier, Esq., F.S.A.

This last copy formerly belonged to Dr. Farmer. Inside its cover, are noted the following prices paid for it, long ago which strongly contrast with the more recent figures quoted above:

---

Sold at Mr. West’s auction, No. 1815, for £2, 15s. Egerton 1788. £3. 2s. While Mr. Collier bought it at Dr. Farmer's sale for £2, 14s.

(b) Issuues since the Author's death.

I. As a separate publication.

2 to April 1889. 1 vol. 8vo. English Reprints: see title at p. 2.

II. With other works.

2 1824. London. Author Critical Essays: Ed. by JOSPEH HASLEWOOD. Puttenham occupies the whole of the first volume published in 1824. In addition to The Arte of English Poesie is reprinted the Farewell Letter from the Cottonian MS.

Mr. Lilly, in offering in his Bibliotheca Anglo-Curiosa, a copy of this edition at £2, 2s. 6d., states: 'Only 300 copies were printed, which were published at £3, 3s. each; but the greater part of them were destroyed at the fire of Mr. Benney's printing office.'

It may be therefore fairly assumed that there are hardly more than three hundred copies of the present work in existence in any form, material to the present edition.
THE ARTE
OF ENGLISH
POESIE.

Continued into three Books: The first of
Poets and Poesie, the second of Pro-
portion, the third of Ornament.

AT LONDON
Printed by Richard Field, dwelling in the
black-Friars, neere Ludgate.
1589.
OF POETS

chanicall. And neuertheless without any repugnancie at all, a Poet may in some sort be said a follower or imitator, because he can expresse the true and lively of every thing is set before him, and which he taketh in hand to describe: and so in that respect is both a maker and a counterfaire: and Poesie an art not only of making, but also of imitation. And this science in his perfection, can not grow, but by some divine instinct, the Platonicks call it furor: or by excellencie of nature and complexion: or by great subtiltie of the spirits and wit, or by much experience and observation of the world, and course of kinde, or peraduenture by all or most part of them. Otherwife 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 forth 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 Surveyour in Court; the order, fumptuosennesse and magnificence of royal bankets, feasts, weddings, and enterewes? or as a Polititian very prudent, and much inured with the priuate and publique affaires, so gravely examine the lawes and ordinances Ciuill, or so profoundly discouer 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 proveffe of Hector, the maiestie of king Priamus, the grauitie of Neftor, the pollicies and eloquence of Vilyfes, the calamities of the distressed Queenes, and valiance of all the Captaines and adventurous knights, in those lamentable warres of Troy? It is therefore of Poets thus to be conceived, that if they be able to devise and make all these things of them felues, without any subiect of veritie, that they be (by maner of speech) as creating gods. If they do it by instinct divine or naturall, then surely much fauoured from aboue.
their experience, then no doubt very wise men. If by any president or paterne layd before them, then truly the most excellent imitators and counterfeitors of all others. But you (Madame) my most Honored and Gracious: if I should seeme to offer you this my deuile for a discipline and not a delight, I might well be reputed, of all others the most arrogaut and injurious: your selfe being alreadie, of any that I know in our time, the most excellent Poet. Forfooth by your Princely pure fauours and countenance, making in manner what ye lift, 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 counterfeitor liuely representing Venus in countenance, in life Diana, Pallas for gouvernement, and Iuno in all honour and regall magnificence.

CHAP. II.

That there may be an Art of our English Poesie, as well as there is of the Latine and Greeke.

Hen as there was no art in the world till by experience found out: so if Poesie be now an Art, and of al antiquitie hath bene among the Greeks and Latines, and yet were none, untill by studious persons fashioned and reduced into a method of rules and precepts, then no doubt may there be the like with vs. And if th’art of Poesie be but a skill appertaining to utterance, why may not the same be with vs aswell as with them, our language being no lesse copious pithie and signifiatiue 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 prescribing 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 diereties then theirs? but peraduenture 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
OF POETS

go in common with them: so as if one point perchance which is their feete whereupon their meaures stand, and in deede is all the beautie of their Poefie, 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 ftead 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. Poefie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

CHAP. III.
How Poets were the firſt priſeſts, the firſt prophets, the firſt Legislators and politiſtans in the world.

The profeſfion and vſe of Poefie is moſt ancient from the beginning, and not as manie erroſionſly ſuppoſe, after, but before any ciuiliſt society was among men. For it is written, that Poefie was th’origiſall cauſe and occaſion of their firſt assemblings, when before the people reſtained in the woods and mountaı̈ns, vagrant and diſperſed like the wild beafts, lawleſſe and nakid, or verie ill clad, and of all good and necelfarie prouifion for harbour or fuſtenance vſterly vnfuſtide, fo as they little diſſered for their maner of life, from the very brute beafts of the field. Whereupon it is ſayned that Amphion and Orpheus, two Poets of the firſt ages, one of them, to wit Amphion, bui̇lde vp ci̇ties, and reared walles with the stones that came in heapes to the found of his harpe, figuring thereby the mollifyng of hard and ſtonie hearts by his sweete and eloquent perſwaſion. And Orpheus assembled the wilde beafts to come in heards to ha‐ken to his muſicke, and by that meaues made them tame, implying thereby, how by his diſcreete and wholsome le‐bons v̇ttered in harmonie and with melodiouſ instruments, he brought the rude and fauage people to a more ciuill and orderly life, nothing, as it feemeth, more pre‐uailing or fit to reſtreffe and edifie the cruell and flurdi̇e
And as these two Poets and Linus before them, and Musæus also and Hesiodus in Greece and Archadia: so by all likelihood had no 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 observation of nature and her works, and specially of the Celestiall courses, by reason of the continual motion of the heavens, searching after the first mover, and from thence by degrees comming to know and consider of the substances separate and abstract, which we call the divine intelligences or good Angels (Demones) they were the first that instituted sacrifices of placation, with invocations and worship to them, as to Gods: and invented and stablished all the rest of the obseruances and ceremonies of religion, and so were the first Priests and ministers of the holy mysteries. And because for the better execution of that high charge and function, it behoved them to live chast, and in all holines of life, and in continuall studie and contemplation: they came by instinct divine, and by deepe meditation, and much abstinence (the same asubtiling and refining their spirits) to be made apt to receaue visions, both waking and sleeping, which made them ytter prophets, and foretell things to come. So also were they the Prophetes or seers, Videntes, for so the Scripture armeth them in Latine after the Hebrue word, and the oracles and answers of the gods were giuen in biter or verse, and publisht to the people by their election. And for that they were aged and graue men, of much wisedome and experience in th'affaires of world, they were the first lawmakers to the people, the first polititians, devising all expedient meanes the establishment of Common wealth, to hold and maine the people in order and duty by force and use of good and wholesome lawes, made for the pre-vention of the publique peace and tranquilitie. The
fame 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 Poets were the first Philosophers, the first Astronomers and Historiographers and Oratours and Musitians of the world.

Tterance also and language is giuen by nature to man for perfwasion 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 vterance, more cleanly couched and more delicate to the eare then prose is, because it is more currant and flipper vpon the tongue, and withal tunable and melodious, as a kind of Musicke, and therfore may be earmed a musicall speech or vterance, which cannot but please the hearer very well. Another cause is, for that is briefer and 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 vterance more eloquent and rhetorical then the ordinarie prose, which we vide in our daily talke: because it is decked and set out with all maner of freh colours and figures, which maketh that it sooner inueg-leth the judgement of man, and carieth his opinion this way and that, whither soever the heart by impression of the eare shalbe most affectionatly bent and directed. The vterance in prose is not of so great efficacie, because not only it is dayly vfed, and by that occasion the eare is ouerglutted with it, but is also not so voluble and flipper vpon the tong, being wide and lose, and nothing numerous, nor contriued into measures, and founded with so gallant and harmonical accents, nor in fine alowed that figurative conueyance, nor so great licence in
choise of words and phrascs as meeter is. So as the Poets were also from the beginning the best perfwaders and their eloquence the first Rethoricke of the world. Even so it became that the high mysteries of the gods should be revealed and taught, by a maner of vehement and language of extraordinarie phrasc, and briefe and compendious, and aboue all others sweet and ciuill as the Metrical is. The same also was meete to register the liues and noble gests of Princes, and of the great Monarches 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 observers of all naturall causcs and effects in the things generable and corruptible, and from thence mounted vp to search after the celestiall courses and influences, and yet penetrated further to know the divine essences and substances separate, as is sasyd before, they were the first Astronomers and Philosophists and Metaphysicks. Finally, because they did altogether endeavour them selves 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 exercice of a delectable Musicke by melodious instruments, which withall servcd them to delight their hearers, and to call the people together by admiration, to a plausible and vertuous converstion, therefore were they the first Philosophers Ethick, and the first artificial Mushies of the world. Such was Linus, Orpheus, Amphion and Museus the most ancient Poets and Philosophers, of whom there is left any memorie by the prophane writers. King David also and Solomon his sonne and many other of the holy Prophets wrote in metters, and vied to sing them to the harpe, although to many of vs ignorant of the Hebrue language and phrasc, and not observing it, the same seeme but a profe.

It can not bee therefore that anie scorne or indignite should justly be offered to so noble, profitable, ancient and divine a science as Poesie is.


OF POETS

CHAP. V.

How the wilde and sauage people vsed a naturall Poesie in verse and rime as our vulgar is.

And the Greeke and Latine Poesie was by verse numerous and metrical, running upon plesant feete, sometimes swift, sometime slow. (their words very aptly feruing that purpofe) but without any rime or tunable concord in th'end of their verses, as we and all other nations now vfe. But the Hebrues and Chaldees who were more ancient then the Greekes, did not only vfe a metrical Poesie, but also with the fame 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 vnierfall, which two points do otherwise glue to all humane inuentiones and affaires no small credit. This is proued by certificate of marchants and travellers, who by late navigations haue suruyed the whole world, and dicovered large countries and strange peoples wild and sauage, affirming that the American, the Perusine and the very Canniball, do sing and also say, their highest and holiest matters in certaine riming verses and not in profe, 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 vfed with the sauage and vnctuill, who were before all science or ciuillitie, even 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 utterly altered or obscuraed, 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.

But it came to passe, when fortune fled farre from the Greekes and Latines, and that their townes flourished no more in traficke, nor their Vniuerities in learning as they had done continuing those Monarchies: the barbarous conquerers inuading them with innumerable swarmes of strainge nations, the Poesie metrical 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 profees nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metrical 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, and nothing seemed clerkly done, but must be done in ryme: Whereof we finde divers examples from the time of th'Emperours Gracian and Valentinian downwarde: For then aboutes began the declination of the Romain Empire, by the notable inundations of the Hunnes and Vandalles in Europe, vnder the conduict of Totila and Attila 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 negleected) till after many yeares that the peace of Italie and of th'Empire occidentall reuiued new clerkes, who recouering and refuing the bookees and studys of the ciuiler ages, reoered all maner of arts, and that of the Greeke and Latine Poesie withall into their former puritie and netnes. Which neuerthelesse did not so preuaile, but that the
rymning Poesie of the Barbarians remained still in his reputation, that one in the schol, this other in Courts of Princes more ordinary and allowable.

CHAP. VII.

How in the time of Charlemayne and many yeares after him the Latine Poetes wrote in ryme.

And this appeareth evidently 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 excessive authoritie of Popes, and deepe devotion of Princes strongly fortified and establised by erection of orders Monastical, in which many simple clerks for devotion fake and sanctitie were received more then for any learning, by which occasion and the solitarinesse of their life, waxing studious without discipline or instruction by any good methode, some of them grew to be historiographers, some Poets, and following either the barbarous rudenes of the time, or els their own idle inventions, all that they wrote to the favor or prayle of Princes, they did it in such maner of ministrelsie, and thought themselues no smallfooles, when they could make their verfes 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 scriptit tota schola Salerni
Si vis incolamem, si vis te reddere fanum
Curas tollte graues, irasce crede prophanum
Nec retine ventrem nec stringas fortiter a num.

And all the rest that followethroughout 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 verfes.

Rex sum regnorum bina ratione duorum
Anglorum regnum sum rex ego iure paterno
Matris iure quidem Francorum nuncupor idem
Hinc est armorum variatio factura meorum.

Which verses Phillip de Valois then posessing the Crowne
as next heire male by pretexste of the law Salique, and
holding out Edward the third, aunswered in these other
of as good stiffe.

Prado regnorum qui diceris esse duorum
Regno materno priuaberis alque paterno
Prolis ius nullum ubi matris non fuit villa
Hinc est armorum variatio fuita tuorum.

It is found written of Pope Lucius, for his great auarice
and tyranny vsed over the Clergy thus in ryming verses.
Lucius est pisciis rex et tyrannus aquarum
A quo discordat Lucius iste parum
Deuorat hic homines, his piscibus insidiatur
Esurit hic femper hic alicuando fatur
Amborum vitam si laus aquata 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 Monastical
men then raigning al in their superlatiue. So did evry scholer
and secular clerke or versifier, when he wrote any shut
poeme or matter of good leffon put it in ryme, whereby
it came to passe that all your old Prouerbes and com-
mon sayinges, which they would haue plauffible to the
reader and easie to remember and beare away, were of
that forte as these.

In mundo mira faciunt duo nummus et ira
Mollis faciant duum perpertum omnia iura.

And this verse in disprayse of the Courtiers life follow-
ing the Court of Rome.
Vita palatina dura est animæque ruina.

And these written by a noble learned man.
Ire redire sequi regum sublimia castra
Eximius statuus est, sed non fice itur ad astra.

And this other which to the great inuirie of all women
was written (no doubt by some forlornie louver, or el-
some old malicious Monke) for one womans fake ble-
nishing the whole sexe.
OF POETS

Fallere sterere neses mentiri nilque tacere
Hec quinque vere flatuit Deus in muliere.

If I might have bene his Judge, I would have 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 revenger for the fally innocent women,
for about the same ryming age came an honest courtier
somewhat bookish, and wrate these verses against the whole rable of Monkes.

O Monachi vestri fomachi sunt amphora Bacchi
Vos estis Deus et testis turpissima pestis.

Anon after came your secular Priestes as iolly rymers
as the rest, who being fore agreed with their Pope
Calixtus, for that he had enioyed them from their
wives, and railed as fast against him.

O bone Calixte totus mundus perodit te
Quondam Presbyteri, poterant uxoribus vit
Hoc desruxisti, postquam tu Papa fuiisti.

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

We finde some but very few of these ryming verses
among the Latines of the ciuiller ages, and those rather
happening by chaunce then of any purpoze in the writer,
as this Distick among the disportes of Ouid.

Quot caelum stellas tot habet tua Roma puellas
Pascua quotque haedos tot habet tua Roma Cynados,

The posteritie taking pleasure in this manner of
Symphonie had leasure as it seemes to deuise many
other knacks in their versifying that the auncient and
ciuill Poets had not vfed before, whereof one was to
make every 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 clarifomae Calui cantate camae.

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 sufficient volume, though in truth it were but a phantasticall devise and to no purpose at all more then to make them harmonical to the rude ears of those barbarous ages.

Another of their pretie inuention 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 fence 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 eexium.

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

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

And they called it Verfe Lyon.

Thus you may see the humors and appetites of men how divers 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 use 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 causeth.

For the respectes aforesayd in all former ages and in the most cuill countrieys and commons wealthes, good Poets and Poesie were highly esteemed and much favoured of the greatest Princes. For proofe 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 poems of Homer were holden with Alexander the great, in so much as euer 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 battaille. And not onely *Homer* the father and Prince of the Poets was so honored by him, but for his fake all other meane Poets, in so much as *Cherillus* one no very great good Poet had for every verse well made a *Phillips* noble of gold, amounting in value to an angell English, and so for every hundreth verses (which a cleanly pen could speedily dispatch) he had a hundred angels. And since *Alexander* the great how *Theocritus* the Greeke poet was fauored by *Tholomee* king of Egipt and Queene *Berenice* his wife, *Ennius* likewise by *Scipio* Prince of the *Romaines*, *Virgill* also by th'Empeorour *Augustus*. And in later times how much were *Iehan de Mehune* and *Guillaume de Loris* made of by the French kinges, and *Geoffrey 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 *Gover* to *Henry* the fourth, and *Harding* to *Edwvard* the fourth. Allo how *Francis* the Frenche king made *Sangelois, Salmonius, Macrinus, and Clement Marot* of his priuie Chamber for their excellent skill in vulgare and Latine Poezie. And king *Henry* the 8. her *Maieffies* father for a few Psalmes of *David* turned into English meetre by Sternhold, made him groome of his priuie chamber, and 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 Sommerseet Protekour, for making certaine merry Ballades, whereof one chieflie was *The hunte* it [is?] vp, *the hunte is* vp. And Queene *Mary* his daughter for one *Epithalamie* 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 guien them in auncient times altogether in respect that Poezie was a delicate arte, and the Poets them selues cunning Princepleafers, but for that alfo they were thought for their vniuersall knowledge to be very sufficient men for the greateff charges in their common
wealthes, were it for counsell or for conduce, 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 Emperor 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 Egypt, and *Horace* the most delicate of all the Romain Lyrickes, was thought meeete and by many letters of great instance prouoked to be Secretarie of estate to *Augustus* th'Emperour, which soonerthelesse he refusel for his vnhealthiulnesse 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 verfes, but vfed as his familiar and Counsellor in the warres for his great knowledge and amiable conuerfation. And long before that *Antimenides* and other Greeke Poets, as *Aristotle* reportes in his Politiques, had charge in the warres. And *Pindar* the Poet being also a lame man and halting vpon one legge, was chofen by the Oracle of the gods from the *Athenians* to be generall of the *Lacedemonians* armie, not for his Poetrie, but for his wisedome and graue perfusions, and subtile Stratagemes whereby he had the victorie ouer his enemies. So as the Poets seemed to haue skill not onely in the subtillities of their arte, but also to be meeete for all maner of functions cuuill and martiall, euen as they found fauour of the times they liued in, in somuch as their credit and estimation generally was not small. But in these dayses (although some learned Princes may take delight in them) yet uniuersally it is not so. For as well Poets as Poesie are despiised, and the name become, of honorable infamous, subiect to scorne and derision, and rather a reproch than a prayfe to any that vseth it: for commonly who so is studious in th'Arte or shewes him selfe excellent...
ment, that his books of the Aeneidos should be committed to the fire as things not perfected by him, made his excuse for infringing the deads will, by a number of verses most excellently written, whereof these are part.

Frangatur potius legum veneranda poetas,

Quam tot confessos noeljesque diiesque labores

Hauerit una dies. And put his name to them. And before him his uncle and father adoptive Iulius Caesar, was not ashamed to publish under his own name, his Commentaries of the French and Britain warres. Since therefore so many noble Emperours, Kings and Princes have bene studious of Poetie and other ciuill arts, and not ashamed to bewray their skils in the same, let none other meaner person despise learning, nor (whether it be in prose or in Poetie, if they them selves be able to write, or haue written any thing well or of raré invention) be any wht squeueish tc let it be published under their names, for reason sieres it, and modestie doth not repugne.

CHAP. IX.

How Poetie should not be employed upon vayne conceits or vicious or infamous.

Herefore the Nobilitie and dignitie of the Art considered aswell by vniuersalitie as antiquitie and the naturall excellence of it selfe, Poetie ought not to be abased and employed upon any vnworthy matter and subiect, nor vshed to vaine purposes, which neuerthelessse is dayly seene, and that is to vutter conceits infamous and vicious or ridiculous and foolish, or of no good example and doctrine. Albeit in merry matters (not vnhonest) being vshed for mans solace and recreation it may be well allowed, for as I said before, Poetie is a pleafant maner of vterance varying from the ordinarie of purpose to refresh the mynde by the eares delight. Poetie also is not only laudable, because I said it was a metricall speach vshed by the first men, but
gentlemen any good Mathematician, or excellent Musician, or notable Philosopher, or els a cunning Poet: because we find few great Princes much delighted in the same studies. Now alsō of such among the Nobilitie or gentrie as be very well seen in many laudable sciences, and especially in making or Poesie, it is so come to passe that they have no courage to write and 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 discred for a Gentleman, to feeme learned, and to shew him selffe amorous of any good Art. In other ages it was not so, for we read that Kings and Princes haue written great volumes and publiſht them under their owne regall titles. As to begin with Salomon the wiseft of Kings, Iulius Cæfar the greatest of Emperours, Hermes Trismegistus the holieſt of Priestes and Prophetes, Euaæ king of Arabia wrote a booke of precious stones in verfe, Prince Aucenina of Phificke and Philosophie, Alphonſus king of Spain his Astronomicall Tables, Almanfor a king of Marocco diuerſe Philosophicall workes, and by their regall example our late foueraigne Lord king Henry the eight wrote a booke in defence of his faith, then perfwaded that it was the true and Apostolical doctrine, though it hath appeared otherwife finde, yet his honour and learned zeale was nothing lesſe to be allowed. Queenes also haue bene knownen 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 selffe and sayd, O quantus artifex perfic! as much as to say, as, how is it possible a man of such science and learning as my selffe, should come to this flamefull death? Th'emperour Octavian being made executor to Virgill, who had left by his last will and tella-
for recreation onely, may allowably beare matter not alwayses of the graste, or of any great commoditie or profit, but rather in some fowr, vaine, diffolute, or wanton, so it be not very scandalous and of euill example. But as our intent is to make this Art vulgar for all English mens vfe, and therefore are of necessitie to set downe the principal rules therein to be obserued: so in mine opinion it is no leffe expedient to touch briefly all the chief points of this auncient Poefie of the Greeks and Latines, so far forth as it 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 Poefie, we will declare the manner and formes of poemes vfed by the aucnients.

**CHAP. XI.**

*Of poemes and their sundry formes and how thereby the auncient Poets receaued furnames.*

As the matter of Poefie is diuers, so was the forme of their poemes and maner of writing, for all of them wrote not in one fort, euen as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in some one kinde of Poefie, nor vntered with like felicitie. But wherein any one moft excelled, thereof he tooke a surname, as to be called a Poet Heroick, Lyrick, Elegiack, Epigrammatist or otherwise. Such therefore as gaued themselves to write long histories of the noble gests of kings and great Princes entermedling the dealings of the gods, halfe gods or Heroes of the gentiles, and the great and weighty consequences of peace and warre, they called Poets Heroick, whereof Homer was chief and moast auncient among the Greeks, Virgill among the Latines: Others who more delighte to write fongs or ballads of pleasure, to be fong with the voice, and to the harpe, lute, or citheron and such other muzical, instruments, they were called melodious Poets [melici] or by a more common
name _Lirique_ Poets, of which sort was _Findarus, Anacreon_ and _Callimachus_ with others among the Greeks: _Horace_ and _Catullus_ among the Latines. There were an other sort, who sought the favor of faire Ladies, and coueted to bemone their estates at large, and the perplexities of loue in a certain pitious verse called _Elegie_, and thence were called _Elgiack_: such among the Latines were _Ouid, Tibullus_, and _Propertius_. There were also Poets that wrote onely for the stage, I meane playes and interludes, to rec[ru]ete the people with matters of diporte, 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 _Comical_ Poets, of whom among the Greekes _Menander_ and _Aristophanes_ were most excellent, with the Latines _Terence_ and _Plautus_. Befides thofe Poets _Comick_ there were other who ferued also the stage, but medled not with so base matters: For they set forth the dolefull falles of infortunate and afflicted Princes, and were called Poets _Tragical_. Such were _Euripides_ and _Sophodes_ 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 fitle by maner of Dialogue, vterred the priuate and familiar talke of the meanest sort of men, as shepheardes, 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 inequeties were called _Satyres_, and them selues _Satyrical_. Such were _Lucilius, Juenall_ and _Persius_ among the Latines, and with vs he that wrote the booke called _Piers plowman_. Others of a more fine and pleafant head were giuen wholly to taunting and scoffing at vndecent things, and in short poemes vterred pretie merry conceits, and thefe men were called _Epigram_.
matistes. There were others that for the peoples good instruction, and triall of their owne witts vfed in places of great assembly, to say by rote nombers of short and sententious mettres, very pithie and of good edification, and thereupon were called Poets Mimistes: as who would sas, imitable and meet to be followed for their wife and graue lesions. There was another kind of poeme, inuented onely to make sport, and to refresh the company with a maner of buffonry or coun-terfaisting of merry speaches, conueriting all that which they had hard spoken before, to a certaine derision by a quite contrary fence, and this was done, when Comedies or Tragedies were a playing, and 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 construc-ction 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 extra-ordinarie and diuine praife, extolling and magnifying them for their great powers and excellencie of nature in the higheft degree of laude, and yet therein their Poets were after a fort restrained: so as they could not with their credit vntruly praife their owne gods, or vfe in their lauds any maner of grosse adulation or vnueritable report. For in any writer vntruth and flatterie are counted most great reproaches. Wherfore to praife the gods of the Gentiles, for that by authoritie of their owne fabul-ous records, they had fathers and mothers, and kinred
and allies, and wives and concubines: the Poets first commended them by their genealogies or pedigrees, their marriages and alliances, their notable exploits in the world for the behoof 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 vere fictions, and fuch of them as were true, were grounded vpon some part of an historie or matter of veritie, the rest altogether figuratiue and misticall, couerly applied to some morall or natural fense, as Cicero fetteth it foorth in his bookes de natura deorum. For to say that Jupiter was sonne to Saturne, and that he maried his owne sister Iuno, might be true, for such was the guife 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 and other faire Ladies daughters to kings, besides many meaner women, it is likely enough, because he was reported to be a very inconvenient perfon, 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 shoule thunder and lighten, and do manie other things very unnaturall 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 deuise and fiction made for a purpose, or a very noble and impudent lyge, which could not be reasonybly suspected by the Poets, who were otherwise discreete and grave men, and teachers of wisedome to either to tranfgreffe the rules of their primitiae received or to feewe to giue their gods honour (otherwise then in that fence which I haue staid on bene a signe not onely of an vnskilfull Poet but also of a very impudent and leude man. neuer giueth any true reputation.
ians, who be better disciplined, and do acknowledge but one God Almighty, euerlafting, and in evry re-
spect selte suffizant [autharcos] repofed in all perfect reft and soueraigne bliffe, not needing or exacting any forreine helpe or good. To him we can not exhibit ouermuch praife, nor belye him any wayes, vnlesffe it be in abafing his excellencie by scarceitie of praife, or by misconceauing his diuine nature, weening to praife him, if we impute to him such vaine delights and peec-
uiʃh affections, as commonly the frailest men are re-
proued for. Namely to make him ambitious of honouer, jealous and difficult in his worships, terrible, angrie, vindicatiue, a louver, a hater, a pitier, and indigent of mans worships: finally so passionate as in effect he shold be altogether Anthropopathis. To the gods of the Gentiles they might well attribute these infirmities, for they were but the children 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 praife might be verified: to th'other gods none, but figuratiuely or in miftical fense as hath bene faid. In which fort the ancient Poets did in deede gie them great honors and praifes, and made to them sacrifices, and offred them oblations of fundry fortes, euven as the people were taught and perfwaded by such placations and worships to receaue any helpe, comfort or benefite to them selues, their wiuws, children, posséessions 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 plainely the nature of the attribute, which is all one as if we fayd good, [bonus] or a giuer of good things. Therfore the Gentiles prayed for peace to the goddesse Pallas: for warre (such as thriued by it) to the god Mars: for honor and em-
pire to the god Jupiter: for riches and wealth to Pluto: for eloquence and gayne to Mercurie: for safe nauiga-
tion to Neptune: for faire weather and prosperous
windes to _Eolus_: for skill in musick and leechcraft to _Apollo_: for free life and chastitie to _Diana_: for bewtie and good grace, as also for issue and prosperitie in loue to _Venus_: for plenty of crop and corne to _Ceres_: for seafonable vintage to _Bacchus_: and for other things to others. So many things as they could imagine good and defirable, and to so many gods as they suppos'd to be authors thereof, in so much as _Fortune_ was made a goddesse, and the feuuer quartaine had her aulters, such blindnes and ignorance raigned 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 booke 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 and the stateliest, and they were song by the Poets as priesls, and by the people or whole congreagation as we sing in our Churches the Pfalmes of _David_, but they did it commonly in some shadie groues of tall tymber trees: In which places they reared aulters of green turfe, and bestrewed them all ouer with flowers, and vpon them offred their oblations and made their bloudy sacrificies, (for no kinde of gift can be dearer then life) of such quicke cattaille, as euery god was in their conceit most delighted in, or in some other respect most fit for the miserie: 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._

Ome 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
OF POETS

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 offen
tive to the publique and private, for as yet for lacke of
good civility and wholesome doctrines, there was great
text of lewd and lourtain the then of wife and learned
Lords, or of noble and vertuous Princes and governors.
So as next after the honours exhibited to their god
the Poets finding in man generally much to repro
cand little to praise, made certaine poems in plain
metres, more like to sermons or preachings the
otherwise, and when the people were assembled to
er in those hallowed places dedicate to their god
because they had yet no large halles or places of con
vencible, nor had any other correction of their fault
but such as reflected onely in rebukes of wife and gra
men, such as at these dayes make the people ashamed
rather than feared, the said auncient Poets vked for
that purpose, three kinds of poems comprehensiewe, to wit
the Satyre, the Comedie, and the Tragedie:) and the
first and most bitter inuictive against vice and vicious
men, was the Satyre: which to the intent their bitter
ness he should breede none ill will, either to the Poet
or to the recitours (which could not haue bene choie
if they had bene openly known) and besides to make
their admonitions and reproves seeme grauer and
more efficacie, they made wife as if the gods of the
trees, whom they called Satyres or Siluanes, shou
appeare and recite those verses of rebuke, whereas
dece they were but disguised persons vnder the shas
of Satyres as he would say, these terrene and be
gods being conuerfant with mans affaires, and spie
out of all their secret faults: had some great care of
man, and desir'd by good admonitions to reforme the
euill of their life, and to bring the bad to amendme
by those kinde of preachings, whereupon the Po
inuentours of the devise were called Satyrifies.
CHAP. XIII.
How vice was afterward reproved by two other manner of
poems, better reformed then the Satyre, whereof the
first was Comedy, the second Tragedie.

Bt when these manner of solitary speaches and
recitals of rebuke, vtered by the rurall
gods out of bushes and briers, seemd not
to the finer heads sufficiently perswaiue,
nor so popular as if it were reduced into
action of many persons, or by many voyces liuely rep-
resented to the eare and eye, So as a man might
thinke it were even now a doing. The Poets desiued
to haue many parts played at once by two or three or
houre persons, that debated the matters of the world,
sometimes of their owne priuate affaires, sometimes of
their neighbours, but neuer medling with any Princes
matters nor such high personages, but commonly of
marchants, fouliders, artificers, good honest houholders,
and also of vnthrifty youthes, yong damfels, old
nurces, bawds, brokers, ruffians and paralites, with such
like, in whose behauiors, lyeth in effect the whole
courfe and trade of mans life, and therefore tended al-
togther to the good amendment of man by discipline
and example. It was also much for the solace and re-
creation of the common people by reason of the page-
ants and shewes. And this kind of poeme was called
Comedy, and followed next after the Satyre, and by that
occasion was somwhat sharpe and bitter after the nature
of the Satyre, openly and by expresse names taxing
men more maliciously and impudentely then became, so
as they were enforced for feare of quarell and blame to
disguise their players with strange apparell, and by
colouring their faces and carying hatts and capps of
diverse fashions to make them seldmes lesse knownen. But
as time and experience do reforme every thing that is
amisse, so this bitter poeme called the old Comedy, being
diffused and taken away, the new Comedy came in place,
more ciuill and pleasant a great deale and not touch-
ing any man by name, but in a certaine generalitie glancing at euery abuse, so as from thenceforth tearing none illwill or enmitie at any bodies hands, they left aside their disguisings and played bare face, till one Roscius Gallus the most excellent player among the Romaines brought vp these vizards, which we see at this day vfed, partly to supply the want of players, when there were moe parts than there were perfons, or that it was not thought meet to trouble and 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 nurfe and the yong damfell, the marchant and the souldier or any other part he lifted very conveniently. 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, infomuch 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 deuiled these vizards to hide his owne ilsaure face. And thus much touching the Comedy.

CHAP. XV.
In what forme of Poesie the euill and outrageous behauior of Princes were reprehended.

But 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, and in a maner popularly egall) they could not say of them or of their behauior any thing to the purpose, which cases of Princes are fittens taken for the highest and greatest matters of all. But after that some men among the moe became mighty and famous in the world, fouer-aignetie and dominion haung learned them all maner of lufts and licentiounes of life, by which occasions also their high estates and felicities fell many times into
most lowne and lamentable fortunes: whereas before in
their great prosperities they were both feared and re-
uerenced in the highest degree, after their deathes when
the posteritie flood no more in dread of them, their in-
 infamous life and tyrannies were layd open to all the
world, their wickednes reproched, their follies and ex-
treme infolencies derided, and their miserable ends
painted out in playes and pageants, to shew the muta-
 bilitie 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 flie was also
higher and more loftie, the prouision greater, the place
more magnificent: for which purpose also the players
garments were made more rich and costly and solemne,
and every other thing appertheining, according to that
rate: So as where the Satyre was pronounced by rusti-
call and naked Sylvanes speaking out of a bush, and the
common players of interludes called Plamedes, played
barefoote vpon the floore: the later Comedies vpon
scaffolds, and by men well and cleanly hoised and fhod.
These matters of great Princes were played vpon lofty
stages, and the actors thereof ware vpon their legges
buskins of leather called Cothurni, and other solemne
habits, and for a speciall preheminence did walke vpon
those high corked shoes or pantofles, which now they
call in Spaine and 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 other thinke, a
goate was the peculiar sacrifice of the god Pan, king
of all the gods of the woodes: forasmuch as a goate
in Greece is called Tragos, therfor these flately playes
were called Tragedies. And thus haue ye fourie sundry
formes of Poesie Drammatick reprehenfiue, and put in
execution by the feate and dexteritie of mans body, to
wit, the Satyre, old 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 Poëzie the great Princes and dominators of the world were honored.

Vt 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, (and not till after their deaths) as hath bene before remembred, to th'intent that such exemplifying (as it were) of their blames and adversities, being now dead, might worke for a secret prehension to others that were alieue, liuing in the same or like abuses. So was it great reason that all good and vertuous persons shoule for their well doings be rewarded with commendation, and the great Princes aboue all others with honors and praises, being for many respectes of greater moment, to haue them good and vertuous then any inferior sort of men. Wherefore the Poets being in deede the trumpetters of all praise and also of flauder (not flauder, but well deferued reproch) were in conscience and credit bound next after the divine praises of the immortall gods, to yeld 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 therfore praied by a second degree of laude: shewing their high estates, their Princely genealogies and pedigrees, mariages, alliances, and such noble exploites, as they had done in th'affaires of peace and of warre to the benefit of their people and countries, by inuention of any noble science, or profitable Art, or by making wholsome 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 goddesse [Heroes] and had their commendations giuen by Hymne accordingly or by such other poems as their memorie was therby made famous to the posteritie for ever after, as shal be more at large sayd in place convenient. But first we will speake somewhat of the playing places, and prouisions which were made for their pageants and pomps representatiue before remembred.

CHAP. XVII.
(Of the places where their enterludes or poemes dramatiche were represented to the people.)

As it hath bene declared, the Satyres were first uttered in their hallowed places within the woods where they honoured their gods vnder the open heauen, because they had no other houling fit for great assemblies. The old comedies were plaid in the broad streets vpon wagons or carts vncovered, which carts were floored with bords and 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 vpon the fights. Their new comedies or cuuill enterludes were played in open pavilions or tents of linnen cloth or lether, halfe dispayed that the people might see. Afterward when Tragidies came vp they devised to present them upon scaffoldes or stages of timber, shaded with linnen or lether as the other, and these stages were made in the forme of a Semicircle, wherof the bow ferued for the beholders to fit in, and the string or forepart was appointed for the floor or place where the players uttered, and had in it fundrie little diuisions by curteins as trauerses to ferue for seuerall roomes where they might repaire vnto and change their garments and come in againe, as their speaches and parts were to be renewed. Also there was place appointed for musiciens to sing or to play vpon their instrumentes at the end of euery scene, to the intent
OF POETS

the people might be refreshed, and kept occupied. This manner of stage in halfe circle, the Greekes called theatrum, as much to say as a beholding place, which was also in such fort contrived by benches and greeces to stand or sit upon, as no man should empeach another's fight. But as civilitie and withall wealth encreased, so did the minde of man growe dayly more haultie and superfluous in all his deuifes, 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 and square flone in forme all round, and were called Amphitheatres, whereof as yet appears one among the ancient ruines of Rome, built by Pompeius Magnus, for capasitie able to receiue at eafe foure thousand persons as it is left written, and so curiously contrived as every man might depart at his pleasure, without any annoyance to other. It is also to be knowne that in those great Amphitheatres, were exhibited all manner of other shewes and disports for the people, as their fence playes, or digladiations of naked men, their wrastlings, runnings, leapings and other practifes of actiuitie and strength, also their baitings of wild beasts, as Elephants, Rhinoceroses, Tigers, Leopards and others, which fights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.

Of the Shepheardes or pastorall Poësie called Eglogue, and to what purpose it was first inuented and yfed.

Ome be of opinion, and the chiefe of those who have written in this Art among the Latines, that the pastorall Poësie 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 shepheards and haywards assemblies and meetings when they kept their cattell and heards in the common fields and forefts, was the first familiar con-
uerlation, and their babble and talk vnder bushes and
shadie trees, the first disputation and contentious
reasoning, and their fleshly heats growing of ease, the
first idle wooings, and their songs made to their mates
or paramours either upon sorrow or ioniity of courage,
the first amorous musicks, sometime also they sang and
played on their pipes for wagers, striving who should
get the best game, and be counted cunningest. All
this I do agree unto, for no doubt the shepheards life
was the first example of honest fellowship, their trade
the first art of lawfull acquisition or purchase, for at
these daies robbery was a manner of purchase. So faith
Aristotle in his booke of the Politiques, and that pa-
turage 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 shepheard keeper of his
owne, or of some other bodies flocke, there was none
owner in the world, quick cattel being the first pro-
erty 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
travel and industry, nor thereby was there yet any
good towne or city or Kings palace, where pageants
and pompe might be shewed by Comedies or Traged-
dies. But for all this, I do deny that the Eglogue shou-
ld be the first and most auncient forme of artificiall Poesie,
being periwaded that the Poet deuised the Eglogue long
after the other drammatick poems, not of pурpoze to
counterfaite or represtent the rusticall manner of loues
and communication: but vnder the vaile of homely per-
fons, and in rude speeches to infinate and glaunce at
greater matters, and such as perchance had not bene
tafe to have bene discloosed 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 enforce morall discipline,
for the amendement of mans behauiour, as be those of
Mantuan and other moderne Poets.
CHAP. XIX.

Of historicall Poetie, by which the famous aës of Princes and the vertuous and worthy lines of our forefathers were reported.

Here is nothing in man of all the potential parts of his mind (reason and will except) more noble or more necessary to the active life then memory: because it maketh most to a sound judgement and perfect worldly wisedome, 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 actions 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 maffe 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 vniuerfally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poetie historicall is of all other next the diuine most honorable and worthy, as well for the common benefit as for the spiccall comfort every man receiueth by it. No one thing in the world with more delectation renewing our spirits then to behold as it were in a glaffe 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 fences, 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 and consider of them throughly. The things future, being also euents 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 then by hope. Though many promise the contrary, by vaine and deceitfull arts taking vpon them to reveale the truth of accidents to come, which if it were so as they iurmifie, are yet but sciences meerely coniecturall, and not of any benefit to man or to the common wealth, where they be vfed or professed. Therefore the good and exemplarie things and actions of the former ages, were referred only to the historicall reportes of wise and graue men: those of the present time left to the fruition and judgement of our fences: the future as hazards and incertaine euentes utterly 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 every countrie breedeth great store of. These historical men nevertheless vfed not the matter so precifely to wish that all they wrote shou'd be accounted true, for that was not needefull nor expedient to the purpose, namely to be vfed either for example or for pleasure: considering that many times it is seene a faine matter or altogether fabulous, besides that it maketh more mirth than any other, works no leffe good conclusions for example then the mos't 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 and 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 deuife many historicall matters of no veritie at all, but with purpose to do good and no hurt, as vfinq them for a maner of discipline and presidnet of commendable life. Such was the common wealth of Plato, and Sir Thomas Moores Vtopia, reffing all in deuife, 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 falfe, and a
third holding part of either, but for honest recreation, and good example they were all of them. And this may be apparrant to vs not onely by the Poeticall histories, but also by those that be written in prose: for as Homer wraete a fabulous or mixt report of the seige of Troy, and another of Ulisses errors or wandrings, so did Museus compile a true treatise of the life and loues of Leander and Hero, both of them Heroick, and to none ill edification. Also as Theucidides wraete a worthy and veritable historie, of the warres betwixt the Athenians and the Peloponeses: so did Zenophon, a moft graue Philosopher, and well trained courtier and counsel-loure make another (but fained and yntune) of the childhood of Cyrus king of Persia, neverthelesse both to one effect, that is for example and good information of the posteritie. Now becaufe the actions of meane and base personages, tend in very few cases to any great good example: for who paffeth to follow the steps, and maner of life of a craftes man, shepheard or failer, though he were his father or deareft frend? yea how almoft is it possible that such maner of men shoule be of any vertue other then their profession requireth? Therefore was nothing committed to historie, but matters of great and excellent persons and things that the fame by irritation of good courages (such as emulation causeth) might worke more effectually, which occasioned the story writer to chuse an higher flile fit for his subject, the Profaicke in prose, the Poet in meetre, and the Poets was by verfe exameter for his grauitie and stalelineffe moft 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 muficall instrument, as were with the Greeks, all your Hymnes and Encomia of Pindarus and Callimachus, not very histories but a maner of historicall reportes in which cases they made those poemes in variable meaures, and coupled a short verfe with a long to servue that purpose the better, and we our selues who compiled this treatife
haue written for pleasure a little brief Romance or historicall ditty in the English tong of the Isle of great Britaine in short and long meeteres, and by breaches or diuisions to be more commodiously song to the harpe in places of assembly, where the company shalbe deireous to heare of old adventures and 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 peraduenture reproue and disgrace every Romance, or short historicall ditty for that they be not written in long meeteres or verfes Alexandrins, according to the nature and file 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 fort vsas 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 opportunities 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 threfore deferue not in th’one and th’other like praife nor equall reward, by the very ordinarie course of distributiuie iustice. Euen so parlimonie and illiberalitie are greater vices in a Prince then in a private person, and pusillanimitie and iniustice likewise: for to th’one, fortune hath supplie enough to maintaine them in the contrarie vertues, I meane, fortitude, iustice, liberalitie, and magnanimitie: the Prince hauing
all plentie to vfe largesse by, and no want or neede to driue him to do wrong. Alfo all the aides that may be to lift vp his courage, and to make him fist and fearelesse (augent animos fortuna) faith the Minift, and very truly, for nothing pulleth downe a mans heart so much as aduerfitie and lacke. Againe in a meane man prodigalitie and pride are faultes more reprehensible then in Princes, whose high eftates do require in their countenance, speech and expence, a certaine extraordinary, and their functions enforce them sometime to exceede the limites of mediocrtie not excusable in a priuat perfon, whose manner of life and calling hath no fuch exigence. Befides the good and bad of Princes is more exemplarie, and thereby of greater moment then the priuate perfonns. Therefore it is that the inferiour perfonns, with their inferiour vertues haue a certaine inferiour praise, to guerdon their good with, and to comfort them to continue a laudable course in the modeft and honest life and behauiour. But this lyeth not in written laudes fo much as ordinary reward and commendation to be giuen them by the mouth of the superiour magistrate. For histories were not intended to fo generall and base a purpofe, albeit many a meane fouldier and other obscure perfonns were fpoken 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 (and fo did many like memories of meane men) by reaфон of fome greater perfonage or matter that it was long of, which therefore could not be an vniuerfal cafe nor chaunce to every other good and vertuous perfon of the meaner fort. Wherefore the Poet in praising the maner of life or death of anie meane perfon, did it by fome litle dittie or Epigram or Epitaph in fewe verses and meane flile conformable to his subiect. So haue you how the immortall gods were praised by hymnes, the great Princes and heroicke perfonages by ballades of praise called Encomia, both of them by historicall reports of great grauitie and maieftie, the inferiour perfonns by other flight poems.
CHAP. XXI.

The forme wherein honest and profitable Artes and sciences were treated.

The profitable sciences were no lese meete to be imported to the greater number of ciuill men for instruction of the people and increase of knowledge, then to be referred and kept for clerkes and great men only. So as next vnto the things historiall 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 Exa meter favoueing the Heroicall, and for the grauitie and comelineffe of the meetre most vsed with the Greekes and Latines to fad purpoifes. Such were the Philosophicall works of Lucretius Carus among the Romaines, the Astronomical of Aratus and Manilius, one Greeke thyther Latine, the Medicinall of Nicander, and that of Opiarius of hunting and fishes, and many more that were too long to recite in this place.

CHAP. XXII.

In what forme of Poesie the amorous affections and allurements were uttered.

The 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 private, might in all ciuill common wealths be uttered in good forme and order as other laudable things are. And because loue is of all other humane affections the moft puissant and passionate, and moft generall to all fortes and ages of men and women, so as whether it be of the yong or old or wife or holy, or high estate or low, none euer could truly bragge of any exemption in that caufe: it requireth a forme of Poesie variable, inconstant, affected, curi-
uous and most witty of any others, whereof the ioyes were to be uttered in one forte, the sorrowes in an other, and by the many formes of Poesie, the many moods and pangs of louers, throughly to be discouered: the poore foules sometimes praying, befeeching, sometime honouring, auancing, praifing: an other while railing, reuiling, and curfing: then forrowing, weeping, lamenting: in the ende laughing, rejoyning and solacing the beloued againe, with a thousand delicate deuises, odes, fongs, elegies, ballads, fonets and other ditties, mooing one way and another to great compassion.

CHAP. XXIII.
The forme of Poeticall rejoynings.

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 could be) to rejoynce and take our pleasures in vertuous and honest fort, it is not only allowable, but alfo necessary and very naturall to man. And many be the ioyes and confections of the hart: but none greater, than such as he may utter and discouer by some conuenient meanes: euon as to suppreffe and hide a mans mirth, and not to haue therein a partaker, or at leaft wife a witnes, is no little grieue and infelicity. Therfore nature and cuility haue ordained (belides the priuate solaces) publike rejoynings for the comfort and recreation of many. And they be of diuerse forts and vpon diuerse occasions growne: one and the chiefe was for the publike peace of a countrie the greatest of any other cuill good. And wherein your Maiestie (my most gracious Soueraigne) haue shewed your self to all the world for this one and thirty yeares space, your glorious raigne, aboue all other Princes of Christes dome, not onely fortunate, but also most sufficient vertuous and worthy of Empire. An other is for iust a honourable victoried achieved against the forraine ene. A third at solemne feastts and pompes of coronati
and enfrailments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for private 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 gien some example by our Triumphals written in honour of her Maiesties long peace. And they were vfed by the auncients in like manner, as we do our generall processions or Letanies with bankets aad bonfires and all manner of ioyes. Thoſe that were to honour the persons of great Princes or to solemnifie the pomes of any enfrailment 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 senfe as shall be saide hereafter. Others for magnificence at the natuities of Princes children, or by custome vfed yearely vpon the fame dayes, are called songs nattall 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 daunted 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.

Amening is altogether contrary to reioysing, every man faith fo, and yet is it a pecce of ioy to be able to lament with easie, and freely to poure forth a mans inward sor- rowes and the grees wherewith his minde is furchargd. This was a very necessarie deuise of the Poet and a fine, besides his poertrie to play also
the Phisitian, and not onely by applying a medicine to
the ordinary sicknes of mankind, but by making the
very greefe it selve (in part) cure of the diseafe. 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 dis-
comforts in battell, the subuersions of townes and cities,
the defolations of countreys, the losse of goods and
worldly promotions, honour and good renowne: fin-
ally the travailes and torments of loue fororne or ill
beflowed, either by disgrace, deniall, delay, and twenty
other wayes, that well experienced louers could recite.
Such of these greefs as might be refrained or holpen
by wifedome, and the parties owne good endeouer,
the Poet gaue none order to sorrow them: for first
as to the good renowne it is lost, for the more part by
some default of the owner, and may be by his well
doings recovered againe. And if it be vnjustly 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 Paullinodie
upon the dispraye of Helena, and recovered his eye
fight. Also for worldly goods they come and go, as
things not long proprietary to any body, and are not
yet subiect unto fortunes dominion fo, but that we our
felles are in great part accessarie to our own losses
and hinderaunces, by ouerfight and misguiding of our
felles and our things, therefore why should we bewaile
our such voluntary detriment? But death the irre-
couerable losse, death the dolefull departure of frendes,
that can neuer be recontinued by any other meeting
or new acquaintance. Besides our vnceartainty and
sufpition of their estates and welfare in the places of
their new abode, feemeth to carry a reasonable pre-
text of just sorrow. Likewise the great ouerthrowes in
battell and defolations of countreys by warres, afwell
for the losse of many liues and much libertie as for
that it toucheth the whole state, and every private
man hath his portion in the damage: Finally for loue, there is no frailtie in fleshe and bloud so excusable as it, no comfort or discouer greater then the good and bad succefs thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inclination of.

Therefore of death and burials, of th’adversitie by warres, and of true loue loft or ill bestowed, are th’onely forrowes that the noble Poets fought by their arte to remove or appease, not with any medicament of a contrary temper, as the Galenistes use to cure [contraaria contrariis] but as the Paracelsians, who cure [similia similibus] making one dolour to expell another, and in this case, one short forrow the remedie of a long and grieuous forrow. And the lamenting of deaths was chiefly at the very burials of the dead, also at moneths mindes and longer times, by custome continued yearely, when as they vied many offices of service and loue towards the dead, and thereupon are called Obsequies in our vulgare, which was done not onely by clading the mourners their friendes and seruantes in blacke vestures, of shape dolefull and fad, but also by wofull countenaunces and voyces, and besides by Poetical murrnings in verfe. Such funerall fongs were called Epidecia if they were song by many, and Monodia if they were uttered by one alone, and this was vied 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 country vie. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called Procoftris: and our Theologians, in stead thereof vse to make sermons, both teaching the people some good learning, and also saying well of the departed. Tho$ fongs of the dolorous discouer in battalle, and other defolations in warre, or of townes faccaged and subuered, were song by the remnant of the army overthrown, with great crikings and outrages, holding the wrong end of their weapon vpwards in signe of forrow.
and dispaire. The cities also made generall mournings and offered sacrificies with Poeticall songs to appeale the wrath of the martiall gods and 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 meeter.

CHAP. XXV.
Of the solemne reioysings at the natiuitie of Prince's 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 ductie and ciuitie haue made it a common custome to reioysfe 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 and consent. Of which reioysings and mirthes the Poet minifred the first occasion honorable, by presentinge of joyfull songs and ballades, praying the parentes by proofe, the child by hope, the whole kinred by report, and the day it selfe with witnes of all good successe, long life, health and prosperous for euer to the new borne. These poemes were called in Greeke Genetliaca, with vs they may be called natall or birth fongs.

CHAP. XXVI.
The maner of reioysings at mariages and vweddings.

As the conception of children well begotten is great, no leffe but rather greater ought to be that which is occasion of children, that is honorable matrimony, a loue by al lawes allowed, not mutable nor encom-
red with such vaine cares and passions, as that other loue, whereof there is no assurance, but loose and fickle affection occasioned for the most part by fonde fghts and acquaintance of no long trial or experience, nor upon any other good ground wherein any suretie may be conceiued: wherefore the Cuill Poet could do no lesse in conscience and credit, then as he had before done to the ballade of birth: now with much better devotion to celebrate by his poeme the chearefull day of mariages as well Princely as others, for that hath alwayes bene accompted with every countrey and nation of neuer fo barbarous people, the highest and holieft, of any ceremonie apperteyning to man: a match forsooth made for euer and not for a day, a folace provided for youth, a comfort for age, a knot of alliance and amitie indissoluble: great rejoysing was therefore due to such a matter and to fo gladfome a time. This was done in ballade wise as the natall fong, and was fong very sweetely by Musitians at the chamber dore of the Bridegroome and Bride at fuch times as fhall be hereafter declared and they were called Epithalopies as much to say as ballades at the bedding of the bride: for such as were fong at the borde at dinner or supper were other Musickes and not properly Epithalopies. Here, if I shall say that which apperteyneth to th’arte, and disclose the mifterie of the whole matter, I muft and doe with all humble reverence bespeake pardon of the chaste and honorable eares, leafi I should either offend them with licentious speach, or leave them ignorant of the ancient guife in old times vsed at wedings (in my simple opinion) nothing reproveable. This Epithalamie was deuided by breaches into three partes to serue for three feuerall fits or times to be fong. The first breach was fong at the first parte of the night when the spouse and her husband were brought to their bed and at the very chamber dore, where in a large vter roome vsed to be (besides the musitiens) good store of ladies or gentlewomen of their kinsefolkes, and others who came to honor the mariage, and the tunes
And there it remained a great while because no man wist what it meant, till Virgill opened the whole fraude by this devise. He wrote above the same halfe metres this whole verse Exameter.

Hos ego versiculus feci tulit alter honores.
And then finished the four 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 vfe to call it: but also held him for ever 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, and 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.

An 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 engrave vpon a tombe in few verses, pithie, quicke and sententious for the passer by to persue, 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 busi and nimers commit, because they be not learned, nor (as we are wont to say) cattes [craftes?] maffers, for they make long and tedious discourses, and write them in large tables to be hanged vp in Churches and chauncells over the tombes of great men and others, which be so exceeding long as one must haue halfe a dayes leisure to reade one of them, and must be called away before he come halfe to the end, or else be lockt 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 ignorant of poesie that call such long tales by the name of Epitaphes, they might better call them Elegies, as I said before, and then ought neither to be engraven nor hanged vp in tables. I haue seene them neuertheless vpon many honorable tombes of thefe late times erect-ed, which doe rather disgrace then honour either the matter or maker.

**CHAP. XXIX.**

*A certaine auncient forme of poesie by which men did use to reproch their enemies.*

S 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 inconnuenice, for the best of vs all, and 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 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 cave, nor shew that patience and moderation in such greifs, as becometh the man perfite and accomplisht in all vertue: but either in deede or by word, he will seeke revenge against them that malice him, or practife his harms,
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 Vindicatiuie men: so as they might be a wrecked of their wrong, and neuer bely their enemie with flaunderous 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 floomacke: They were called Dirae, such as Virgill made ag[ai[nf Battarus, and Ouide against Ibis: we Christians are for bidden to vse such vncharitable fashions, and willed to refere all our reuenges to God alone.

CHAP. XXX.
Of short Epigrammes called Pories.

Here be also other like Epigrammes that were sent vsoally for new yeares giftes or to be Printed or put vpon their banketting dishes of fuger plate, or of march paines, and such other dainty meates as by the curtesie and custome euery gest might carry from a common feast home with him to his owne house, and were made for the nonce, they were called Nenia or apophora, and neuer contained aboute one verfe, or two at the most, but the shorter the better, we call them Pories, and do paint them now a dayes vpon the backe fides of our fruite trenchers of wood, or vse them as deuises in rings and armes and about such courtly purpofes. So haue we remembred and set forth to your Maiestie very briefly, all the commended fourmes of the auncient Poesie, which we in our vulgar makings do imitate and vse vnder these common names: enterlude, song, ballade, caroll and ditty: borrowing them also from the French al fauing this word (song) which is our naturall Saxon English word. The rest, such as time and furpuration by custome haue allowed vs out of the primitue Greeke and Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe.
And we haue purposely omitted all nice or scholafticall 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 never had it in vfe nor made any observation, no more then we doe of their feete, we may truly affirme, to haue bene the first devisers thereof our selues, as αὐτοδίδακτος, and not to haue borrowed it of any other by learning or imitation, and thereby trusting to be holden the more excusablc if any thing in this our labours happen either to mislike, or to come short of th’authors purpofe, because commonly the first attempt in any arte or engine artificiall is amendable, and in time by often experiences reformed. And so no doubt may this devise 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 upon them.

It appeareth by sundry records of bookees both printed and written, that many of our countreymen haue painfully trauelled in this part: of whose works some appeare to be but bare translatons, other some matters of their owne invention 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 thankfull studies so much beautified our English tong, as at this day it will be found our nation is in nothing inferior to the French or Italian for copie of language, subtletie of devisse, 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 aboue the
time of king Edward the third, and Richard the second for any that wrote in English metter: 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 barbaroufnes, 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 little or nothing worth commendation to be founde written in this arte. And thos of the first age were Chaucer and Gower both of them as I suppose Knightes. After whom followed John Lydgate the monke of Bury, and 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 worthines) surnamed the Poet Laureat. In the latter end of the same kings raigne sprong vp a new company of courtly makers, of whom Sir Thomas Wyatt th'elder and Henry Earle of Surrey were the two chiestaines, who hauing trauailed into Italie, and there tafted the sweete and stately measures and stile of the Italian Poesie as nouices newly crept out of the schooles of Dante Ariosto and Petrarch, they greatly polished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that caufe may iustly be sayd the first reformers of our English mettre 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 sixthis time came to be in reputation for the same facultie Thomas Sternhold, who first translated into English certaine Psalmes of Daud, and John Howwood the Epigrammatiit who for the myrth and quickenesse of his conceits more then for any good learning was in him came to be well benefitted by the king. But the principall man in this profession at the same time was Maister Edward Ferrys a man of no leffe mirth and felicitie that way, but of much more skil and magnificence in his metter, and therefore wrote
for the most part to the stage, in Tragedy and sometimes in Comedie or Enterlude, wherein he gave the king so much good recreation, as he had thereby many good rewards. In Queenes Marie's time flourished above any other Doctor Phae who that was better learned and excellently well translated into English verse Heroicall certaine bookes of Virgil's Æneidos. Since him followed Master Arthure Golding, who with no lesse commendation turned into English meetre the Metamorphosis of Ouide, and that other Doctor, who made the supplement to those bookes of Virgil's Æineidos, which Master Phaer left undone. 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 feruauntes, who have 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 Sydny, Sir Walter Rawleigh, Master Edward Dyar, Master 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 have deserued no little commendation. But of them all particularly this is myne opinion, that Chaucer, with Gower, Lidgate and Harding for their antiquitie ought to have the firrst 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 and 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 device was John de Méhun a French Poet, the Canterbury tales were Chaucers owne inuention as I suppose, and where he sheweth more the naturall of his plesant wit, then in any other of his workes, his similitudes comparisons and all other descriptions are such as can not be amended. His
is very grave and the verse tales be but
becoming the
verse in which every
verse strained much
his verse was homely
verse his rhyme wrested, and
the applications of
verse the subject of him. and yet those many
verse neither doth the substance
verse were the subtilty of his
verse but that which was verity of
verse that wrote in good verse.

Historicall, handled himselfe
and maner of his subject.

Piers Ploughman, seemed to
the diforders of that age, and
Romane Clergy, of whose fall
be a very true Prophet, his verse is but
verse hard and obscure, so
verse pleasure to be taken. Skelton a

Lawrent, such among the Greecees were

with vs Buffons, altogether applying
Scarrillities and other ridiculous matters.

Surreys and Sir Thomas Wyatt, betwenee

I repute them (as
for the two chief lanternes of light to all others
that since employed their penses upon English
their conceits were loftie, their stiles stately,
their conveyance cleanly, their terms proper, their
meetre sweete and well proportioned, in all imitating
very naturally and studiously their Master Francis Pe-

The Lord Vaux his commendation 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 counterfeit action very lively and pleasantly. Of the later sort I thinke thus. That for Tragedie, the Lord of Buckhurst, and Maister Edward Ferrys for such doings as I haue fene of theirs do deserve the hysft 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 Challenner, and that other Gentleman who wraete 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, solemne and of high conceit. Gafcon for a good meeter and for a plentiful vayne. Phaer and Golding for a learned and well corrected verse, specially in translation cleare and very faithfully anfwering 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 laft in recitall and first in degree is the Queene our soueraigne Lady, whose learned, delicate, noble Mufe, easly surmounteth all the rest that haue written before her time or since, for fence, sweetnesse and subtillitie, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroick or Lyricke, wherein it shall pleafe 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 Poetical.

T is said by such as profess 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 terms, say: that God made the world by number, measure and weight: some for weight, some for 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 et metrica) weight and measures. Hereupon it feemeth the Philosopher gathers a triple proportion, to wit, the Arithmetical, the Geometrical, and the Musical. And by one of these three is every other proportion guided of the things that haue conueniencie by relation, as the visible by light colour and shadow: the audible by flirres, times and accents: the odorabile by smelles of fundry temperaments: the tastible by tastes to the taste: the tangible by his obieites in this
OF

or that regard of all a
returning is our post in
of the M., we saw a
skill to make men
none be a land of

certaine came at a
not perstain at

cents of one and in

times, as is the
flour, etc.

fruits, as it is keen
like. And was ver

poor: which all such
all which shall be.
The fourth is in seuen verses, and is the chiefe of our ancient proportions vfed 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 denvifed. The first proportion is of eight verses very flately and Heroicke, and which I like better then that of seven, because it receaueth better band. The sixt is of nine verses, rare but very graue. The seuenth proportion is of tenne verses, very flately, but in many mens opinion too long: neuertheless of very good grace and much grauitie. Of eleuen and twelve I find none ordinary staues vfed in any vulgar language, neither doth it serue well to continue any historicaull report and ballade, or other song: but is a dittie of it self, and no staffe, yet some moderne writers haue vfed it but very seldome. Then laft of all haue ye a proportion to be vfed in the number of your staues, as to a caroll and a ballade, to a song, and a round, or virelay. For to an historicaull 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 mettres, of plaine concord not harmonically entartangled, as some other songs of more delicate musick be.

A staffe of four verses containeth in it selfe matter sufficient to make a full periode or complement of sence, though it doe not alwayes so, and therefore may goe by diuasions.

A staffe of fiue verses, is not much vfed because he that can not comprehend his periode in four verses, will rather drive it into six then leauue it in fiue, for that the euen number is more agreable to the eare then the odde is.

A staffe of sixe verses, is very pleasaunt to the eare, and also serueth for a greater complement then the inferior staues, which maketh him more commonly to be vfed.
A flasse of seven verses, most visible with our auncient makers, also the flasse of eight, nine and ten of larger complement then the rest, are onely vised by the later makers, and vnlesse they go with very good bande, do not so well as the inferiour flaues. Therefore if ye make your flasse of eight, by two fowers not entangled, it is not a huitaine or a flasse of eight, but two quadreins, so is it in ten verses, not being entangled they be but two flaues of fiue.

CHAP. III.

Of proportion in measure.

Eeter and measure is all one, for what the Greekes called μέτρον, the Latines call Menuria, and is but the quantitie of a verse, either long or short. This quantitie with them consisteth in the number of their feete: and with vs in the number of fillables, which are comprehended in every verse, not regarding his feete, otherwise then that we allow in scanning our verfe, two fillables to make one short portion (suppose it a foote) in every verse. And after that sort ye may say, we haue feete in our vulgare rymes, but that is improperly: for a foote by his fence naturall is a member of office and function, and serveth to three purposes, that is to say, to go, to runne, and to stand still: fo as he must be sometimes swift, sometimes slow, sometime vnegally marching or peraduenture steddy.) And if our feete Poeticall want thesee qualities it can not be sayd a foote in fence translatiue as here. And this commeth to passe, by reason of the evident motion and flirre, which is perceiued in the founding of our wordes not always egall: for some aske longer, some shorter time to be vittered in, and fo by the Philofophers definition, flirre is the true measure of time. The Greekes and Latines because their wordes hapned to be of many fillables, and very few of one fillable, it fell out right with them to conceive and also to perceiue, a notable diuerfitie of motion and times in the pronuntiation of their wordes,
and therefore to every **biffillable** they allowed two times, and to a **trisfillable** three times, and to every **polisfillable** more, according to his quantitie, and their times some long, some short according as their motions flow or swift. For the sound of some fillable **stayed** eare a great while, and others slid away so quickly, if they had not bene pronounced, then every fillable being allowed one time, either short or long, it fell that every **tetrasfillable** had four times, every **trisfillable** three, and the **biffillable** two, by which obeyerat every word, not vnder that siue, as he ranne or flood a verse, was called by them a foote of such and so many times, namely the **biffillable** was either of two long times as the **spondeus**, or two short, as the **pirchius**, of a long and a short as the **trocheus**, or of a short and a long as the **iambus** : the like rule did they let vnder the word **trisfillable**, calling him a foote of three times as the **dactilus** of a long and two short : the **mollop** of three long, the **tribracchus** of three short, the **ampbracchus** of two long and a short, the **amphimacer** of two short and a long. The word of four fillables they called a foote of foure times, some or all of them, either long or short : and yet not fo content they mount higher, and becaufte their wordes serued well there they made feete of fixe times : but this proceeded more of curiositie, then otherwise: for whatsoeuer foote past the **trisfillable** is compounded of his inferiour as every number Arithmeticall aboue three, is compounded of the inferiour number as twife two make foure, but this three is made of one number, videl. of two and a vnitie( Now becaufe our naturall and primitie language of the Saxon English, beares not any wordes (at leaft very few) of moe fillables then one (for whatsoever we see exceede, commeth to vs by the alterations of our language grown upon many conquestes and otherwiue there could be no such obeyeration of times in the foure of our wordes, and for that caufe we could not haue the feete which the Greeks and Latines haue in the meeteres: but of this shirre and motion of their deuise
OF PROPORTION. LIB. II.

... nothing can better shew the quality then these manners at common games, who setting forth from the first goale, one giueth the start speeedy and perhaps before he come half way to the other goale, decayeth in pace, as a man weary and fainting: another is slow in the start, but by amending his pace keepest even with a fellow or perchance gets before him: another one while gets ground, another while looth it again, either at the beginning, or middle of his race, and to proceed legally sometimes swift, sometimes slow as his breath forces serve him: another fort there be that proceed and will never change their pace, whether they win or lose the game: in this manner doth the Greece daulius begin flowly and keep on without any stretch for his pace being divided into three parts, he spends one, and that is the first flowly, the other two he safely passest his two first parts swiftly, and last flowly: the Gallois spends all three parts of his race flowly actually. Bachiarius his first part swiftly, and two all parts slowly. The rubricarius all the three parts swiftly. Tiberiachius his two first parts flowly, and his middle part swiftly: the amphiachius his first and last part flowly, and his middle part swiftly: the amphioachius his first and last part swiftly, and last part flowly: but the rest part flowly, and last part all parts flowly. Others by like proportion. The Greek called poesia, verses in another sort of yme, but Damascus and the Venetians made such feeste or verses or odes in manner of such impeachment, or payment verses were verse, and could take any delight in certain sort of yme, therefore often in a certain sort of yme of utterance, and not a care, nor yet of any such critical composition as others make: but such he makes, he makes the utterance in verse even because he does not mind adding them more than 20, yea or 30, moch.
CHAP. III. [IV.]

How many sorts of measures we use in our verse

O returne from rime to our measure: it hath bene sayd that according number of the syllables contained in verse, the same is sayd a long o meeter, and his shortest proportion foure syllables, and his longest of twelue, they t it aboue, passe the bounds of good proportion. every meeter may be awel in the odd as in the fillable, but better in the eu en, and one verse n gin in the eu en, and another follow in the odd so keepe a commendable proportion. The ver containeth but two syllables, which may be in one is not vsuall: therefore many do deny him to verse, sayling that it is but a foot, and that a can haue no lese then two feete at the leaft find it otherwise awell among the best Italian as also with our vulgar makers, and that two f ferue wel for a short measure in the first place midle, and end of a staffe: and also in diuerfe tions and by sundry distances, and is very pat and of good grace, as shalbe declared more a in the Chapter of proportion by scitation.

The next measure is of two feete or of foure si and then one word tetrasyllable diuided in the r makes vp the whole meeter, as thus

Réué réentlie

Or a trisyllable and one monosyllable thus. aine God, or two bisyllables and that is plefar Restore againe, or with foure monosyllables, ar is best of all thus, When I doe thinke, I finde no in a meetre of three syllables nor in effect in an; but they may be vfed for varietie fake, and it being enterlaced with others the meetre of six i is very sweete and delicate as thus.

O God when I behold
This bright heauen fo hve
By thine owne hands of old
Contriuad so cunningly.

The meter of seven syllables is not visual, no more is that of nine and eleuen, yet if they be well compos'd, that is, their Cefure well appointed, and their last accent which makes the concord, they are commendable enough, as in this ditty where one verse is of eight an other is of seven, and in the one the accent upon the last, in the other vpon the last saue one[e].

The smoakie figues, the bitter teares
That I in vaine haue wasted
The broken sleepes, the woe and feares
That long in me haue laisted
Will be my death, all by thy guilt
And not by my deferring
Since fo inconstantly thou wilt
Not love but still be severing.

And all the reason why these meeters in all syllables are allowable is, for that the sharpe accent falles vpon the penultima or last saue one syllable of the verfe, which doth so drowne the last, as he seemeth to passe away in maner vnpronounced; and so make the verfe seem euin; but if the accent fall vpon the last and leue two flat to finishe the verfe, it will not seeme so: for the odnes will more notoriously appeare, as for example in the last verfe before recited Not love but still be severing, say thus Love it is a maruelous thing. Both verfes be of egall quantitie, vidz. seauen syllables a piece, 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 vpon the last syllable, and makes him more audible then if he had slid away with a flat accent, as the word severing.

Your ordinarie rimers vse very much their measures in the odde as nine and eleuen, and the sharpe accent vpon the last syllable, which therefore makes him go ill fauouredly and like a minstrels musicke. Thus sayd one in a meeter of eleuen very harshly in mine ear, whether it be for lacke of good rime or of good reason, or of both I wot not.
Now suche childe and sleepe childe, thy mothers owne joy
Her only sweete comfort, to drowne all annoy
For beauty surpasing the asured skie
I love thee my darling, as ball of mine eye.

This sort of composition in the odde I like not, vn-
leffe it be holpen by the Cefure or by the accent as I
sayd before.

The meeter of eight is no leffe pleafant then that of
fixe, and the Cefure fals iuift in the middle, as this of
the Earle of Surreyes.

When raging love, with extreme payne.

This meeter of ten fillables is very flately and Heroi-
call, and must haue his Cefure fall vpon the fourth
fillable, and leave fixe behinde him thus.

I ferue at eafe, and gouvne all with woe.

This meeter of twelve fillables the French man
calleth a verfe Alexandrine, and is with our moderne
rimers moft vsuall: with the aucnient makers it was
not fo. For before Sir Thomas Wiat's time they were
not vfed in our vulgar, they be for graue and flately
matters fitter than for any other ditty of pleafure.
Some makers write in verfes of foureteene fillables,
giuing the Cefure at the firft eight, which proportion
is tedious, for the length of the verfe kepeth the eare
too long from his delight, which is to heare the cadence
or the tuneable accent in the ende of the verfe. Neuer-
theleffe that of twelue if his Cefure be iuift 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 middeft,
wherin they make in two verfes but halfe rime. They
do very wel as wrote the Earle of Surrey trantlating the
booke of the preacher.

Salomon Dauidis fonne, king of Ierualem.

This verfe is very good Alexandrine, but perchaunce
woulde haue founded more musically, if the firft word
had bene a diffillable, or two monofillables and not a
trifillable: hauing this sharpe accent vpon the Ante-
penultima as it hath, by which occasion it runnes like a
Daftill, and carries the two later syllables away so speedily as it feemes but one foote in our vulgar measure, and by that meanes makes the verse seeme but of eleuen syllables, which odnesse is nothing pleasent to the eare. Judge some body whether it would haue done better (if it might) haue bene sayd thus,

Robbham Davids fonne king of Ierusalem.

Letting the sharpe accent fall vpon bo, or thus

Reþle re king Davids fonne vnto Ierúsfalém

For now the sharpe accent falles vpon bo, and so doth it vpon the last in reþle, which was not in th'other verse. But because we haue seeme to make mention of Ceſure, and to appoint his place in every measure, it shall not be amisse to say somewhat more of it, and also of such pauses as are vsed in vterance, and what commoditie or deleclation they bring either to the speakers or to the hearers.

CHAP. III. [V.]

Of Ceſure.

Here is no greater difference betwixt a ciuill and brutifh vterance then cleare distincțion of voices: and the most laudable languages are alwaies most plaine and distincț, and the barbarous most confuse and indistinct: it is therefore requisit that leasure be taken in pronuntiation, such as may make our wordes plaine and most audible and agreeable to the eare: also the breath asketh to be now and then releued with some pause or stay more or leffe: besides that the very nature of speach (becauese it goeth by claufes of feueral conſtruction and fence) requireth some space betwixt them with intermission of found; to th'end they may not huddle one vpon another so rudly and so faft that th' eare may not perceiue their difference. For these respects the auncient reformers of language, inuented, three maner of paues, one of leffe leasure then another, and fuch feueral intermissions of found to serue (besides
easment to the breath) for a treble distinction of sentences or parts of speech, as they happened to be more or less perfect in sense. The shortest pause or intermission they called comma as who would say a piece of a speech cut off. The second they called colon, not a piece but as it were a member for his larger length, because it occupied twice as much time as the comma.

The third they called periodus, for a complement or full pause, and as a resting place and perfection of so much former speech as had been uttered, and from whence they needed not to pass any further unless it were to renew more matter to enlarge the tale. This cannot be better represented then by example of these common trauailers by the hie ways, where they seeme to allow themselves three manner of stales or easements: one a horsebacke calling perchaunce for a cup of beere or wine, and having drunken it vp rides away and neuer lights: about noone he commeth to his Inne, and there baites him selfe and his horfe an houre or more: at night when he can conveniently trauaille 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, and while easeth him selfe with one bait at the leaft, which is a Comma or Cefure in the mid way, if the verse be euene and not odde, otherwise in some other place, and not iuft in the middle. If there be no Cefure at all, and the verse long, the leffe is the makers skill and hearers delight. Therefore in a verse of twelve fillables the Cefure ought to fall right upon the fixt fillable: in a verse of eleuen upon the fixt also leaving five to follow. In a verse of ten upon the fourth, leaving fixe to follow. In a verse of nine upon the fourth, leaving five to follow. In a verse of eight iuft in the middlest, that is, upon the fourth. In a verse of seaven, either upon the fourth or none at all, the meeter very ill brooking any pause. In a verse of sixe fillables and under is needesfull no Cefure
at all, because the breath or sense of them was not to be gaine any more than for any thing else, and that a verse may never be made in the middle of any word: it is to be well apprehended, so may you see that the use of these panes or distinctions is not generally with the vulgar. But as it is with the Prose writer, so the verse either Mutatis Mutandis, or such changes, or such alterations as may be made, be it not in every verse, and therefore given at one Censure to any verse, and thus much for the sounding of a metre. Nevertheless, it may be, in any verse both his number, note, and insinuation, point, as well as in prose. But our ancient rymers, as Caesar, Longus, and others, used their verses either very licentiously, or not at all, or else very licentiously, and many times made their metres, they called them ryming verses, of such unreasonably words as would allow no convenient Censure, and therefore did let their rymes number not at length, and never say'd till they came to the end; which manner though it were not to be misliked in some sort of metre, yet in every long verse the Censure ought to be kept precisely, if it were but to serve as a law to correct the licentiousness of rymers, besides that it pleaset the ear better, and the rather more cunning in the maker by following the rule of his restraint. For a rymber that will be tied to no rules at all, but range as he list, may easily utter what he will: but such manner of Poetie is called in our 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 concordes be true, cleare and audible with no leaque, delight then almost the strayed note of a Musicians mouth, and 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 fayd for the vfe of your three panes, comma, colon, and zero, for perchance it be not all a matter to vfe many as
mas, and few, nor colons likewise, or long or short peri-
odes, for it is diuerely vfed, by diuers good writers. But
because it appertteineth more to the oratour or writer in
prose then in verfe, I will say no more in it, then thus
that they be vfed for a commodious and sensible dis-
tinction of clauses in prose, since every verfe is as if
were a clause of it selfe, and limited with a Cefure
howsoever the fence beare, perfect or imperfect, which
difference is observuable betwixt the prose and the
meeter.

/ CHAP. V. [VI.]

Of Proportion in Concord, called Symphonie or rime.

Because we use the word rime (though by
maner of abusion) yet to helpe that fault
again we apply it in our vulgar Poetrie
another way very commendably and curi-
ously. For wanting the currantness of
the Greeke and Latine feete, in stead thereof we make
in th' ends of our verfes a certaine tunable found:
which anon after with another verfe 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 monofillables of our English Saxons excellently well,
because they do naturally and indifferently receive any
accent, and in them if they finifh the verfe, refleth the
shrill accent of necessitie, and so doth it not in the last
of euery biffillable, nor of euery polifillable word: but
to the purpoze, ryme is a borrowed word from the
Greeks by the Latines and French, from them by vs
Saxon angles, and by abusion as hath bene fayd, and
therefore it shall not do amisse to tell what this rithmos
was with the Greekes, for what is it with vs hath bene
alreadyfayd. There is an accomptable number which we
call arithmetical (arithmos) as one, two, three. There is
also a musicall or audible number, fashioned by flirring
of tunes and their sundry times in the utterance of our
wordes, as when the voice goeth high or low, or sharpe or
OF PROPORTION. LIB. II

Flat, or swift or slow: and this is called numerositie, that is to say, a certaine flowing motion, by slipper words and fillables, such as the lowing of a viter, and the care with pleasure received, and when flowing of wordes with much volubillite in them, proceeding from the mouth is in some sorte a very sweet breach to the ear, a great companion. That grew by the smooth and delicate running of the foot, which we have not in our tongue, as much as may be the most flowing and fillables, that we can pick out; yet so in all that by the name of ryme, as the freeme. Also I give the name of ryme only to certaine like contentes in the latter end of our wordes, which concordes the Greekes and Latines both in their Poeties till by the barbarous barbarous came, it was brought into the other nations school, as hath bene before seen, that the Greekes and Latines both have a sort of like terminations, whereby the same word was the nearest that they expressed, but is not our right concordes. This terme ryme can be reduced to another point in Poeties to the same or numerositie that is a term through and through, whereas the end of every verse in our

Of want time was in

Estimation of men.
most part, it was of necessity that they could not utter every fillable with one like and egall founde, nor in like space of time, nor with like motion or agility: but that one must be more suddenly and quickly forsaken, or longer pawfed vpon then another: or founded with a higher note and clearer voyce then another, and of necessitie this diuersitie of found, must fall either vpon the last fillable, or vpon the last saue one, or vpon the third and could not reach higher to make any notable difference, it caufed them to give vnto three different sounds, three feueral 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 rife 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 compaft accent: and if new termes were not odious, we might very properly call him the (windabout) for so is the Greek word. Then bycause every thing that by nature fals down is said heauy, and whatsoeuer naturally mounts vpward is said light, it gaue occasion to say that there were diueriesies in the motion of the voice, as swift and flow, which motion also presupposeth time, bycause time is mensura motus, by the Philosopher: so haue you the causes of their primitiuue inuention and vse in our arte of Poesie, all this by good obseruation we may perceiue in our vulgar wordes if they be of mo fillables then one, but specially if they be trifillables, as for example in these wordes [altitude] and [heauinesse] the sharpe accent falles vpon [at] and [ne] which be the antepenultimaes: the other two fall away speedily as if they were scarfe founded in this trifillable [forsaken] the sharp accent fals vpon [fa] which is the penultima, and in the other two is heauie and obscure. Againe in these biffillables, endire, unfire, demire: afpire, aspire, desire, retire, your sharpe accent falles vpon the last fillable: but in words monofillable which be for the more part our naturall Saxon English, the accent is in-
OF PROPORTION. LIB. II.

different, and may be vsed for sharp or flat and heauy at our pleasure. I lay Saxen English, for our Normane English alloweth vs very many biffillables, and also triffillables as, reverence, diligence, amorous, desirous, and fuch like.

CHAP. VII. [VIII.]

Of your Cadences by which your meeter is made Symphonical when they be sweeteft and most solemne in a verse.

As the smoothnesse of your words and fillables running vpon feete of fundrie quantities, make with the Greeces and Latines the body of their верфes numerous or Rithmical, so in our vulgar Poesie, and of all other nations at this day, your верфes anfwering eche other by couples, or at larger distances in good [cadence] is it that maketh your meeter symphonical. This cadence is the fal of a верфе in euer laeft word with a certaine tunable found which being matched with another of like found, do make a [concord]. And the whole cadence is contained sometime in one fillable, sometime in two, or in three at the moft: for aboue the antepenultima there reacheth no accent (which is chiefe caufe of the cadence) vnlesse it be by vfurpation in some English words, to which we giue a sharpe accent vpon the fourth as, Honorable, matrimonie, patrimonie, miserable, and fuch other as would neither make a sweete cadence, nor easilie find any word of like quantity to match them. And the accented fillable with all the rest vnder him make the cadence, and no fillable aboue, as in these words, Agilitie, facilitie, subjection, direccion, and these biffillables, Tender, flender, trifflie, tisflie, but alwayes the cadence which falleth vpon the laft fillable of a верфе is sweetest and most commendable: that vpon the penultima more light, and not so pleafant: but falling vpon the antepenultima is most unpleafant of all, because they make your meeter too light and trivial, and are fitter for the Epigrammatift or Comical
OF PROPORTION. LIB. II.

Poet then for the Lyrick and Elegiack, which are accounted the sweeter Mufickes. But though we haue sayd that (to make good concord) your feuerall verfes should haue their cadences like, yet muft there be some difference in their orthographie, though not in their found, as if one cadence be [constraine] the next [re-}

fraine] or one [aspire] another [reptire] this maketh no good concord, because they are all one, but if ye will exchange both these consonants of the accented fillable, or voyde but one of them away, then will your cadences be good and your concord to, as to say, refraine, re-

fraine, remaine: aspire, desire, retire: which rule neuer-

theless is not well olferued by many makers for lacke of good judgement and delicate eare. And this may suffie to shew the vfe and nature of your cadences, which are in effect all the sweetnesse and cunning in our vulgar Poesie.

CHAP. VIII. [IX.]

How the good maker will not wrench his word to helpe his rime, either by falsifying his accent, or by vntrue orthographie.

Ow 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 is 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 found, therfore such rime is strained, so is it to this word [Ram] to say [came] or to [Bean] [Den] for they found not nor be written a like, and many other like cadences which were superfluous to recite, and are vsuall with rude rimers who obferue not precisely the rules of [profodie] nevertheless in all such cases (if necessitie constrained) it is somewhat more tollerable
to help the rime by false orthographie, then to leaue an vnpleaent differance 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 [De-
fire] 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 con-
cords, but see that they go euene, iust and melodious in the eare, and right so in the numerositie or currant-
nesse 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 termitant fillable with false orthographie, and many times not flicke to put in a plaine French word for an English, and so by your leaue do many of our common rimers at this day: as he that by all likelihood, hauing no word at hand to rime to this word [joy] he made his other verse ende in [Roy] sayyng very impudently thus,

_O mightie Lord of love, dame Venus onely joy_

Who art the highest God of any heavenly Roy.
Which word was never yet received in our language for an English word. Such extreme licentioufnesse is ytterly to be banished from our schoole, and better it might haue bene borne with in old rining writers, by-
cause they lived in a barbarous age, and were grace morall men but very homely Poets, such also as made most of their workes by translation out of the Latine
and French tong, and few or none of their owne engine as may easely be known to them that lift to looke vp-
on the Poemes of both languages.

Finally as ye may ryme with wordes of all sortes, be they of many fillables or few, so neverthelesse is there a choise by which to make your cadence (before remem-
bred) most commendable, for some wordes of exceeding great length, which haue bene fetched from the
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 meaures and concordes of fundry proportions doth counterfeit the harmonicall tunes of the vocall and instrumentall Musickes. As the Dorien because his falls, sallyes and compasse be diuers from thofe of the Phrigien, the Phrigien likewise from the Lydien, and all three from the Eolien, Midien and Ionien, mounting and falling from note to note such as be to them pecuiliar, and with more or leffe leasure or precipation. Euen so by diuersitie of placing and scition of your meaures and concords, a short with a long, and by narrow or wide distancies, 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.

[Diagram: Scitation in Concord Measur]

Where ye see the concord or rime in the third distance, and the measure in the fourth, fixtth or seconnd distaunces, whereof ye may devise as many other as ye lift, so the staffe be able to beare it. And I let you downe an ocular example: because ye may the better conceiue it. Likewise it so falleth out most times your occular proportion doeth declare the nature of the audible: for if it please the eare well, the same represented by delineation to the view pleafeth the eye well and è conuerſe: and this is by a naturall simpathie, betweene the eare and the eye, and betweene tunes and colours, even as there is the like betweene the other fences and their obiects of which it apperteineth not here to speake. Now for the distancies usuall obserued in our vulgar Poesie, they be in the first seconnd.
third and fourth verse, or if the verse be very short in
the fifth and sixth and in some manner of Musickes farre
aboue.

And the first distance for the most part goeth all by
diastich or couples of verses agreeing in one cadence, and
do passe so speedily away and so often returne agayne,
as their tunes are newer loft, 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 Can-
terbury tales, and Gower in all his works.

Second distance is, when ye passe over one verse, and
ioyne 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 distance is, when your rime falleth vpon the
first and fourth verse overlaying two, this
maner is not so common but pleafant and
allowable enough.

In which case the two verses ye leave out are ready
to receive their concordes by the same distance or any
other ye like better. The fourth distance is by over-
skipping three verses and lighting vpon the fifth, this
maner is rare and more artificiall then popular, vnlesse
it be in some speciall case, as when
the meeters be so little and short
as they make no shew of any great
delay before they returne, ye shall
have example of both.

And these ten little meeters make but one Exameter
at length.

There be larger distances also, as when
the first concord falleth vpon the fifth verse,
and is very pleafant if they be ioyned with
other distances not so large, as

There be also, of the seuenth, eighth, tenth, and
twelfth distance, but then they may not go thicke,
but two or three such distances serue to proportion a
whole song, and all betweene
must be of other lesse distances,
and these wide distances serve
for coupling of staves, or for
to declare high and passionate
or grave matter, and also for
art: Petrarck hath giuen vs
examples hereof in his Can-
zonai, and we by lines of fun-
dry lengths and distances as fol-
loweth,

And all that can be objected against this wide dis-
tance is to say that the eare by loosing his concord is
not satisfied. So is in deed the rude and popular eare
but not the learned, and therefore the Poet must know
to whose eare he maketh his rime, and accommodate him-
selfe thereto, and not give such musicke to the rude and
barbarous, as he would to the learned and delicate eare.

There is another sort of proportion vsed by Petrarcke
called the Seisino, not rimeing as other songs do, but
by chusing fixe wordes out of which all the whole
dittie is made, euery of those fixe com-
mencing and ending his verse by
course, which restraint to make the dittie
sensible will try the makers cunning, as

thus.

Befides all this there is in Situation of the concords
two other points, one that it go by plaine and cleere
compass, not intangled: another by enterweaving 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 fet his
distances farre or nigh, of all which I will giue you
ocular examples, as thus.
And first in a *Quadreine* there are but two proportions, for foure verses in this last fort coupled, are but two *Dysocks*, and not a stable *quadreine* or of foure.

The stable of five hath seven proportions as,

![Diagram](image)

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

The *Sixaine* or stable of sixe hath ten proportions, wherof some be vfulall, some not vfulall, and not fo fweet one as another.

![Diagram](image)

The stable of seven verses hath seven proportions, wherof one onely is the vfulall of our vulgar, and kept by our old Poets *Chaucer* and other in their historicaall reports and other ditties: as in the last part of them that follow next.

![Diagram](image)

The *Huitain* or stable of eight verses, hath eight proportions such as the former stable, and because he is longer, he hath one more than the *settaine*.

The stable of nine verses hath yet moe then the eight, and the stable 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 largeness receiving more compasses and enterweavings, always considered that the very large distances be more artificial, then popularly pleasant, and yet do give great grace and gravity, and move passion and affections more vehemently, as it is well to be observed by Petrarca his Canzone.

Now ye may perceive by these proportions before described, that there is a band to be giuen every verse in a staffe, so as none fall out alone or uncoupled, and this band maketh that the staffe be fayd fast and not loose: even as ye see in buildings of stone or brick, the mason gi eth a band, that is a length to two breadths, and upon necessity divers other sorts of bands to hold in the worke fast and maintain the perpendicularity of the wall: so in any staffe of feuen or eight or more verses, the coupling of the more meeters by rime or concord, is the faster band: the fewer the looser band, and therefore in a huitaine he that putteth foure verses in one concord and foure in another concord, and in a disaine five, sheweth him selve more cunning, and also more copious in his owne language. For he that can find two words of concord, can not find foure or five or six, vnlesse he haue his owne language at will. Sometime also ye are druen of necessitie to close and make band more then ye would, lest otherwise the staffe should fall afunder 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 quadriens or two quaintaines, which is an error that many makers slide away with. Yet Chaucer and others in the staffe of feuen and fixe do almost as much a misse, for they shut vp the staffe with a difficke, concording 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 ferue the eare well inough. And as there is in every staffe, band, giuen to the verses by concord more or leffe bufe: so is there in some cafes a band
OF PROPORTION. LIB. II.

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

Which maner of proportion by situation of measures giueth more efficacie to the matter oftentimes then the concords them selues, and both proportions concurrering 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 dueife, shewing not onely much promptnesse of wit in the maker, but also great arte and a notable memorie. Make me faith this writer to one of the companie, so many strokes or lines with your pen as ye would haue your fong containe verses: and let every line beare his seuerall length, euene as ye would haue your verse of meaurence. Supposse of foure, fiue, fiixe or eight or more sillables, and set a figure of seuerie number at th'end of the line, whereby ye may knowe his meaurence. Then where you will haue your rime or concord to fall, marke it with a compact stroke or semicircle passing over thoose 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 perceive the maker do keepe the meaures and rime as ye haue appointed him, and besides do make his dittie sensible and enuant 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. And if he were not copious in his language, he could not haue such flore of wordes at commanndement, 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 gravitate and good sense in the whole dittie.

**CHAP. XI. [XII.]**

*Of Proportion in figure.*

Our last proportion is that of figure, so called for that it yelds an ocular representation, your meeters being by good symmetrie 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 device. And for the same respect are also fitteft for the pretie amourets in Court to entertaine their seruants and the time withall, their delicate wits requiring some commendable exercize 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 call *Anacreens egge.* But being in Italie conversant 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 inquisitive to know of the substanties of those countreyes, and especially in matter of learning and of their vulgar Poesie, he told me that they are in all their inventions most wittie, and haue the vs of Poesie or rimming, but
do not delight so much as we do in long tedious descriptions, and therefore when they will utter any pretie conceit, they reduce it into metrical feet, and put it in forme of a *Lozange* or square, or such other figure, and so engraven in gold, sifter or ivory, and sometimes with letters of amethyst, rubie, emeralde or topas curiously cemented and peeced together, they sende them in chaines, bracelets, collars and girdles to their mistresses to weare for a remembrance. Some fewe measures compos'd in this fort 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 vage 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 Geometricall figures be hereunder represented.

<table>
<thead>
<tr>
<th>The Lozange called Rombus</th>
<th>The Fuzie or spindle, called Romboides</th>
<th>The Triangle, or Tricquet</th>
<th>The Square or quadrangle</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Lozange" /></td>
<td><img src="image2" alt="Fuzie or spindle" /></td>
<td><img src="image3" alt="Triangle" /></td>
<td><img src="image4" alt="Square or quadrangle" /></td>
</tr>
<tr>
<td>The Pillaster, or Cilinder</td>
<td>The Spire or taper, called piramis</td>
<td>The Rondel, or Sphere</td>
<td>The egge or figure ouall</td>
</tr>
<tr>
<td><img src="image5" alt="Pillaster" /></td>
<td><img src="image6" alt="Spire or taper" /></td>
<td><img src="image7" alt="Rondel, or Sphere" /></td>
<td><img src="image8" alt="Egge or figure ouall" /></td>
</tr>
</tbody>
</table>
Of the Lozange.

The Lozange is a most beautifull figure, and fit for this purpose, being in his kind a quadrangle reuerst, with his point upward 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 gave that name to the fishe commonly called the Turbot, who beareth juxty that figure, it ought not to containe above thirteene or fifteene or one and twentie meetres, and the longest furnisheth the middle angle, the rest passe vpward and downward, still abating their lengths by one or two fillables till they come to the point: the Fuzie is of the fame nature but that he is sharper and flenderer. I will give you an example or two of those which my Italian friend bestowed vpon me, which as neare as I could I translated into the fame figure offering the phrase of the Orientall speach word for word.

A great Emperor in Tartary whom they call Can, for his good fortune was notable
OF PROPORTION. LIB. II.

conquests he had made, was surnamed Temir Catinr. This man loused the Lady Keraman, who pleased him returning from the conquest of Caraform (a great kingdom adjoyning) with this Louzme made in 

of rubies and diamants entermingled thus

Sound
O Harpe
Shril be out
Temir the stout
Rider who with sharpe
Trenching blade of bright Steele
Hath made his hercet foes to feele
All such as wronged him shame or harme.
The strength of his brone right arm,
Clenching hard dounne unto the eyes
The rowe shakles of his enemies,
Much honer hath he wonne
By doughtie dade done
In Cona town
And all the Worlds
Round.

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

Fine
Sorehatailes
Manfully fought
In bloodie fields
With bright blade in hand
Hath Temir wonne & forst to yeld
Many a Captaine strong & stout
And many a king his Crownes trauyle,
Conquering large countreys and land,
Yet neuer wanne I vi cee vu,
I speake it to my geante goe vies,
So deare and soy full fea to me,
As when I did first com quere then
O Keram wise, of all myne foes
The most crowell, of all myne wons
The smartest, the strongest
My frende Cona grant
My vi chest frey
O once a daye
Lend me thy sight
Whose only sight
Keeps me
Alius.

Of the Triangle or Triquet.

The Triangle is an halee square, Louzme or Fusa
parted vpon the crosse angles: and to his base being
more and his top narrow, it receveth measures of
many sizes one shorter then another: and ye may vse
this figure standing or reuerfed, as thus.

A certaine great Sultan of Persia called Ribuska, enter-
taynes in loue the Lady Selamour, sents her this tri-
quett reuest pitiously bemoning his estat, all set in
merquerty with letters of blew Saphire and Topas
artificially cut and entermingly.

Selamour dearer than his owne life,
To thy di tressed wretch captive,
Ribuska whome late ly erst
Most cru el ly thou pest
With thy dead ly dart,
That paires of starres
Shine a farre
Turne from me, to me
That I may and may not see
The smile, the loure
That lead and drive
Me to die to live
Twist yeathrise
In one
hours.

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

Power
Of death
Nor of life
Hath Selamour,
With Gods it is rife
To gueue and bereue breath,
I may for pitie perchaunce
Thy lost libertie ye store,
Upon thine othe with this penasance,
That while thou liuest thou never love no more.

This condition seeming to Sultan Ribuska very hard
to performe, and cruel to be enioyed him, doeth by
another figure in Taper, significing hope, anfwered the
Lady Selamour, which dittie for lack of time I tran-
flated not.

Of the Spire or Taper called Pyramis.

The Taper is the longest and sharpest triangle that
is, and while he mounts upwaerd 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
call him Pyramis of πτως. The Latines in vse of Architectur called him Obeliscus, it holdeth the altitude of six ordinary triangles, and in metrifying his base can not well be larger then a mettrey of six, therefore in his altitude he wil require diuers rabates to hold so many sizes of mettres as shall serue for his composition, for neare the toppe there wilbe roome little enough for a mettrey of two fillables, and sometimes of one to finish the point. I haue let you downe one or two examples to try how ye can diffeget the maner of the devise.

Her Maistrie, 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 devise 

From God the fountaine of all good, are derived into the world all good things; and upon her maistrie all the good fortunes any worldly creature can be furnisht with. Reade downward according to the nature of the device.

<table>
<thead>
<tr>
<th>Skie.</th>
<th>1 God On Hie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Azuril 2 in the assure,</td>
<td>2 From Above Send love, Wisedome,</td>
</tr>
<tr>
<td>And better, [3]</td>
<td>In sticc Courage, Boun tie,</td>
</tr>
<tr>
<td>And richer,</td>
<td>And dothe gene</td>
</tr>
<tr>
<td>Much greter,</td>
<td>Al that line, Life and breath</td>
</tr>
<tr>
<td>Crown and empery</td>
<td>Harts ese helth Children, welth</td>
</tr>
<tr>
<td>After an hier</td>
<td>Beauty strenght Restfull age,</td>
</tr>
<tr>
<td>For to aspire 4</td>
<td>And at length A mild death,</td>
</tr>
<tr>
<td>Like flame of fire</td>
<td></td>
</tr>
<tr>
<td>In forme of spire</td>
<td></td>
</tr>
<tr>
<td>To mount on his,</td>
<td>4 He dooth bestow</td>
</tr>
<tr>
<td>Con it nu al by</td>
<td>All mens fortunes</td>
</tr>
<tr>
<td>With travell andten</td>
<td>Both high and low</td>
</tr>
<tr>
<td>Most gratious queen</td>
<td>And the lest things</td>
</tr>
<tr>
<td>Ye have made a vow</td>
<td>That earth can have</td>
</tr>
<tr>
<td>Shewes us plainly how</td>
<td>Or mankind crave,</td>
</tr>
<tr>
<td>Not fained but true,</td>
<td>Good queens and kings</td>
</tr>
<tr>
<td>To every mans view,</td>
<td>Fially is the same</td>
</tr>
<tr>
<td>Shining cleare in you</td>
<td>Whogane your (madam)</td>
</tr>
<tr>
<td>Of so bright an heue,</td>
<td>Seyson of this Crowne</td>
</tr>
<tr>
<td>Even thus vertewe</td>
<td>With pour soueraigne</td>
</tr>
</tbody>
</table>

Vanish out of our sight
Till his fine top be quite
To Tafier in the ayre
Endevours so great and faire
By his brightly nature
Of tall comely stature
Like as this faire figure

[The figures at the side, represent the number of syllables. Ed.]
So doth none other figure fare
Where natures chattels closed are:
And beyond his wide compass,
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 above the heauens do hie
Is this Roundell, in world the skie,
Upon earth she, who beares the bell
Of maydes and Queenes, is this Roundell:
All and whole and ever alone,
Single, fans peere, simple, and one.

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

If by her authoritie regall
Is the circle compassing all:
The dominion great and large
Which God hath geuen to her charge:
Within which most spatious bound
She environs her people round,
Retaining them by oath and liegeance.
Within the pale of true obesyance:
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 justice, bountie and might
Spreading abroad their beames far and near,
And reflect not, till they attaine
The fardest part of her dominion:
And makes ever true, ever surely
What she is pleased to declare.
To God his Prince and common wealth,
His neighbour, kinred and to himselfe.
The same centre and middle pricke,
Whereunto our deedes are drest so thicke,
From all the parts and utmost side
Of her Monarchie large and wide,
Also from whence reflect these rayes,
Twentie hundred maner of wayses
Where her will is them to convey
Within the circle of her juruey.
So is the Queene of Briton ground,
Beane, circle, center of all my round.

Of the square or quadrangle equilater.

The square is of all other accompted the figure of
moyst soliditie and stedfastnesse, and for his owne stay
and firmitie requireth none other base then himselfe,
and therefore as the roundell or Spheare is appropiat
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 stedfastnesse 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, euene egal
and direct on all sides, and not easily owerthrownne by
every little aduerfite, hominem quadratum, a square man.
Into this figure may ye reduce your ditties by vsing no
moe verfes then your verfe is of fillables, which will
make him fall out square, if ye go aboue it will grow
into the figure Trapesion, which is some portion longer
then square. I neede not glue you any example, by-
caupe in good arte all your ditties, Odes and Epigrammes
should keepe and not exceede the number of twelue
verfes, and the longest verfe to be of twelue fillables and
not aboue, but vnder that number as much as ye will.

The figure Ovall.

This figure taketh his name of an egge, and also as
it is thought his first origine, and is as it were a baftard
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 wifedome 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 beafts) 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 necessity beare such shape as might not be sharpe and greeuous 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, and yet not without a rotunditie and smoothnesse to give the rest an easie deliuerie. Such is the figure Ouall whom for his antiquitie, dignitie and vie, I place among the rest of the figures to embellish our proportions: of this sort are divers of Anacreons ditties, and those other of the Grecian Liricks, who wrote wanton amorous deuises, to solace their witts with all, and many times they would (to give it right shape of an egge) deuide a word in the midst, and piece out the next verse with the other halfe, as ye may see by perusing their meetres.

There are two copies of The Arte of English Poesie in the British Museum: one in the general library, and the other in the Grenville collection. At the beginning of the Grenville copy is written as follows:—

This Copy, which had belonged to Ben Jonfon and has his autograph on the Title-Page, is likewise remarkable for containing after p. 84 four cancelled leaves of text which, as far as I am informed, are not to be found in any other Copy of the book: yet, those leaves being cancelled, the 85th page certainly does not carry on the sentence which terminates p. 84.

The reason of this last observation is that the cancelled leaves contained exactly 8 pp., which however did not begin at the top and so be imposed as so many separate pages, but at 14 lines from the bottom; the text running on as in other parts of the book. When these pages were withdrawn there were a corresponding number of lines uncancellable, commencing 'When I wrote,' as on A. 124, at the bottom of the last of them; so that page 84 of ordinary copies was easily completed by the addition of these lines. The cancelled pages are unnumbered.
Of the devise or embleme, and that other which the Greekes call Anagramma, and we the Posie transposed.

And besides all the remembred points of Metrical proportion, ye haue yet two other forts of some affinitie with them, which also first issued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leasure inough to attend his idle inuentions: and these be the short, quicke and sententious propositions, such as be at these dayes all your deuices of armes and other amorous inscriptions which courtiers vse to giue and also to weare in liuerie for the honour of their ladies, and commonly containe but two or three words of wittie sentence or secrete conceit till they vnsfolded or explained by some interpretation. For which cause they be commonly accompanied with a figure or portraict of ocular representation, the words so aptly correspoding to the subtletie of the figure, that aswel the eye is therwith recreated as the eare or the mind. The Greekes call it Emblemata, the Italiens Impresa, and we, a Deuice, such as a man may put into letters of gold and fend to his mistresses for a token, or cause to be embroidered in seutchions of armes, or in any bordure of a rich garment to giue by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gauie in their money and coignes of largeffe, and in other great medailles of siluer and gold, as that of the Emperour Augustus, an arrow entangled by the fish Remora, with these words, Festina lento, signifying that celeritie is to be vfed with deliberation: all great enterprysees being for the most part either overthrown with haft or hindred by delay, in which case leasure in
th'advise, and speed in th'execution make a very good match for a glorious success.

Th'Emperor Heliogabalus by his name alluding to the sunne, which in Greeke is Helios, gaue for his device, the celestial sunne, with these words [Soli inuitto] the subtiltye lyeth in the word [soli] which hath a double sense, viz. to the Sunne, and to him onely.

We our selues attributing that most excellent figure, for his incomparable beauty and light, to the person of our Soueraigne lady altrining the mot, made it farre passe that of Th'Emperor Heliogabalus both for subtiltye and multiplicite of sense, thus, [Soli nunquam deficiet] to her onely that never failes, viz. in bountie and munificence toward all hers that deserie, or else thus, To her onely whose glorye and good fortune may never decay or wane. And so it inureth as a witch by way of reemblance in [Simile diffimil] which is also a subtiltity, likening her Maiestie to the Sunne for his brightnesse, but not to him for his passion, which is ordinarily to go to glade, and sometime to suffer eclypse.

King Edward the thirde, her Maiesties most noble progenitor, first founder of the famous order of the Garter, gaue this posie with it. Hony soit qui mal y pense, commonly thus Englished, Ill be to him that thinketh ill, but in mine opinion better thus, Difhonoired be he, who meanes vnhonorably. There can not be a more excellent deuise, nor that could containe larger atendment, nor greater subtiltie, nor (as a man may say) more vertue or Princely generositie. For first he did by it mildly and grauelfy reprove the peruers construction of such noble men in his court, as imputed the kings wearing about his neck the garter of the lady with whom he danced, to some amorous alliance betwixt them, which was not true. He also iustlyly defended his owne integritie, fau'd the noble womans good renowne, which by licentious speeches might haue bene empaired, and liberally recompenced her in-
Iurie with an honor, such as none could have bin deuised greater nor more glorious or permanent vpon her and all the posteritie of her house. It inureth also as a worthy lesson and discipline for all Princely personages, whose actions, imaginations, countenances and speeches, should euermore correpond in all truth and honorable simplicitie.

Charles the fift Emperour, euen in his yong yeares shewing his valour and honorable ambition, gaue for his new order, the golden Fleece, vfurping it vpon Prince Iafon and his Argonauts rich spoile brought from Cholos. But for his deuice two pillars with this mot Plus virta, as one not content to be refrained within the limits that Hercules had set for an uttermost bound to all his trauailes, viz. two pillars in the mouth of the straight Gibraltare, but would go further; which came fortunately to passe, and whereof the good successe gaue great commendation to his deuice: for by the valiancy of his Captaines before he died he conuered great part of the west Indias, never known to Hercules or any of our world before.

In the same time (seeming that the heauens and stars had conspir'd to replenis the earth with Princes and gouernours of great courage, and moost famous conquerours) Selim Emperour of Turkie gaue for his deuice a croisant or new moone, promising to himself increafe of glory and enlargement of empire, til he had brought all Asia vnder his subiection, which he reasonably well accomplished. For in leffe then eight yeres which he reign'd, he conquered all Syria and Egypt, and layd yt to his dominion. This deuice afterward was vfurped by Henry the second French king, with this mot Donec totum compleat orbem, till he be at his full; meaning it not so largely as did Selim, but onely that his friendes shoule knowe how vnable he was to do them good, and to shew benifidence vntil he attained the crowne of France vnto which he aspired as next succeflour.
King *Leviss* the twelfth, a valiant and magnanimous prince, who because he was on every side environed with mightie neighbours, and most of them his enemies, to let them perceive that they should not finde him vnable or vnfurnished (incase they should offer any vnlawfull hostilitie) of sufficient forces of his owne, aswell to offende as to defend, and to reuenge an injurie as to repulse it. He gaue for his device the Porkespick with this posie *pres et loign*, both farre and neare. For the Purpentesines nature is, to such as fland aloofe, to dart her prickles from her, and if they come neare her, with the same as they sticke fast to wound them that hurt her.

But of late yeares in the ranfacke of the Cities of *Cartagena* and *S. Dominico* in the West Indias, manfully put in execution by the prowesse of her Maiesties men, there was found a device made peraduenture without King *Philips* knowledge, wrought al in massaue copper, a king sitting on horsebacke vpon a *monde* or world, the horse prancing forward with his forelegges as if he would leape of, with this inscription, *Non sufficit orbis*, meaning, as it is to be conceaued, that one whole world could not content him. This immeasurable ambition of the Spaniards, if her Maiestie by Gods prouidence, had not with her forces, prudently flayed and retranch'd, no man knoweth what inconuenience might in time haue infused to all the Princes and common wealthes in Christendome, who haue founde them felues long annoyed with his excessiuue greatneffe.

*Atilla* king of the Huns, inuading France with an army of 300000. fighting men, as it is reported, thinking ytterly to abasse the glory of the Romane Empire, gaue for his device of armes, a sword with a firie point and these words, *Ferro et flamma*, with sword and fire. This very device being as ye see onely accommodate to a king or conquerour and not a coillen or any meane
two flanges to concret the greats loun and

The power, not of his realm, but of the Empire, nor any memory either flaxen, as in the Orient, but what the great, and with the very great puissance and conqueror.

But that of the king of the world, not lauded, nor worthy for the greats. loun.
nor the Prince his part of lawfull gouernement. For without feare and loue the soueraigne authority could not be vpholden, nor without iuslice and mercy the Prince be renowned and honored of his subiect. All which parts are discouered in this figure: loue by the serpents amorous entwisting: obedience and feare by putting the inferiours head into the others mouth having puissance to destroy. On th’other side, iuslice in the greater to prepare and manace death and destruction to offenders. And if he spare it, then betokeneth it mercie, and a grateful recompence of the loue and obedience which the soueraigne receaueth.

It is also worth the telling, how the king vseth the same in policie, he giueth it in his ordinarie liueries to be wore in euery ypper garment of all his noblest men and greatest Magistrats and the rest of his officers and seruants, which are either embrodered vpbon the breast and the back with silver or gold or pearle or stone more or lesse richly, according to euery mans dignitie and calling, and they may not presume to be seene in publick without them: nor also in any place where by the kings commisson they vs to fit in iuslice, or any other publike affaire, wherby the king is highly both honored and seruued, the common people retained in dutie and admiration of his greatnesse: the noblemen, magistrats and officers every one in his degree so much esteemed and reverenced, as in their good and loyall seruice they want vnto their perfons litlle lesse honour for the kings fake, then can be almost due or exhibited to the king him selfe.

I could not forbeare to adde this foraine example to accomplish our discourse touching deuices. For the beauty and gallantnesse of it, besides the subtillitie of the conceit, and princely pollicy in the vs, more exact then can be remembred in any other of any European Prince, whose deuifes I will not say but many of them be loftie and ingenious, many of them louely and
OF PROPORTION. LIB. II.

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

beautifull, many other ambitious and arrogant, and the chiefest of them terrible and ful of horror to the nature of man, but that any of them be comparable with it, for wit, vertue, grauitie, and if ye lift brauerie, honour and magnificence, not vfurping vpon the peculiars of the gods. In my conceipt there is none to be found.

This may suffice for deuices, a terme which includes in his generality all those other, viz. liueries, cognizances, emblemes, enfeigns and imprefes. For though the termes be diuers, the vse and intent is but one whether they reft in colour or figure or both, or in word or in muet shew, and that is to insinuat some secret, wittie, morall and braue purpose preffented to the beholder, either to recreate his eye, or pleafe his phantasie, or examine his judgement or occupie his braine or to manage his will either by hope or by dread, euery of which respectes be of no litle moment to the interefit and ornament of the ciuill life: and therefore giue them no little commendation. Then hauing produced so many worthy and wise founders of these deuices, and so many puiffant patrons and protectours of them, I feare no reproch in this discouerfe, which otherwise the venimous appetite of enuie by detraction or scorne would peraduenture not flicke to offer me.

Of the Anagrame, or posie transposed.

Ne other pretie conceit we will impart vnto you and then trouble you with no more, and is also borrowed primitiuely of the Poet, or courtly maker, we may terme him, the \[\text{posie transposed}\] or in one word \[a transpose\] a thing if it be done for pastime and exercife of the wit without superflition commendable inough and a meete study for Ladies, neither bringing them great gayne nor any great losse vnlesse it be of idle They that vse it for pleASURE is to breed one word
out of another not altering any letter nor the number of them, but onely tranposing of the fame, wherupon many times is produced some grateful newes or matter to them for whose pleasure and service it was intended: and bicaufe there is much difficultie in it, and altogether standeth upon hap hazard, it is compted for a courtly conceit no lesse then the deuice before remembred. _Lycophron_ one of the feuene Greeke Lyrickes, who when they met together (as many times they did) for their excellencie and louely concorde, were called the feuene starres [pleiades] this man was very perfite and fortunat in these tranposes, and for his delicate wit and other good parts was greatly favoured by _Ptolome_ king of Egypt and Queene _Arfinoe_ his wife. He after such fort called the king _απομελίτος_ which is letter for letter _Ptolomæus_ and Queene _Arfinoe_, he called _τον ἡγας_, which is _Arfinoe_, now the subtillitte lyeth not in the conuerfion but in the fence in this that _Apomelitos_, signifieth in Greek [honey sweed] so was _Ptolome_ the sweetest natured man in the world both for countenance and conditions, and _Ibneras_, signifieth the the violet or flower of _Juno_ astile among the Greekes for a woman endued with all bewtie and magnificence, which construction falling out grateful and so truly, exceedingly well pleased the King and the Queene, and got _Lycophron_ no little thanke and benefit at both their hands.

The French Gentlemen haue very sharpe witts and withall a delicate language, which may very easily be wrefted to any alteration of words sententious, and they of late yeares haue taken this paftime vp among them many times gratifying their Ladies, and often times the Princes of the Realme, with some such thankfull noueltie. Whereof one made by _François de Vallois_, thus _De façon juis Roy_, who in deede was of fashion countenance and figure, besides his regal vertuues a very king, for in a world there could not feene a goodlier man of person. Another found
by Henry de Vallois [Roy de nulls hay] a king hated of no man, and was apparant in his conditions and nature, for there was not a Prince of greater affabilitie and manfuettude than he.

I my selfe seeing this conceit so well allowed of in Fraunce and Italie, and being informed that her Maieftie tooke pleasure sometimes in deschipring of names, and hearing how diuers Gentlemen of her Court had essayed but with no great felicitie to make some delcetable tranponge of her Maiesties name, I would needs try my luck, for cunning I now not why I should call it, vnleffe it be for the many and variable applications of fence, which requireth peraduenture some wit and discretion more then of every vnlearned man and for the purpose I tooke me these three wordes (if any other in the world) containing in my conceit greateff mysterie, and most importing good to all them that now be alius, vnder her noble gouernement.

Elissabet Anglorum Regina.

Which orthographie (because ye shall not be abusfed) is true and not mistaken, for the letter sēta, of the Hebrewes and Greeke and of all other toungs is in truth but a double ff: hardly vtttered, and H. is but a note of aspiration onely and no letter, which therefore is by the Greeks omitted. Vpon the transposition I found this to redound.

Multa regnabis eñfe gloria.

By thy favord shalt thou reign in great renowne.

Then transposing the word [eñfe] it came to be

Multa regnabis fene gloria.

Aged and in much glorie shall ye raigne.

Both which resultes falling out vpon the very first marshalling of the letters, without any darknefte or difficultie, and so sensibly and well appropriat to her Maiesties person and estate, and finally so effectually to mine own wish (which is a matter of much moment in such cases) I took them both for a good boding, and very
fatallitie to her Maiestie appointed by Gods prouidence for all our confortes. Also I imputed it for no little good luck and glorie to my selfe, to haue pronounced to her so good and prosperous a fortune, and so thankeful newes to all England, which though it cannot be said by this event any destinie or fatal necessitie, yet surely is it by all probabilitie of reason, so likely to come to passe, as any other worldly event of things that be vncertaine, her Maiestie continuing the courfe of her most regal proceedings and vertuous life in all earnest zeale and godly contemplation of his word, and in the sincere administration of his terrne iustice, assigned ouer to her execution as his Lieutenant vpon earth within the compasse of her dominions.

This also is worth the noting, and I will assure you of it, that after the first search whereupon this transposse was fashioned. The same letters being by me toffed and tranlaced fieue hundredth times, I could neuer make any other, at leaft of some fence and conformitie to her Maiesties estate and the cafe. If any other man by triall happen vpon a better omination, or what foever els ye will call it, I will rejoyse to be ouer-matched in my devise, and renounce him all the thankes and profite of my travaile.

END OF THE CANCELLED PAGES.

The text then immediately follows on thus:—

When I wraie of these devises, I smiled with my selue, thinking that the readers would do so to, and many of them say, that such trifes as these might well haue bene spared, considering the world is full inough of them, and that it is pitie mens heads should be fedde with such vanities as are to none edification nor instrucition, either of morall vertue, or otherwise behoofull for the common wealth, to whose service (sae they) we are all borne, and not to fill and replenish a whole world full of idle toyes. To which fort of reprehen-
dours, 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, and discourses of estate, or all giuen to thirst and passing for none art that is not gainefull and lucrative, as the sciences of the Law, Phisicke and marchaundise: to these I will giue none other answer 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 serioysnesse, 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 these trifles are come from many former fiewles into our times, vncontrolled or condemned or fuppreft by any Pope or Patriarch or other feuere cenfor 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 leffe in very deede be all the most serioys studies of man, if we shal 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 et omnia vanitas. Whole 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 derifion, then as Heracitus with teares, saying with that merrie Greeke thus,

Omnia sunt rifiis, sunt pulvis, et omnia nil sunt.
Res hominum angene, nam ratione earent.

Thus Englished,

All is but a cift, all dust, all not worth two peafon:
For why in mans matters is neither rime nor reafon.

Now passing from these courtly trifles, let vs talke of our scholasticall toyes, that is of the Grammaticall verififying of the Greeks and Latines and see whether it might be reduced into our English arte or no.
CHAP. XII. [XIII.]

How if all maner of sodaine innovations 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 enough.

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 and Latines, and that for the most part wife and graue men doe naturally mislike with all sodaine innovaunces specially of lawes (and this the law of our auncient English Poesie) and therefore lately before we imputed it to a nice and scholafticall curiositie in such makers as haue sought to bring into our vulgar Poesie some of the auncient feete, to wit the Dactyle into verses exameters, as he that translated certaine bookes of Virgils Enevs in such meaures and not uncommendably: if I should now lay otherwise it would make me feeme contradictione 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 feeme by ignorance or ouerlight to omit any point of subtilitie, materiall or necceffarie to our vulgar arte, we will in this preuent chapter and 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 perchaunce to dainie, or their judgementes ouer partiall, would peraudenture nothing at all misbecome our arte, but make in our meetres a more pleafant numerofitie then now is. Thus farre therefore we will aduenture and not beyond, to th'intent to shew some singularitie in our arte that every man hath not heretofore obserued, and (her maiesty good liking always 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 judgement be generally applauded at to the discreet of our forefathers maner of vulgar Poemie, or to the alteration or peraduenture totall destruction of the same, which could not stand with any good discretion or curtefie in vs to attempt, but thus much I say, that by some leasurabe travell it were no hard matter to induce all their auncient feete into vie with vs, and that it should prowe very agreeable to the eare and well according with our ordinary times and pronunciation, which no man could then iustly mislike, and that is to allow euery word polifillable 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 prolongation of their times, but vfed such fillable sometimes long sometimes short at their pleasure. The other fillables of any word where the sharpe accent fell not, to be accomted 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 smoothenes and hardnesse of the fillable in his vterance, which is occasioned altogether by his ortographie and scition as in this word [ddhyly] the fiist fillable for his usuall and sharpe accentes take to be always long, the second for his flat accents take to be always 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 vterance is easie and currant, in this trilfillable [daungerous] the fiist to be long, th’other two short for the same causes. In this word [dangerousesse] the fiirst and laft to be both long, bycause they receive both of them the sharpe accent, and the two middlemost to be short, in these words [remedge] and [remedie] the time to follow also the accent, so as if it please better to set the sharpe accent vpon [re] then vpon [dye]
that fillable should be made long and è comunfo, but in
this word [remedileffe] bycause many like better to accent
the fillable [me] then the fillable [les] therfore I leave
him for a common fillable to be able to receive both a
long and a short time as occasion shall serue. The like
law I set in these wordes [reuocable] [recoiverable] [irre-
uocable] [irrecoiverable] for sometime it sounds better to
say rēō vāblē then rēuvocāblē, rēūvēr āblē then rēūvēr āblē
for this one thing ye must always marke that if your time
fall either by reason of his sharpe accent or otherwise
upon the penultima, ye shal finde many other words to
rime with him, bycause such terminations are not geason,
but if the long time fall vpon the antepenultima ye shal
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 aboue
the antepenultima as to say [cōvērāblē] ye shal feldome
or perchance never find one to make vp rime with him
unlesse it be badly and by abuē, and therefore in all
such long polysillables ye doe commonly giue two sharpe
accents, and thereby reduce him into two feete as in
this word [rēmū nēratōn] which makes a couple of good
Dactils, and in this word [cōntributōn] which makes a
good spondeus and a good dactill, and in this word [re-
cāpitulātion] it makes two dactills and a fillable overplus
to annex to the word precedent to helpe pece vpon
another foote. But for wordes monosillables (as be
most of ours) becaufe 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
diffillable or polyfillable ye ought to allow them that
time that best ferues your purpose and pleaseth your
eare most, and truliest answeres the nature of the orto-
graphie in which I would as neare as I could obserue
and keepe the lawes of the Greeke and Latine verifi-
fiers, that is to prolong the fillable which is written
with double consonants or by diphthong or with fingle
consonants that run hard and harshly vpon the toung:
and to shorten all fillables that stand upon vowels, if there were no cause of elision and single consonants and such of them as are most flowing and slipper upon the tongue 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 used to do, specially *Lucretius* and *Ennius* as to say [finibus] for [finibus] and so would not I stick to say thus [delite] for [delight] [bye] for [high] and such like, and doth nothing at all impugne the rule I gave before against the wresting of words by false orthographie to make vp rime, which may not be falsified. But this omission of letters in the midst of a metre to make him the more slipper, helpes the numerostie and hinder not the rime. But generally the shortning or prolonging of the monosyllables dependes much upon the nature of their orthographie which the Latin Grammariens call the rule of position, as for example if I shall say thus.

*Nota manie dayes past.* Twenty dayes after,

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

*Many dayes, not past.*

And the distick made all of monosyllables.

*But none of us true men and free,*

*Could finde fo great good lucke as he.*

Which words serue well to make the verse all *spondiacke* or *iambicke*, but not in *daclil*, as other words or the same otherwise placed would do, for it were an illfavoured *daclil* to say.

*But none of, us all trewe.*

Therefore whensoeuer your words will not make a smooth *daclil*, 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 pieces, that he could not do whole and entierly. And no doubt by like consideration did the Greeke and Latine versifiers fashion all their feete at the first to be of sundry times, and the selfe same fillable to be some
time long and sometime short for the ears better satisfaction as hath bene before remembred. Now also wheras I said before that our old Saxon English for his many monosyllables did not naturally admit the vfe of the ancient feete in our vulgar measures so aptly as in those languages which stood most upon polysyllables, I sayd it in a fort truly, but now I must recant and confess that our Normane English which hath grown since William the Conquerour doth admit any of the auncient feete, by reason of the many polysyllables even to fixe and seauen in one word, which we at this day vfe in our most ordinarie language: and which corruption hath bene occasioned chiefly by the peevith affection not of the Normans them selues, but of clerks and scholers or secretaries long since, who not content with the vfeual Normane or Saxon word, would convert the very Latine and Grecke word into vulgar French, as to say innumerable for immembrable, reuocable, irreuocable, irradiaction, depopulation and such like, which are not natural to all Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time despised for inkehome terms, and now be reputed the best and most delicate of any other. Of which and many other causes of corruption of our speach we have in another place more amply discoursed, but by this means we may at this day very well receiue the auncient feete metricall of the Greeks and Latines fauing thoses that be superfious as be all the feete aboue the trisyllable, which the old Grammarians idly inuente and distinguishet by speciall names, whereas in deed the same do stand compounded with the inferior feet and therefore some of them were called by the name of didaetilus, dispongeus and disiambus: all which feete as I saye we may be allowed to vfe with good discretion and precise chiofe of wordes and with the fauourable approbation of readers, and so shall our plat in this point be larger and much furmount that which Stas hurst first tooke in hand by his exameters daefilicke and spondaicke in the translation of Virgilles Eneidos, ar.
such as for a great number of them my stomacke can hardly digest for the ill shapen sound of many of his wordes polysyllable and also his copulation of monosyllables suppling the quantitie of a trisyllable to his intent. And right so in promoting this devise of ours being (I feare me) much more nyce and affected, and therefore more misliked then his, we are to bespeake favour, first of the delicate eares, then of the rigorous and seuerre dispositions, lastly to crave pardon of the learned and auncient makers in our vulgar, for if we should secke in every point to egall our speach with the Greeke and Latin in their metrical 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 reasone of any evident or apparant cause in writing or founde remaining upon one more then another, for many times they shortned the sillable of sharpe accent and made long that of the flat, and therefore we must needs say, it was in many of their wordes done by preelection in the first Poetes, not having regard altogether to the ortographic, 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 [Penelope] which might be Homer or some other of his antiquitie, where he made [pe] in both places long and [ne] and [lo] short, he might have made them otherwise and with as good reasone, nothing in the world appearing that might move 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 toung, and might beare aswel the long as the short time, but it pleased the Poet otherwise: so he that first shorted, as in this word cano, and made long tro, in troia, and o, in oris, might have aswel done the contrary, but because he that first put them into a verfe, found as it is to be suppos'd a more sweetnesse in his owne eare to haue them so tymed, therefor all other Poet who followed, were fayne to doe the like, which m
that *Virgill* who came many yeares after the first reception of wordes in their several times, was druen of necessitie to accept them in such quantities as they were left him and therefore saide.

\[ \text{ārmā ut rūmquē cā nō trō iē quī primūs āb ōris.} \]

Neither truely doe I see any other reason in that lawe (though in other rules of shortening and prolonging a fillable 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 give them leave alone both to say and beleeeue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malitious and craftie constructions of the *Talmudists*, and others of the Heb-rue clerks to bring the world into admiration of their lawes and Religion. Now peraduenture with vs Englishmen it be somewhat too late to admit a new invention of feete and times that our forefathers never vfed nor neuer observed till this day, either in their measures or in their pronunition, 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 every eare is to be pleased and made a particular judge, being most truly sayd, that a multitude or comminaltie is hard to pleafe and eafie to offend, and therefore I intend not to proceed any further in this curiositie then to shew some small subtillitie that any other hath not yet done, and not by imitation but by obseruation, nor to th'in-tent to haue it put in execution in our vulgar Poefie, but to be pleasantly scanned vpon, as are all nouelties so frivolous and ridiculous as it.
A more particular declaration of the metricall feete of the ancient Poets Greece and Latine and chiefly of the feete of two times.

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 five sizes, whereas in deque, the metrical feete are but twelue in number, wherof four only be of two times, and eight of three times, the rest compounds of the premised two sorts, even as the Arithmetical numbers above three are made of two and three. And if ye will know how many of these feete will be commodiously received with vs, I say all the whole twelue, for first for the footespondus of two long times ye haue these English wordes morning, midnight, mischance, and a number more whose orthographie may direct your judgement in this point: for your Trocheus of a long and short ye haue these wordes maner, broken, takken, bodie, membir, and a great many more if their last fillables abut not upon the consonant in the beginning of another word, and in these whether they do abut ornge wittie, dittie, sorrwe, morrow, and such like, which end in a vowel for your Iambus of a short and a long, ye haue these wordes [refore] [remorse] [dese] [endure] and a thousand besides. For your footespirrichus or of two short fillables ye haue these words [mane] [mone] [pence] [sile] and others of that constitution or the like: for your feete of three times and first your daëll, ye haue these wordes and a number more patience, tempérance, vovmanheed, iolite, daungerous, dùctifull and others. For your molossus, of all three long, ye haue a member [number?] of wordes also and specially most of your participles active, as persifling, despooiling, endowing, and such like in orthographie: for your anapæsus of two short and a long ye haue these words but not many more, as manisold, moniteffe, remainent, hôtinisse. For your footetribracchus of all three
short, ye haue very few trisillables, because the sharpe accent will always make one of them long by pronunciation, which els would be by orthographie short as, [mērtīl] [minion] and such like. For your foote bacchius of a short and two long ye haue thefe and the like words trisillables [lāmēntīng] [rēquēstīng] [rēnōūncīng] [rēpēntānс] [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 [ēxcellēnt] [ēmīnēnt] and specially such as be prope names of perrons 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 like to thefe [rēsīstitial] [delightīfull] [reprīfāll] [ināunītīr] [ēnāmilīl] so as for want of English wordes if your eare be not to daintie and your rules to precife, ye neede not be without the metrical leete of the anciant 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 (peelection) without reaſon or force as hath bene alledged, and as the anciant Greekes and Latines did in many wordes, but not in all, or by (election) with reaſon as they did in sone, and not a few. And a found is drawn at length either by the infirmity of the tong, because the word or fillable is of fuch 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 fillables in the fame word that be not accented so high, in both these caſes we will eſtablifh our fillable long, contrariſwife the shortning of a fillable is, when his founde or accent happens to be heavy and flat, that is to fall away speedily, and as it were inaudible, or when he is made of fuch letters as be by nature slipper and voluble and smoothly passe from the mouth. And the vowell is always more easilie deliuered then the con-
fonant: and of cononants, the liquide more then the mute, and a single cononant more then a double, and one more then twayne coupled together: all which points were observed by the Greekes and Latines, and allowed for maximes in verifying. Now if ye will examine these foure bisfillables [remnant] [remain] [render] [renet] for an example by which ye may make a general rule, and ye shall finde, that they are likewise our first resolution. First in [remnant] [rem] bearing the sharpe accent and having his cononant abbut vpon another, foundes long. The fillable [nant] being written with two cononants must needs be accompted the same, besides that [nant] by his Latin originall is long, viz [remanens]. Take this word [remaine] because the last fillable beares the sharpe accent, he is long in the eare, and [re] being the first fillable, 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 accent vpon [ren] makes it long, the fillable [der] falling away swiftly and being also written with a single cononant or liquide is short and makes the trocheus. This word [renet] haung both fillables sliding and flippor make the foote Pirrichius, because if he be truly uttered, he beares in maner no sharper accent vpon the one then the other fillable, 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 cononants, I do allow them both for short fillables, or to be vfed 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 observation foure hundred if ye will. But of all your words bisfillables the most part naturally do make the foote 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 little oddes: and ye shall find verfes made all of monofillables, and do
very well, but lightly they be *Iambickes*, bycaufe for th
more part the accent falles farbe vpon every secon
word rather then contrariwise, as this of Sir *Thomas
Wiat*.

I finde no peace and yet mte wärre ts done,
I feare and hope, and burne and freeze like ife.

And some verfes where the farbe accent falles vpo
the firft and third, and so make the verse wholly *Tri
chaicke*, as thus,

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

And some verfes made of *monofillables* and *biffillables*
enterlaced as this of th’Earles,

*When raging loue with extreme paine*

And this

A fairer beaft of fresher hue beheld I neuer no

And some verfes made all of *biffillables* and others
all of *triffillables*, and others of *poliffillables* egally in
creasing and of diuers quantities, and sundry situations
as in this of our owne, made to daunt the infolence of
e a beautifull woman.

*Brittle beauty blossome daily fading
Morne, noone, and eue in age and eke in eld
Dangerous disdainesfull pleasantly perswading
Eafie to gripe but combrous to weld
For flender botteme hard and heavy lading
Gay for a while, but little while durable
Suspicious, incertaine, irreuocable,
O since thou art by triall not to trust
Wisdome it is, and it is alfo iust
To found the stemme before the tree be feld
That is, since death vvill drive vs all to dust
To leave thy loue ere that vve be compeld.*

In which ye haue your firft verfe all of *biffillables*
and of the foot *trocheus*. The second all of *monofillables*, and all of the foote *Iambus*, the third all of *triffillables*, and all of the foote *daftilus*, your fourth of one
*biffillable*, and two *monofillables* interlarded, the fift one *monofillable* and two *biffillables* enterlaced, and the
reft of other fortes and scituations, some by degrees encreasing, some diminishing: which example I have set downe to let you perceiue what pleasant numerosity in the meafure and disposition of your words in a metre may be contriued by curious wits and thefe with other like were the obferuations of the Greeke and Latine verifiers.

**CHAP. X. [XV.]**

Of your feet of three times, and firft of the Dactyl.

Our feete of three times by prescription of the Latine Grammariens are of eight fundry proportions, for some notable difference appearing in euery fillable of three falling in a word of that fize: but because above the antepenultima there was (among the Latines) none accent audible in any long word, threfore to deuide any foote of longer meafure then of three times was to them but superfluous: because all abobe the number of three are but compounded of their inferiorours. Omitting therefore to speake of these larger feete, we say that of all your feete of three times the Dactyl is moft vsual and fit for our vulgar meeter, and moft agreeable to the eare, specially if ye overlade not your verfe with too many of them but here and there enterlace a Iambus or some other foote of two times to giue him grauitie and flay, as in this quadrain trimeter or of three meafures.

*Rendër āgaine mte libértie*  
ānd sēt yōr cāptīue frēe  
Glōrtous is thē vīctōrie  
Conquērōurs ūse with lenītē

Where ye fee euery verfe is all of a meafure, and yet vegall in number of fillables: for the second verfe is but of fixe fillables, where the reft are of eight. But the reafon is for that in three of the fame verfes are two Dactils a preece, which abridge two fillables in euery verfe: and so maketh the longest euuen with the shorteft. Ye may note besides by the firft verfe, how
much better some biffillable 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 Daëtil, and of necestitie driuen him out at length to be a verfe Iambic of foure feete, because [render] is naturally a Trocheus and makes the firft two times of a daëtil. [Restore] is naturally a Iambus, and in this place could not possibly haue made a pleafant daëtil.

Now againe if ye will fay to me that thefe two words [libertie] and [conquerours] be not precife Daëtils by the Latine rule. So much will I confesse to, but since they go currant inough vpon the tongue, and be fo vastly pronounced, they may passe wel inough for Daëtils in our vulgar meeters, and that is inough for me, feeking but to fahion an art, and not to finifh it: which time only and cuftom haue authoritie to do, specially in all cafes of language as the Poet hath wittily remembred in this verfe 

-śi volet vus, 

Quem penes arbitrium est et vis et norma loquendi. 

The Earle of Surrey vpon the death of Sir Thomas Wiat made among other this verfe Pentameter and of ten fillables, 

What holy graue (alas) vvhat sepulcher 

But if I had the making of him, he shoude haue bene of eleuen fillables and kept his measure of five fillill, and would so haue runne more pleafantly a great deale: for as he is now, though he be euen he feemes odde and defečtiue, for not well obferuing the natural accent of every word, and this would haue bene foone holpen by inserting one monofillable in the middle of the verfe, and drawing another fillable in the beginning into a Daëtil, this word [holy] being a good [Pirrichius] and very well feringue the turne, thus, 

What hōlē grāue a lūs whūt fit sæpūlচ. 

Which verfe if ye perufe throughout ye shal finde hi after the firft daëtil all Trochaick and not Iambic, n̄ of any other foot of two times. But perchance if would feeme yet more curious, in place of thefe f̄ Trocheus ye might induce other feete of three times
to make the three sillables next following the dačil, the
foote [amphimacer] the laſt word [Sepúlcher] the foote
[amphibracus] leauing the other midle word for a [Iam-
bus] thus.

Whât hâlte grâue a las whât fit sêpûlchër.
If ye ask me further why I make (vwhat) first long and
after short in one verse, to that I satisfie you before.
that it is by reason of his accent sharpe in one place
and flat in another, being a common monosillable, that
is, apt to receiue either accent, and fo in the first place
receiuing aptly the sharpe accent he is made long:
afterward receiuing the flat accent more aptly then
the sharpe, because the sillable precedent [las] utterly
distaines him, he is made short and not long, and that
with very good melodie, but to haue giuen him the
sharpe accent and plucked it from the sillable [las] it
had bene to any mans eare a great discord: for ever-
more this word [alâs] is accentte vpon the laſt, and
that lowly and notoriously as appeareth by all our ex-
clamations vsed vnder that terme. The fame Earle of
Surrey and Sir Thomas Wyat the first reformers and
polishers of our vulgar Poesie much affecting the fille
and measures of the Italian Petrarcha, vsed the foote
dačil very often but not many in one verse, as in these,

Fullscreen that in presence of thy litelte hêd,
Shed Cæsars teares vpon Pompêius hêd.
Thêñême to life destroi er of all kinde,
If amô rouns faith in an hart un fayned,
Myne old deere ënê my froward master.
Thê fûri ous gone in his moft ra ging ire.

And many moe which if ye would not allow for dact-
iûs the verse would halt vnleffe ye would seeme to helpe
it contracting a sillable by vertue of the figure Synrefis
which I thinke was neuer their meaning, nor in deedle
would haue bred any pleasure to the eare, but hindred
the flowing of the verfe. Howsoever ye take it the
dačil is commendable inough in our vulgar metretes,
but moſt plausible of all when he is founded vpon the
fstage, as in these comicall verses shewing how well it
becommeth all noble men and great perfonages to be
temperat and modeft, yea more then any meancer man, thus.

Lët nò nòbilitte ríchës or hëreditë
Honöur or impire or cárthlët dömëtë
Bréeđ in your heàd ãnïe pëeåisë dëpëiôn
That yë mày sàfër äwõch ãnïe ëträge.

And in this disfique taxing the Prelate fyßnoëake
standing all vpon prefect dælîls.

Nouv mântie bie mønëy pûrnoë prömöstë
For mony mooves any harte to deuotion.

But this aduartifement I will giue you withall, that
if ye vfe too many dælîls together ye make your
museke too light and of no solemne grauitie such as the
amorous Elegies in court naturally require, being al-
waies either very dolefull or passionate as the affections
of loue enforce, in which busines ye must make your
choise of very few words dælîlique, or them that ye
can not refuse, to disflooe and breake them into other
feete by such meanses as it shall be taught hereafter:
but chiefly in your courtly ditties take heede ye vfe not
these maner of long polisfillables and specially that ye
finish not your versè with them as [retritëtion] [restitu-
tëon] remunerëtion [recapiturëtion] and such like: for
they smatch more the schoole of common players than
of any delicate Poet Lyricke or Elegiacke.

CHAP. XV. [XVI.]
Oall fyour other feete of three times and hovo vwell they
vwould fashion a metëre in our vulgar.

All your other feete of three times I find no
vfe of them in our vulgar meeters nor no
sweetenes at all, and yet words inough to
ferue their proportions. So as though
they haue not hitherto bene made arti-
ciall, yet nowe by more curious obseruation they
might be. Since all artes grew first by obseruation of
natures proceedings and custome. And first your
[Moloffus] being of all three long is euidently dis-
couvered by this word [permittëng] The [Anapeftus] of
two short and a long by this word [furëus] if the next
word beginne with a consonant. The foote [Bacchius] of a short and two long by this word [résistance] the foote [Antibachius] of two long a short by this word [conquer] the foote [Amphimacer] of a long a short and a long by this word [conquer] the foote of [Amphibrachus] of a short a long and a short by this word [rememb] if a vowel follow. The foote [Tribrachus] of three short times is very hard to be made by any of our trifillsables vnles they be compounded of the smoothest sort of consonants or fillables vocals, or of three smooth monfillsables, or of some pce of a long polysfillable and after that fort we may with wreling of words shape the foot [Tribrachus] rather by vfurpation then by rule, which neuerethles is allowed in every primitiue arte and inuention: and so it was by the Grekes and Latines in their first veriflying, as if a rule shoulde be set downe that from henceforth these words shou!d be counted al Tribrachus. [énemie] [remédie] [sélène] [méniles] [péniles] [créellie] and such like, or a pce of this long word [réconcerable] [innumérable] [rédilie] and others. Of all which manner of apt worde to make these stranger feet of three times which go not fo currant with our ear as the daélil, the maker shoulde haue a good judgement to know them by their manner of orthographie and by their accent which serue most fitly for every foote, or else he shoulde haue alwaies a little calender of them apart to vie readily when he shal neede them. But because in very truth I thinke them but vaine and superstitious obseruations nothing at all furthering the pleasant melody of our English meeter, I leaue to speake any more of them and rather with the continuance of our old maner of Poetie, scanning our verse by fillables rather than by feet, and vinge most commonly the word iambique and sometime the Trochaike which ye shal discerne by their accents, and now and then a daélil keeping precisely our symphony or rime without any other mincing measures, which an idle inuention head could easilie devise, as the former examples teach.
Hollow vallies under highest mountains
Craigst clifles bring foorth the fairest fountains.
These verfes be trochaik, and in mine eare not so sweete and harmonicall as the iambicque, thus:
The hollowest vale lie under highest mountains
The craigst clifs bring forth the fairest fountains.
All which verfes bee now become iambicque by breaking the first biffillables, and yet alters not their quantities though the feete be altered: and thus,
Refleffe is the heart in his desires
Raving after that reafon doth deny.
Which being turned thus makes a new harmonie.
The refleffe heart, renues his old desires
Ay raving after that reafon doth it deny.

And following this obernation your mettres being builded with pollyfillables will fall diuerfly out, that is some to be fpondaik, some iambick, others dauctilick, others trochaick, and of one mingled with another, as in this verfe.

Heauke is the bürden of Princës ire
The verfe is trochaick, but being altered thus, is iambicque.

Füll heauke is the päife of Princës ire
And as Sir Thomas Wiat song in a verfe wholly trochaick, because the wordes do beft shape to that foote by their naturall accent, thus,
Farewell lōue and all these lāues for ćuēr
And in this ditty of th’Erle of Surries, passing sweet and harmonicall, all be Iambick.

When raging lōue with extreme paine
So cruelly doth straine my hart,
And that the teares like fluids of raine
Beare witnesse of my wofull smarth.

Which beyng disposed otherwife or not broken, would prove all trochaick, but nothing pleasant.

Now furthermore ye are to note, that al your mon syllables may receive the sharp accent, but not so apt one as another, as in this verfe where they serue well to make him iambicque, but not trochaick.
OF PROPORTION. LIB. II.

God graunt this peace may long endure

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

God graunt-this peace-may long-endure,

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

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

Gëue me mine brone and when I do desire
Gene others theirs, and nothing that is mine
Nor giue me that, 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 clauzes of sundry relations [giue me] and [giue others] so as the monosable [me] being respeçtual to the word [others] and inferring a subtiltity or wittie implication, ought not to haue the same accent, as when he hath no such respeçt, as in this dislik of ours.

rowe me (Madame) ere ye reproue.
Meeke minds should excusse not accûse.

In which verse ye see this word [reproove] the fillable [prooue] alters his sharpe accent into a long for naturally it is long in all his singles and
the foure footed beasts, and the birdes, beyng sent by the Lyon to be at his musters, excused himselfe that he was a foule and flew with winges: and beys sent for by the Eagle to serue him, sayd that he was foure footed beast, and by that craftie cauill escapt the danger of the warres, and shunned the seruice both Princes. And euer since fate at home by th fires side, eating vp the poore husbandmans baken, halfe lost for lacke of a good huswifes looking too.

FINIS.
THE THIRD BOOKE,
OF ORNAMENT.

CHAP. I.
Of Ornament Poeticall.

S 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 exomation, which refleth in the fashioning of our makers language and file, 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, disguiuing it no litle from the ordinary and accustomed: neuerthelesse making it nothing the more vnseemely or misbecoming, but rather decenter and more agreeable to any ciuill eare and vnderstanding. And as we see in these great Madames of honour, be they for perfonage or otherwise neuer so comely and bewtiful, yet if they want their courtly habillements or at leaftwile such other apparell as custome and ciuilitie haue ordained to couer their naked bodies, would be halfe ashamed or greatly out of countenaunce to be
seen in that sort, and perchance do then thinke them-
selues more amiable in every mans eye, when they be
in their richest attire, suppose of silkes or tyffewes and
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 gor-
gious, if any ymmne be left naked and bare and not
clad in his kindly clothes and coulours, such as may
courey them somewhat out of sight, that is from the
common course of ordinary speach and capacitie of the
vulgar judgement, and yet being artificially handled
must needes yeld it much more bewtie and commen-
dation. \\ This ornament we speake of is giuen to it by
figures and figuratiue speaches, which be the flowers
as it were and coulours that a Poet setteth vpon his
language of arte, as the embroderer doth his stone and
perle, or passemens of gold vpon the stiffe of a Princely
garment, or as th'excellent painter bestoweth the rich
Orient coulours vpon his table of pourtraite: so neuer-
thelesse 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 excessse, or
neuer so little disordered or misplaced, they not onely
giue it no maner of grace at all, but rather do disfigure
the stiffe and spill the whole workmanship taking
away all bewtie and good liking from it, no leffe then
if the crimson tainte, which shoulde be laid vpon a Ladies
lips, or right in the center of her cheekes shoulde by
some oure sight or mishap be applied to her forhead or
chinne, it would make (ye would say) but a very ridic-
culous 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 speeches publike ought to be figurative, and if they be not doe greatly disgrace the cause and purpose of the speaker and writer.

But as it hath bene always reputed a great fault to vfe figuratiue speeches foolishly and indiscretly, so is it esteemed no less an imperfection in mans utterance, to have none vfe of figure at all, specially in our writing and speeches publike, making them but as our ordinary talke, then which nothing can be more vnfaourie and farre from all civilitie. I remember in the first yeare of Queenes Marias raigne a Knight of Yorkshire was chosen speaker of the Parliament, a good gentleman and wife, 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 nothing 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 houles; 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 quothe th'other, me thinks I heard not a better ahouse tale told this seuen yeares. This happened because the good old Knight made no difference between an Oration or publike speach to be deliuered to the ear 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 vfe much superfluous eloquence, and also in their judicall 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, neuertheless none impeachment or blemish to the grauitie of their perfons or o: the cause: wherein I report me to them that knew Sir Nicholas Bacon Lord keeper of the great Seale, or the now Lord Treasurer of England, and haue bene conversant with their speaches made in the Parliament house and Starrechamber. \ From whose lippes I haue seene to procee: 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 artificial (though I thinke rather naturall) yet were they knownen to be learned and not vnskilfull of that'arte, when they were yonger men: and as learning and arte teacheth a schollar to speake, io doth it also teach a counsellour, and aswell an old man as a yong, and a man in authoritie, aswell as a priuate perfon, and a pleader aswell as a preacher, everie man after his fort and calling as beft becommeth: and that speach which becommeth one, doth not become another, for maners of speaches, some serue to work in excessse, some in mediocrity, some to graue purposes, some to light, some to be short and brief, some to be long, some to stirre vp affections, some to pacifie and appease them, and these common despisers of good vterance, which resteth altogether in figuratiue speaches, being well vpéd whether it come by nature or by arte or by exercize, 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, and 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 wisedome, as euer I knew England to breed, and one that joyed 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 Maiefire (to th'intent
to remove her from a certaine displeasure, which by
finifher opinion she had conceiued against a gentleman
his friend) that it would please her to heare him speake
in his own caufe, and not to condemne him upon
his aduerfaries report: God forbid saide she, he is to wife
for me to tale with, let him goe and satisifie such a
man naming him: why quoth the Knight againe, had
your Ladyship rather heare a man talke like a foole or
like a wife man? This was because the Lady was a little
peruerfe, and not disposed to reforme her selfe by hearing
reason, which none other can so well beate into the
ignorant head, as the well spoken and eloquent man.
And because I am so farre waded into this discouer
of eloquence and figuratiue speaches, I will tell you
what hapned on a time my selfe being present when
certaine Doctours of the ciuill law were heard in a
litigious cause betwixt a man and his wife: before a great
Magistrate who (as they can tell that knew him) was a
man very well learned and graue, but somewhat sower,
and of no plausible vitterance: the gentlemen chaunce,
was to say: my Lord the simple woman is not so much
to blame as her lewe abbetours, who by violent per-
swasions haue lead her into this wilfulneffe. Quoth
the judge, what neede such eloquent termes in this
place, the gentleman replied, doth your Lordship
millike the terme, [violent] and me thinkes I speake it to
great purpose: for I am sure the would neuer haue
done it, but by force of persuasion: and if persuasions
were not very violent, to the minde of man it could not
haue wrought so strange an effect as we read that it
did once in Ægypt, and 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 gentleman intended, thus it was. There came
into Ægypt a notable Oratour, whose name was
Hegefas who inuayed so much against the incommo-
dities of this tranitory life, and so highly commended
death the dispatchers of all euils; as a great number
of his hearers destroyed themselues, some with weapon,
some with poysfon, others by drowning and hanging themselves to be rid out of this vale of misery, in so much as it was feared least many more of the people would have miscaried by occasion of his persuasions, if king Ptolemy had not made a publick proclamation, that the Oratour should auoyde the countrey, and no more be allowed to speake in any matter. Whether now persuasions, may not be said violent and forcible to simple myndes in speciall, I referre it to all mens judgements 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 Cittie of Marfeills 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 force of that chayne fastned to his tong, as who would say, by force of his persuasions. 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 horie haires then beardlefe boyes, they feeme to ground it vpon this reason: age (say they and most truly) brings experience, experience bringeth wisedome, long life yeldes long vse and much exercize of speach, exercize and custome with wisedome, make an assured and voluble vterance: so is it that old men more then any other speake most grauely, wisely, assuredly, and plaufibly, 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 and shew their conceits, good persuasione is no lesse requisite then speake it selfe: for in great purposes to speake and not to be able or likely to perswade, is a vayne thing: now let vs retorne backe to say more of this Poeticall ornament.
This treatise was a popular one in the 17th century, as it was reprinted in several editions and translated into different languages. The text discusses the use of figures of speech in Latin, and how they are used to add color and variety to language. The author emphasizes the importance of understanding the context and meaning behind these figures of speech to effectively use them in writing.
CHAP. III.
Of Language.

Peach is not naturall to man fauing 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 and fit instruments he hath by nature to that purpose, as a broad and voluble tong, thinne and mouable lippes, teeth euene and not shagged, thick ranged, a round vauleted palle, and a long throte, besides an excellent capacitie of wit that maketh him more disciplinable and imitatiiue then any other creature: then as to the forme and action of his speach, it commeth to him by arte and teaching, and by vfe or exercise. But after a speach is fully fashioned to the common vnderstanding, and accepted by consent of a whole countrey and nation, it is called a language, and receaueth none allowed alteration, but by extraordinary occasions by little and little, as it were insensibly bringing in of many corruptions 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 fay language, I meane the speach wherein the Poet or maker writeth be it Greek or Latine, or as our cafe is the vulgar English, and when it is pecular 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 Anglefaxon, and before that the British, which as fome will, is at this day, the Walch, or as others affirme the Cornish: I for my part thinke neither of both, as they be now spoken and p[r]onounced. This part in our maker or Poet must be heedly looked vnto, that it be naturall, pure, and the most vfull 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 fake, or yet
in Vniuersities where Schollers use much peevish af-
fection of words out of the primatiue languages, or
finally, in any vplandish village or corner of a Realme,
where is no refort but of poore rustical or vnciuill
people: neither shall he follow the speach of a craftes
man or carter, or other of the inferiour fort, though he
be inhabitant or bred in the best towne and Citie in
this Realme, for such persons doe abuse good speaches
by strange accents or ill shapen soundes, and false
ortographie. But he shall follow generally the better
brought vp fort, such as the Greekes call [charientes]
men ciuill and graciously behauoured and bred. Our
maker therfore at these dayes shall not follow Piers
plowman nor Gower nor Lydgate nor yet Chaucer, for
their language is now out of use with vs: neither shall
he take the termes of Northern-men, such as they use
in dayly talke, whether they be noble men or gentle-
men, or of their best clarkes all is a matter: nor in
effect any speach vsed beyond the river 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
current as our Southerne English is, no more is the
far Westerne mans speach: ye shall therefore take the
vfull 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 every
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
every 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 books written by learned men, and there-
fore it needeth none other direction in that behalfe.
Albeit peraduenture some small admonition be not
impertinent, for we finde in our English writers many
wordes and speaches amendable, and ye shall see in
some many inhnorne termes so ill affected brought in
by men of learning as preachers and schoolemasters:
and many strange termes of other languages by
Secretaries and Marchaunts and travaillours, and many
harke wordes and not vsuall nor well founding, 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 peraduenture the writer heredef
be in that behalfe no lesse faultie then any other, vsing
many strange 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 seem a more excusable cor-
rectour of other mens: he intenden therefore for an
indifferent way and vniersall benefite to taxe him
selfe firfl and before any others.

These be words vfed by th'author in this present
treatise, scientifcse, but with some reason, for it anfwer-
eth the word mechanical, which no other word could
have done so properly, for when hee spake of all artifi-
cers which refi either in science or in handy craft, it
followed necessarilie that scientifique should be coupled
with mechanical: or els neither of both to haue bene
allowed, but in their places: a man of science liberall,
and a handcarts 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 cafe is) may be accepted among Courtiers, for
whom this is specially written. A man might haue said
in fextend of Maior-domo, the French word (maistre
der'hoftell) but iffaouredly, 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 than any of the rest, other men may judge
otherwife. Politien, this word also is received from the
file, 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 mettal of his minde, and his manner of utterance the very warp and 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 Phistography is so certaine, as to judge a mans manners by his eye: but more assuredly in mine opinion, by his dayly manner of speech and ordinary writing. For if the man be graue, his speech and file is graue: if light-headed, his file and language also light: if the minde be haughtie and hoate, the speech and file is also vehement and flirring: if it be colde and temperate, the file is also very modest: if it be humble, or base and meeke, so is also the language and file. And yet peraduenture not altogether so, but that every mans file is for the most part according to the matter and subiect of the writer, or so ought to be, and conformable thereunto. Then againe may it be said as wel, that men doe chuse their subiects according to the mettal of their minds, and therefore a high minded man chuseth him high and lofty matter to write of. The base courage, matter base and lowe, the meane and modest mind, meane and moderate matters after the rate. Howsoever it be, we finde that under these three principal complexions (if I may with leane so terme them) high, meane and base file, there be contained many other humors or qualities of file, as the plaine and obscure, the rough and smoth, the facill and hard, the plentiful and barraine, the rude and eloquent, the strong and feeble, the vehement and cold files, all which in their euill are to be reformed, and the good to be kept and vfed. But generally to have the file decent and 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 file be so to, if meane, the file also to be meane, if base, the file humble and base accordingly: and
they that dootherwise ufe it, applying to meane matter, hie and loftie ftile, and to hie matters, ftile eyther meane or base, and to the base matters, the meane or hie ftile, do utterly disgrace their poesie and fhew themfelves nothing skilfull in their arte, nor hauing regard to the decencie, which is the chiefe praife of any writer.Therefore to ridde all louers o learning from that errour, I will as neere as I can fet downe, which matters be hie and loftie, which be but meane, and which be low and base, to the intent the ftiles 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 fay that the loftie ftyle may be decently ufed in a meane and base subieCt and contrariwise, which I do in parte acknowledge, but with a reaonable qualification. For Homer hath fo ufed it in his trifling worke of Batrachomyomachia: that is in his treatife of the warre betwixt the frogs and the mice. Virgill also in his bucolickes, and in his georgickes, whereof the one is counted meane, the other base, that is the husbandmans difcourfes and the shepheards, but hereunto fereueth a reafon in my fimple conceite: for firft to that trifling poeme of Homer, though the frog and the moufe be but little and ridiculous beffts, yet to treat of warre is an high subieCt, and a thing in euery re-pect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiaal grandiloquence, if it be fet forth in his kind and nature of warre, euen betwixt the baseft creatures that can be imagined: fo alfo is the Ante or pifmire, and they be but little creeping things, not perfecft beffts, but infect, or wormes: yet in defcribing their nature and instinct, and their manner of life approching to the forme of a common-welth, and their properties not unlike to the vertues of moft excellent gouernors and captaines, it asketh a more maieftie of speach then would the defcription of an other beaftes 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 vied
a somewhat swelling file when he came to inquinate
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 no lese then to vfe such manner of
file, whatsoever condition the poeme were of and this
was decent, and no fault or blemish, to confound the
tennors of the files for that cause. But now when I
remember me againe that this Eglogue, (for I haue read
it somwhere) was conceiued by Oclauian th'Emperour
to be written to the honour of Pollio a citizen of Rome,
and of no great nobilitie, the same was misliked againe
as an implicate, nothing decent nor proportionable
to Pollio his fortunes and calling, in which respect I
might say likewise the file was not to be such as if it
had bene for the Emperours owne honour, and thos
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 removed from mine
opinion, but still me thinks that in all decencie the file
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 caufe speake like a Pope, and in
the grauest matters prate like a parrot, and finde wordes
and phrases ynomous to seene both turnes, and neither of
them commendably, for neither is all that may be written
such as ought to keepe a high
written vpon a shepheard to
conder to the matter reported.
ne nature: for evrey pety plea-
asure, and vayne delight
of a king are not to [be] ac-
cepted high matter for
keeepe the low, but accord-

for the height of his estate, but
very base and vilne: nor so a
the meanest man may

...
OF ORNAMENT. LIB. III.

a yeoman, groome, husbandman, day-labourer, ephedr, fynard, and such like of homely cal-
gree and bringing vp: so that in every of the ee degrees, not the false fame vertues be egally ayled nor the same vices, egally to be dispraisèd. a loues, mariages, quarrels, contracts and other ours, be like high nor do require to be set fourth e like file: but every one in his degree and de-
which made that all hymnes and histories, and ies, were written in the high file: all Comedies terludes and other common Poësies of loues. h like in the meane file, all Eglogues and pasto-
emes in the low and base file, otherwise they ne ytterly disproporcioned: likewise for the same-
e phrases and figures be onely peculiar to the le, some to the base or meane, some common to e, as shalbe declared more at large hereafter e come to speake of figure and phraze: also some and speaches and sentences doe become the e, that do not become th'other two. And con-
; as shalbe said when we talke of words and es: finally some kinde of measure and concord.

beleeue the high file, that well become the nd low, as we haue said speaking of concord afure. Y But generally the high file is disgraced de foolish and ridiculous by all wordes affected, fait, and puffed vp, as it were a windball carry-
re countenance then matter, and can not be esembled then to these midsummer pageants in ।, where to make the people wonder are set forth id vglie Gyants marching as if they were alieue, ned at all points, but within they are fluffed full ne paper and tow, which the shrewd boyes vnder-
do guilefully discover and turne to a great de-
also all darke and vnaccustomed wordes, or । and homely, and sentences that hold too much nery and light, or infamous and vnshameful are ccounted of the same sort, for such speaches be-
ot Princes, nor great estates, nor them that write
OF ORNAMENT. LIB. III. 167

do; and before judges neither lower nor feuer, but the eare of princely dames, yong ladies, gentlewomen courtiers, byeng all for the most part either meeke nature, or of pleafant humour, and that all his abufes de but to dispofe the hearers to mirth and follace by alant conueyance and efficacy of speach, they are in truth to be accompted vices but for vertues in poetical science very commendable. On the other hand, such trepaffes in speach (whereof there be many) geue dolour and dilifiking to the eare and minde, by foule indecencie or disproportion of founde, situation, or fence, they be called and not without caufe the cious parts or rather heresies of language: wherefore he matter refleth much in the definition and accept- ance of this word [decorum] for whatsoever is fo, cannot usuallie be misliked. In which reſpect it may come to passe that what the Grammarian fetteth downe for a viciofe ftreight in speach may become a vertue and no vice, contrariwise his commended figure may fall into a reprochfull fault: the beft and moft assured remedy whereof is, generally to follow the faying of Bias: ne quid nimis. So as in keeping measure, and not exceeding nor fhweng any defect in the vie of his figures, he cannot lightly do amiffle, if he haue besides (as that moft needes be) a speciall regard to all circumftances of the perfon, place, time, caufe and purpose he hath in hand, which being well obfervd it eafily avoideth all the recited inconueniences, and maketh now and then very vice goe for a formall vertue in the exercife of this Arte.

CHAP. VIII.
Sixe points fet downe by our learned forefathers for a generall regiment of all good vterance be it by mouth or by writing.

Vt before there had bene yet any precise obferuation made of figurative speeches, the first learned artificers of language con- sidered that the bewtie and good grace of vterance refted in no [fo] many pointes:
and whatsoever transgressed those lymits, they counted it for vitious; and thereupon did set downe a manner of regiment in all speach generally to be obserued, consisting in sixe pointes. First they saide 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 upon the tongue, and tunable to the eare, which they called *Tafis*. Thirdly, that it were not tediously long, but brieve 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 found, proper and naturall speach, which they called *Cirioologia*. Sixtly, that it should be liuely and stirring, which they called *Tropus*. So as it appeared by this order of theirs, that no vice could be committed in speach, keeping within the bounds of that restraint. But fir, all this being by them very well conceiued, there remayned a greater difficultie to know what this proportion, volubilitie, good construction, and the rest were, otherwise we could not be ever the more relieued. It was therefore of necessitie that a more curious and particular description should bee made of euery manner of speach, either transgressing or agreeing with their said generall prescript. Whereupon it came to passe, that all the commendable parts of speach were set foorth by the name of figures, and all the illaudable partes vnder the name of vices, or viciosities, of both which it shal bee spoken in their places.

**CHAP. IX.**

*How the Greeks first, and afterward the Latines, vented new names for every figure, which this Author is also enforced to doo in his vulgar.*

The Greekes were a happy people for freedome and liberty of their langvage because it was allowed them to in any new name that they lifted, and pheece many words together to mak
them one entire, much more significative than the single word. So among other things did they to their figurative speeches devise certaine names. The Latines came somewhat behind them in that point, and for want of convenient single wordes to express that which the Greeks 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, and others strained themselves to giue the Greeke wordes Latin names, and yet nothing so apt and fitly. 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 known (as behoueth) either we must do it by th'original Greeke name or by the Latine, or by our owne. But when I consider to what fort of Readers I write, and how ill faring the Greeke terme would found in the English eare, then also how short the Latines come to express manie of the Greeke originals. Finally, how well our language suereth to supplie the full signification of them both, I have thought it no lesse lawfull, yea peraduenture vnder licence of the learned, more laudable to vse our owne naturall, if they be well choisen, 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 proceeds but of noueltie and disaquentance 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 move them to laughter, let such persons, yet assure themselves that such names go as neare as may
for bewtifying them with a currant and pleafant numerofitie, but alfo giuing them efficacie, and enlarging the whole matter besides with copious amplifications. I doubt not but some bufie carpers will fcorne at my new deuised termes: auricular and fenfable, faying that I might with better warrant haue vfed in their fteads these words, orthographicall or fyntallcally, 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 neuerthelesfe for some causes thought them not fo necessarie: but with thefe maner of men I do willingly beare, in reſpece of their laudable endeouour to allow antiquitie and flie innation: with like beneuolence I truſt they will beare with me writing in the vulgare speach and feking by my nouelties to fatisfie not the schoole but the Court: whereas they know very well all old things foone waxe stale and lothſome, and the new deuifes are euer daintly and delicate, the vulgar inſtruction requiring alfo vulgar and communicable termes, not clerkly or vncothe as are all thefe of the Greke and Latine languages primitively receiued, vnlesfe they be qualified or by much vfe and cuſtome allowed and our eares made acquainted with them. Thus then I fay that auricular figures be thofe which worke alteration in th'eare by found, accent, time, and flipper volubilitie in vverterance, fuch as for that reſpece was called by the auncients numerofitie of speach. And not onely the whole body of a tale in a poeme or historie may be made in fuch fort pleafant and agreeable to the eare, but alfo euerly clause by it felle, and euerly single word carried in a clause, may haue their pleafant fweetenesse apart. And fo long as this qualitie extendeth but to the outward tuning of the speach reaching no higher then th'eare and forcing the mind into little or no alteration is that vertue which the Greeke Ergieia and the office of the auricular figures as the members of language and sentences are.
words, and many with alterations and additions. For
alterations there be many kinds, and these do
happened to the input or beginning: sometimes
before beginning into a word, sometimes in the
letters and syllables, sometimes in the figures and
shapes of letters; and also sometimes in the
syllables themselves, as in the word "bowl," where
the letter o is doubled, and there are many more
perpetual sentences and examples, so that we may
take be a poem or sentence, written in a book,

Of ordinary figures of speech also, there are
several kinds of working; in their various figures
and shapes, in the

There is an error in one of the words in the
many words inserted, and there is not a
little mention in them which cannot occur,
unless the time and manner is a received
as in the case. And this is sometimes
sometimes by adding, sometimes by cutting off a
labile or letter, or from a word either in the
beginning, middle or ending, again or again, of it, as in
letters supplying, or substituting, letters several numbers
or by misplacing of a letter, or by clear exchange of
one letter for another, or by wrong ranging of the
accent. And your figures of addition or syllable by
three, videlicet. In the beginning, as to say: dooven, for
don, endanger, for danger, emwlen, for Awen.

In the middle, as to say: renuers, for renuers, medowth,
for medly, goldylzeches, for goldylzeches.

In the end, as to say: remembrens, for remembens,
spoken, for spoke. And your figures of
as many, videlicet.

From the beginning, as to say: twit for twit,
[illegible] for again, savy, ill for evil.

Middle, as to say: puruarte, for puruarte.

Fouraigne, for suruauage.
in the forefront of all the feuerall claueses whom he is to
serve as a common feruitour, then is he
called by the Greeks Prozeugma, by vs the
Ringleader: thus

Her beautie first mine eye, her speach mine woffull hart:
Her presence all the powers of my discours. etc.

Where ye see that this one word [perst] placed in
the foreward, satisfieth both in fence and congruitie all
those other claueses that followe him.

And if such word of supplie be placed in
the middle of all such claueses as he servues:
it is by the Greekes called Meszeugma, by
vs the [Middlemarcher] thus:

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

Where ye see this word [weares] servues one claue
before him, and two claues behind him, in one and
the same fence and congruitie. And in this verfe,

Either the troth or talke nothing at all.

Where this word [talke] servues the claue before an
also behind. But if such supplie be placed after a
the claueses, and not before nor in the mid-
dle, then is he called by the Greekes Hyzeugma, and by vs the [Rerewarde] thus

My mates that vont, to keepe me companie,
And my neighbours, who dwelt next to my vwall,
The friends that fviare, they vviould not flicke to die
In my quarrell: they are fled from me all.

Where ye see this word [fled from me] servues all thre claueses requiring but one congruitie and fenc
But if such want be in fundrie claueses, and of feuer
congruities or fence, and the supplie be made to serv
them all, it is by the figure Silepsis, who
for that respect we call the [double supplie]
conceiuing, and, as it were, comprehending
under one, a supplie of two natures, and may be liker
to the man that servues many masters at once, being
strange Countries or kinreds, as in these verses, whe
the lamenting widow shewed the Pilgrim the graues
which her husband and children lay buried.
OF ORNAMENT. LIB. III. 177

Here my sweete sonnes and daughters all my blisse,
Yonder mine owne deere husband buried is.
Where ye see one verbe singuler suppilyeth the plur-
all and singuler, and thus
Judge ye louers, if it be strange or no:
My Ladie laughes for ioy, and I for wo.
Where ye see a third person suppilie himselfe and a
first person. And thus,
Madame ye never shewed your selfe vntrue,
Nor my deserts would ever suffer you.
Viz. to shew. Where ye see the moode Indicatiue
suppilie him selfe and an Infinitiue. And the like in
these other.

I never yet failde you in constancie,
Nor never doe intend untill I die.

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

Thus valiantly and with a manly minde,
And by one seate of everlaストレスing fame,
This lustie lad fully requited kinde,
His fathers death, and eke his mothers shame.

Where ye see this word [requite] serue a double
fence: that is to say, to revenge, and to satisifie. For
the parentes injuriue was reuenged, and the dutie of
nature performed or satisfied by the childe. But if
this suppilie be made to fundrie clauses, or to one claufe
fundrie times iterated, and by seuerall words, so as
every claufe hath his owne suppilie: then
Hyposeuxis. or the
Substitute.

Vnto the king she went, and to the king she said,
Mine owne iiege Lord behold thy poore handmaid.
Here [went to the king] and [said to the king] be but
claufe iterated with words of fundrie suppilie. Or
these verses following.
My Ladie gave me, my Ladie wist not what,
Gewing me leave to be her Soueraine: 
For by such gift my Ladie hath done that,
Which vyhilest she liues she may not call againe.

Here [my Ladie gaue] and [my Ladie wyfe] be implices 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 ahamed, or afraid to speake it out. It is also sometimes done by way of threatning, and to shew a moderation of anger. The Greekes call him Apostoipesis or the Figure of silence.

I, the figure of silence, or of interruption indifferently.

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

He said you were, I dare not tell you plaine:
For words once out, Never returne againe.

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

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

If it be for anger or by way of manace or to shew moderation of wrath as the graue and discreeter for 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 caufes but vpon som 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 him selfe tell the tale that beſt tell can.

This figure is fit for phantaſticall heads and such a be sodaine or lacke memorie. I know one of goo
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 ouer thwart the way, or some other such fleight caufe, interrupt his tale and neuer returne to it againe.

Ye haue yet another maner of speach purporting at the first blush a deiect which afterward is supplied, the Greeces call him Prolepsis, we the Propounder, or the Explaner which ye will: because he workes both effectes, as thus, where in certaine verfes we describe the triumphant enter-view of two great Princesses thus.

These two great Queens, came marching hand in hand,
Vnto the hall, where flore of Princes stond:
And people of all countreys to behold,
Coronis all clad, in purple cloth of gold:
Celebr in robes, of siluer tissew white,
With rich rubies, and pearses all bedighte.

Here ye see the first proposition in a sort dejectue and of imperfect fence, till ye come by diuision to explaine and enlarge it, but if we shoule follow the original right, we ought rather to call him the foretaller, for like as he that flandes in the market way, and takes all vp before it come to the market in groffe and fells it by retaile, so by this maner of speach our maker setts down before all the matter by a brief proposition, and afterward explains it by a diuision more particular.

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 wed you to my wife,
To serve you as a mistresse all my life:
Ye that may not me for your husband haue,
To clayme me for your servaunt and your flawe.
CHAP. XII[1].

Of your figures Auricular working by disorder.

O all theirspeaches which wrought by disorder the Greekes gave a general name [Hiperbaton] as much to say as the [trespasser] and because such disorder may be committed many ways it receiueth sundry particulars under him, whereof some are only proper to the Greekes and Latines and not to vs, other some ordinarie in our manner of speaches, but so foule and intollerable as I will not seeme to place them among the figures, but do range them as they deserve among the vicious or faultie speaches.

Your first figure of tollerable disorder is [Parenthasis] or by an English name the [Insertour] and is when ye will seeme for larger information or some other purpose, to pece or graffe in the middest of your tale an unnecessary parcell of speach, which nevertheless may be thence without any detriment to the rest. The figure is so common that it needeth none example, nevertheless 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 even in the plainest cases, as that of maister Dias very aptly.

But now my Deere (for so my loue makes me to call you still) That loue I say, that lucklesse loue, that works me all this ill.

Also in our Eglogue intituled Elpine, which we made being but eightene yeares old, to king Edward the sixt a Prince of great hope, we furmised that the Pilot of a ship answering the King, being inquisitive and desirous to know all the parts of the ship and tackle, what they were, and to what use they served,

Soueraigne Lord (for why a greater name
To one on earth no mortall tongue can frame
No flatelie stile can give the practifal penne:
To one on earth conversant among men.)

And so proceeds to answer the kings question?
The shippe thou seest sayling in sea so large, etc.

This infirction is very long and utterly impertinent to the principall matter, and makes a great gappe in the tale, neuertherelasse is no disgrace but rather a bewtie and to very good purpose, but you must not yse such infirctiones often nor to thick, nor those that bee very long as this of ours, for it will breede great confusion to have the tale so much interrupted.

Ye haue another manner of difordered speach, when ye misplace your words or clausues and set that before which shold be behind, et est conuerfo, we call it in English prouerbe, the cart before the horse, the Greeks call it Histeron proteron, we name it the Prepostorious, and if it be not too much ysed is tollerable inough, and many times scarce perceueable, vnlees the fence be thereby made very abfurde: 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 yse to kisse before hee take his leaue, or take his leaue before he kisse, or that it be all one busines. It seemes the taking leaue is by ysing some speach, intreating licence of departure: the kisse a knitting vp of the farewell, and as it were a testimoniall of the licence without which here in England one may not preume of courtesie to depart, let yong Courtiers decide this controuerse. One describing his landing vpyn a strange coast, sayd thus preposterosuely.

When we had clmbde the clifs, and were a shore,

Whereas he should haue saide by good order.

When we were come a shore and clymed had the clifs

For one must be on land ere he can clime. And as another saide:

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 vndecent, and make no good harmony,
I place them in the Chapter of vices hereafter following.

CHAP. XIII.
Of your figures Auricular that worke by Surplusage.

Our figures auricular that worke by surplusage,
such of them as be materiall and of im-
portaunce to the fence or bewtie of your
language, I referre them to the harmonicall
speaches of oratours among the figures
rhetoricall, as be those of repetition, and iteration or
amplification. All other sorts of surplusage, I accompt
rather vicious then figuratiue, and therefore not me-
lodious as shalbe remembred in the chapter of vici-
oities or faultie speaches.

CHAP. XV.
Of auricular figures workeing by exchange.

Our figures that worke auriculary by exchange, were
more obseruable to the Greckes
and Latines for the brawenesse
of their language, ouer that
our is, and for the multiplicitie of their Grammaticall
accidents, or verball affects, as I may terme them, that
is to say, their diuers cases, moods, tenes, genders,
with variable terminations, by reason whereof, they
changed not the very word, but kept the word, and
changed the shape of him onely, ving one case for an-
other, or tense, or perfon, or gender, or number, or
moode. We, haung no such varietie of accidents, haue
little or no vse of this figure. They called it Enallage.

But another sort of exchange which they had, and
very pretty, we doe likewise vse, not chang-
ing one word for another, by their acci-
dents or cases, as the Enallage: nor by the
places, as the [Preposterous] but changing their true
construction and application, whereby the fence 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 with me and slay not, come slay with 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 woes.

For, mine woes before your eyes, spaken to th’intent to winne fauour in her fight.

But that was pretie of a certaine forrie man of law, that gaue his Client but bad counsell, and yet found fault with his fee, and said: my fee, good frend, hath deferred better counfel. Good man, quoth the Client, if your selfe had not saied so, I would never haue beleewed it: but now I thinke as you doo. The man of law perceiving his error, I tell thee (quoth he) my counfel hath deferred a better 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 horf-hire, said he would goe with the Carrier on foote. That is not for your worship, faide his yeoman, whereunto the Sergeant replyed.

_I vvoet vvhat I meane Iohn, it is for to slay_
 _And company the knaue Carrier, for loosing my way._

The yeoman thinking it good manner to foothe his Sergeant, faide againe.

_I meane vvoet Sir, your best is to hie_,
_And carrie a knaue with you for companie._

Ye see a notorious exchange of the constructure, and application of the words in this: _I vvoet vvhat I meane_; and _I meane vvhat I vvoet_, and in the other, _company the knaue Carrier_, and _carrie a knaue in your company_.

The Greekes call this figure [Hippallage] the Latins Submutatio, we in our vulgar may call him the [ender-change] but I had rather haue him called the [Change-
nothing at all fweruing from his originall, and much more aptly to the purpose, and pleasanter to beare in memory: specially for your Ladies and pretie mistressees 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 changelings, or Elfs: so, if ye mark, doeth our Poet, or maker play with his wordes, ving a wrong construction for a right, and an absurd for a senisible, by manner of exchange.

CHAP. XVI.

Of some other figures which because they serve chiefly to make the meeters tunable and melodious, and affect not the minde but very little, be placed among the auricular.

The Greekes vse a manner of speech or writing in their proffes, that went by clausues, finishing the wordes of like tune, and might be by vling like cafes, tenfes, and other points of consonance, which they called Omoiooteleto, and is that wherein they neereft approched 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 profe and not in meetre.

Mishacunes ought not to be lamented,
But rather by wisedome in time prevented:
For such mishappes as be remedileffe,
To forrow them it is but foolishnisse:
Yet are we all so frayele of nature,
As to be greeued vwith euery displeasure.

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

Long beards hartleffe,
Painted hoodes vulileffe:
Gay coates gracelisse,
Make all England thristlesse.

Which is no perfect rime in deede, but claueses finishing in the self same tune: for a rime of good symphonie should not conclude his concords with one and the same terminant fillable, as lee, leff, leff, but with divers and like terminants, as lef, pref, mef, as was before declared in the chapter of your cadences, and your claueses 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 vs it otherwise, neglecting the poetical harmonie and skill. And th‘Earle of Surrey with Syr Thomas Wyat, the most excellent makers of their time, more peraduenture respecting the fitnesse and ponderositie of their wordes then the true cadence or symphonie, were very licencious in this point. We call this figure following the originall, the \[\text{like loofe}\] alluding to th’Archers terme who is not faied to finishe the feate of his shot before he giue the loofe, and deliuer his arrow from his bow, in which respect we vs to say marke the loofe 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 \text{Epithaphe}\ of our making.

\begin{quote}
\text{Time tried his truth his travailes and his trust,}
\text{And time to late tried his integritie.}
\end{quote}

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 \text{Tautologia.}\n
Ye haue another sort of speach in a manner defectiue because it wants good band or coupling, and is the figure \[\text{Asyndeton}\]\ we call him \[\text{loofe language}\] and doth not a litle alter th‘eare as thus.

\begin{quote}
I saw it, I said it, I will forease it.
\end{quote}
OF ORNAMENT. LIB. III.

Elizabeth regent of the great Britaine 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 Briton mayde.
Then it is not by Epitheton or figure of Attribution but by the figures Antonomasia, or Periphrasis.

Ye haue yet another manner of speach when ye will feeme 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.
For [your lowring lookes.] And as one of our ordinary rimer's 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, saith by the figure of Twynnes thus.

A proud people and wife and valiant,
Fiercely fighting with horses and with barbes:
By whose provves the Romain Prince did daunt,
Wild Africannes and the lavuleffe Alarbes:
The Nubiens marching with their armed cartes,
And fleaving a farre with venom and with darte.

Where ye fee this figure of Twynnes twie vfed, once when he said horses and barbes for barbd horses: againe when he faith with venom and with darte for venymous dartes.

CHAP. XVI[1].
Of the figures which we call Sensable, because they alter and affect the minde by alteration of fiddle,
and first in single wordes.

He eare hauing receiued his due saatisfaction by the auricular figures, now muft the minde also be serued, with his naturall delight by figures sensible such as by alteration of intendmentes affect the cour-
age, and geue a good liking to the conceit. And first, tingle words haue their fence 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 **Metaphors** or the **Figure of transport**. There is a kinde of wrestling of a single word from his owne right signification, to another not so naturall, but yet of some affinitie or conuenieniec with it, as to say, *I cannot digest your unkinde words,* for I cannot take them in good part: or as the man of law fayd, *I feele you not,* for I vnderland not your cafe, because he had not his fee in his hand. Or as another fayd to a mouthy Advocate, *why barest 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 apliced naturally to a tree, or to a hill, but is transported from a mans head to a hill or tree, therefore it is called by **metaphor,** or the figure of **transport.** And three causcs moues vs to vfe this figure, one for necessitie or want of a better word, thus:

*As the drie ground that thirstes after a shouer
Seemes to reioyce when it is well iuet,
And speedely brings forth both graffe and shouer,
If lacke of funne 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 faiid to thirst and to reioyce, which is onely proper to liuing creatures, and yet being so inverted, doth not so much swerue from the true fence, but that every man can easilie conceiue the meaning thereof.

Againe, we vfe 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 John Throgmorton, knight, Iustice of Chester, and a man of many commer.
Whom vertue rerde, enuy hath overthrown:
And lodg'd full low, under this marble stone:
Neuer were his values so well known,
Whilst he liued here, as now that he is gone.

Here these words, rered, overthrown, and lodged, are
Inuertered, and metaphorically applied, not vpon neces-
Ssitie, but for ornament onely; afterward againe in
These verses.

No funne 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 inuerion or metaphore, lyeth in
These words, saw, harbourd, run: which naturally are
Applied to liuing things, and not to insensible: as, the
Funne, or the night: and yet they approach so neere,
And so conueniently, as the speech is thereby made
More commendable. Againe, in moe verses of the
Same Epitaph, thus.

His head a source of grauitie and fence,
His memory a shop of civill arte:
His tongue a flame of fugred eloquence,
Wisdom and meekenes lay mingled in his harte,

In which verses ye see that these words, source, shop,
Flud, fugred, are inuertered 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 fence
And make the word more significatiue: as thus,
I burne in love, I freeze in deadly hate
I swimme in hope, and sinke in deepe dispaire.

These examples I haue the willinger giuen you to
Set foorth the nature and vfe of your figure metaphore,
Which of any other being choiely 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
OF ORNAMENT. L I B. I I I.

without any luft 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 goe 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 shoulde in reproch say to a poore man, thou raskall knaue, where raskall is properly the hunters terme giuen to young deere, leane and out of season, and not to people: or as one faid very pretily in this verfe.

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

Whereas this worde lent is properly of mony or fome fuch other thing, as men do commonly borrow, for vse to be repayed againe, and being applied to loue is utterly abufed, and yet very commendably spoken by vertue of this figure. For he that loueth and is not beloued againe, hath no leffe wrong, than he that lendeth and is neuer repayde.

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, feas, countries and fuch like, in which respect the wrong naming, or otherwise naming of them then is due, carieth not onely an alteration of fence but a necessitie of intendment figuratiuely, as when we cal loue by the name of Venus, fleshly luft by the name of Cupid, bicaufe they were suppozed by the auncient poets to be authors and kindlers of loue and luft: Vulcane for fire, Ceres for bread: Bacchus for wine by the fame reafon; also if one shoulde fay to a skilfull craftesman knownen for a glutton or common drunkard, that had fpent all his goods on riot and delicate fare.

Thy hands they made thee rich, thy paffat made thee poore.

It is ment, his trauaile and arte made him wealthie, his riotous lite had made him a beggar: and as one that boasted of his housekeeping, faid that neuer a yeare paffed ouer his head, that he drank not in his house euery moneth foure tonnes of beere, and one hogshead of wine, meaning not the caskes or vefsels,
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 conteining, for that which is contained, and in many other cases do as it were wrong name the perfon or the thing. So neuertheless as it may be understood, it is by the figure *metonymia*, or misnamer.

And if this manner of naming persons or things be not by way of misnaming as before, but by a convenient difference, and such as is true or esteemed and likely to be true, it is then called not *metonymia*, but *antonomasia*; or the Surnamer, (not the misnamer, which might extend to any other thing as well as to a person) as he that would say: not king Philip of Spaine, but the Westerne king, because his dominion lieth the furthest West of any Christian 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 Britayne: thus,

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

*To blazon forth the Bryton mayden Queene.*

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

Then also is the fence figurative when we deuise a new name to any thing consonant, as neere as we can to the nature thereof, as to say: *flashing of lightning, clashing of blades, clinking of fetters, chinking of mony*: and as the poet *Virgil* said of the sounding a trumpet, *ta-ra-tant, tara- tantara*, or as we giue special names to the voices of dombe beafts, as to say, a horfe neigheth, a lyon brayes, a swine grunts, a hen cackleth, a dogge howles, and a hundredth mon such new names as any man hath libertie to
deuise, so it be fittie for the thing which he couets to expresse.

Your *Epitheton* or *qualifier*, whereof we spake before, placing him among the figures *auricular*, now because he serues also to alter and enforce the fence, 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, and not disagreable or repugnant, as one that said: *darke disdaine, and miserable pride*, very aburdly, 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, vnleffe 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 every word which may receiue them, and should not be so, yea though they were neuer fo propre and apt, for sometimes wordes sufffered to go single, do giue greater fence and grace than words quallified by attributions do.

But the fence is much altered and the hearers conceit strangely entangled by the figure *Meta-nepsis*, which I call the *farfet*, as when we had rather fetch a word a great way off then to vse one nerer hand to expresse the matter aswel and 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 Proverbe: things farfet 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 furthest off, to utter our matter by: as *Medea* cursing hir first acquaintance with prince *Iafon*, who had very vnilkindly forstaken her, said:

*Woe worth the mountaine that the mastre bare
Which was the first causer of all my care.*

Where the might aswell haue said, woe worth our first meeting, or woe worth the time that *Iafon* arriued with his ship at my fathers cittie in *Colchos*, when he
tooke me away with him, and not so farre off as to curfe the mountaine that bare the pinetree, that made the maft, that bare the failes, that the ship failed with, which carried her away. A plesant Gentleman came into a Ladies nursery, 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 fuch cradell may I see you rocke._

Gods passion hourfon 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 every cradle signified a new borne childe, and every child the pleasure of one yeares birth, and many yeares a long life: so by wishinge her to rocke many crades of her owne, he wished her long life. _Virgill_ said:

_Post multas mea regna videns mirabo arisfas._

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 haruefts come but once every 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 fence of any thing by a word of more than ordinary efficacie, and nevertheles is not apparant, but as it were, secretly implied, as he that said thus of a faire Lady.

_O rare beautie, of 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 gratious, 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 fence,
so by moderation we may now see that moderation is not the same with deed. And it is very grosse work, therefore I call the moderation vs many times better in nature in that was qualified that if we have a set of true Talents and nevertheless it spares that.

I mean it is to be set this way.

Meaning it twice and as well, and dearly, and yet the work that we do not though they purport in much. But in the work we am not ignorant of it, how well under a man is no sooner meaning it twice that in a set wife man.

But if such moderation of words was to name it soothing, or exciting it is by the figure Paradisifolae which includes nothing more properly we call the Canting: as when we make the best of a bad thing or more a liemuchs to the more pliable sense: as in the liberal Gentleman: the sooth-saying, whether it be religious: the niggard, thrifty: a great one, or Phrases: youthfull pranke, and such like verses: 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 used by Courtiers.

But if you diminish and abase a thing by way of spite and malice, as it were to deprave it: such speech is by the figure Metois or the difabler spoken of hereafter in the place of sententious figures.

A great mountaine as bigge as a molehill.

A heavy burthen perdy, as a pound of fethers.

But if ye abase your thing or matter by ignorance or error in the chofe of your word, then is it by vicious manner of speech called Taynois, whereof ye shall have examples in the chapter of vices hereafter following.

* These verses of the Author uo not appear in the Text. Ed.
Then againe if we use such a word (as many times we doe) by which we drue the hearer to conceiue more or leffe or beyond or other- 

wife then the letter expressieth, 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 becaufe it 

seemeth to aske a good, quick, and pregnant capacitie, 

and is not for an ordinarie or dull wit fo to do, I 

chose to call him the figure not onely of conceit after 

the Greeke originall, but alfo of quick conceiite. As 

for example we will giue none becaufe we will speake 

of him againe in another place, where he is ranged 

among the figures sensable appertaining to clauſes.

'CHAP. XVIII.

Of sensable figures altering and affetting the mynde 

by alteration of fence or intendements in 

whole clauſes or speaches.

As by the laft remembred figures the fence of 

ingle worde is altered, fo by these that 

follow is that of whole and enterie speach: 

and first by the Courtly figure Allegoria, 

which is when we speake one thing and 

thinke another, and that our worde and our meanings 

meete not. The vfe of this figure is so large, and his 

vertue of so great efficacie as it is suppoſed no man 
can pleasantly vutter and perfwade without it, but in 
effect is sure neuer or very feldome to thrue and pro-

per in the world, that cannot skilfully put in vre, in 

somuch as not onely every common Courtier, but alfo 

the graueſt Counſellour, yea and the moſt noble and 

wifeſt Prince of them all are many times enforced to 

vfe it, by example (fay they) of the great Emperour
OF ORNAMENT. LIB. III.

who had it vouchly in his mouth to say, *Qui nefcit dissimulare nefcit 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 Poetical or oratorie science.

And ye shall know that we may difsemble, I meane speake otherwise then we thinke, in earnest aswell as in spore, vnder couert and darke termes, and in learned and apparant speaches, in short sentences, and by long ambage and circumstance of wordes, and finally aswell when we lye as when we tell truth. To be short every speach wrestled from his owne naturall signification to another not altogether do naturall is a kinde of dissimulation, because the wordes beare contrary countenance to th'intent. But properly and in his principall vertue Allegoria is when we do speake in fence translatiue and wrested from the owne signification, neuertheless applied to another not altogether contrary, but hauing much conuenienie with it as before we said of the metaphor: as for example if we should call the common wealth, a shippe; the Prince a Pilot, the Counsellours mariniers, the stormes warres, the calme and [hauen] peace, this is spoken all in allegorie: and because such inuerion of fence in one single word is by the figure Metaphore, of whom we spake before, and this manner of inuerion 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 fore to heare,  
If ye remaine the same, I left you the laft yeare."

To whom she anfwered in allegorie other two verses:

"My louing Lorde I will well that ye wist,  
The thred is fpon, that neuer shall untwift."

Meaning, that her loue was so stedfaft and constant
toward him as no time or occasion could alter it. Virgill in his shepeherdly poemes called Eglogues vsed as rusticall but fit allegorie for the purposfe thus:

Claudite iam riuos pueri fat prata biberunt.

Which I English thus:

Stop vp your streames (my lads) the medes have drunk their

As much to say, leaue of now, yee haue talked of the matter inough: for the shepheardes guise in many places is by opening certayne flues 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 wrote thus:

The cloudes of care haue couerd all my coste,
The formes of strife, do threaten to appeare:
The waues of woe, wherein my ship is coste.
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 rejoyce.

I call him not a full Allegorie, but mixt, because he discouers withall what the cloude, forme, waue, and the rest are, which in a full allegorie should not be discouered, but left at large to the readers judgement and coniocture.

We dissemble againe vnder couert and darke speaches, when we speake by way of riddle (Enigma) of which the fence can hardly be picked out, but by the parties owne assoioile, as he that saide:

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

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

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

I have 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 handful in.

The good old Gentlewoman would tell vs that were children how it was meant by a furd gloowe. Some other naughtie body would peraduenture haue con-
trued it not halfe so mannerly. The riddle is pretie but that it holdes too much of the Cachemphaton or soule speach and may be drawen to a reprobate fence.

We dissemble after a fort, when we speake by common proverbs, or, as we vfe to call them, old said fawes, as thus:

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

Meaning by the first, that the young learnt be the olde, either to be good or euill in their behauiours: by the second, that he is not to be counted a wife man, who being in authority, and hauing the administration of many good and great things, will not serve his owne turne and his friends whilst he may, and many such proverbiall speeches: as Totness is turned French, for a strange alteration: Skarborow warning, for a sodaine commandement, allowing no respect or delay to be-
inke a man of his busses. Note neverthelesse a diuerfitie, for the two laft examples be proverbs, the two first proverbiall speeches.

Ye doe likewise dissemble, when ye speake in derision or mockery, and that may be many waies: as sometime in sport, sometime in earneft, and priuily, and apertely, and pleasely, and bitterly: but first by the figure Ironia, 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 a French king, to one that praid his reward, shewing how he had bene cut in the face at a certain battell fought in his service: ye may fee, quoth the king, what it is to runne away and looke backwards. And as Alphonso king of Naples, said to one that pro-
fered to take his ring when he washt before dinner,
this wil serue another well: meaning that the Gentle-
men had another time taken then, and because the king
forgot to aske for them, neuer restored his ring againe.

Or when we deride with a certaine feve-
ritie, we may call it the bitter taunt [Sar-
camus] as Charles the fift Emperor an-
swered the Duke of Arskot, befeeching 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 Collier. Thou wert
taken, quoth the Emperour, like a coward, and escaped
like a Collier, wherefore get thee home and liue vpon
thine owne. Or as king Henry the eight faied to one
of his priuy chamber, who sued for Sir Anthony Rouse,
a knight of Norfolke that his Maiestie would be good
unto him, for that he was an ill beggar. Quoth the
king againe, if he be ashamed to beg, we are ashamed
to geue. Or as Charles the fift Emperor, hauing
taken in battaile John Frederike Duke of Saxon, with
the Lantgraue of Heffen and others: this Duke being
a man of monstrous bignesse and corpulence, after the
Emperor had seene the prisoners, saied to those that were
about him, I haue gone a hunting many times, yet
never tooke I such a swine before.

Or when we speake by manner of plea-
fantery, or mery skoffe, that is by a kind
of mock, whereof the fence is farre set, and
without any gall or offence. The Greekes
call it [Asleismus] we may terme it the ciuill iest,
because it is a mirth very full of ciuilitie, and such as the
moft ciuill men doo vse. As Cato saied to one that had
guened him a good knock on the head with a long piece
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 guene before a man
haue receiued harme, and not after. And as king
Edward the fift, being of young yerse, but olde in wit,
faide to one of his priuiue chamber, who sued for a
pardon for one that was condemned for a robberie,
telling the king that it was but a small trifle, not past
sixteene shilling matter which he had taken: quoth
the king againe, but I warrant you the fellow was for-
rife it had not bene sixteene pound: meaning how the
malefactours 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 grieve or offence ministrad as in
thofe other before, and yet are very witty, and spoken
in plaine derision.

The Emperor Charles the first was a man of very few
words, and delighted little in talke. His brother king
Ferdinando being a man of more pleasant discouer,
fitting 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 fornefull countenance
as in some smilling for looking aside or by drawing the
lippe awry, or shrinking vp the nose; the
Greeks called it Mictorismus, 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
hieke the forner.

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 blackemoores, in good foth ye are a faire
one, we may call it the broad floute.

Or when ye giue a mocke vnnder smooch 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 (cha-
rinentismus) we may call it the priuip nippe,
or a myld and appeasing mockery: all
these be foulndiers to the figure allegoria and fight vnnder
the banner of diffimulation.
Neuerthelesse ye haue yet two or three other figures that
smatch a spice of the same fals[e] semblant, but in another fort and maner of phrafe,
whereof one is when we speake in the superlativiue and beyond the limites of credit,
that is by the figure which the Greeks call
Hyperbole, the Latines Dementiens or the lying figure. I
for his immoderall exceffe cal him the ouer reacher right
with his originall or [louwd lyar] and me thinks not
amisse: now when I speake that which neither I my
selfe thinke to be true, nor would waue any other body
beleeue, it must needs be a great dissimulacion, be-
cause I meane nothing leffe then that I speake, and this
maner of speach is vsed, when eithe, we would greatly
aduance or greatly abafe 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 beyond credit, it may not be beyond
all measurer, specially in the profesman, 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 firste assembly of both
houses, [sh]ould seeme to prayse his Maiestie thus. What
shoule I go about to recite your Maiesties innumerable
vertues, euens as much as if I tooke vpon me to num-
ber 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 leffe to the purpose of the kings commen-
dation, thus. I am not able with any wordes sufficiently
to expresse your Maiesties regall vertues, your kingly
merites also towards vs your people and realme are so
exceeding many, as your prayses therefore are infinite,
your honour and renounw euerlafting: And yet all
this if we shal measure it by the rule of exact vertie,
is but an vntruth, yet a more cleanly commendation
then was maister Speakers. Neuertheleffe as I faid before if we fall a prayseing, specially of our wifftresse
vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of comparifon as he
that faid thus inprayfe of his Lady.

    Give place ye louers here before,
    That fpent your boafits and braggs in vaine:
    My Ladies bewtie paffeth more,
    The fbest of your I dare well fayne:
    Then doth the funne the candle light,
    Or brighteft day the darkeft night.

And as a certayne noble Gentlewomen lamenting at
the vnkindnffe of her louer faid very pretily in this
figure.

    But fince it will no better be,
    My teares fhall neuer blin:
    To moift the eartb in fuch degree,
    That I may drowne therein:
    That by my death all men may fay,
    Lo weemen are as true as they.

Then haue ye thefigure Periphrafs, holding
somewhat of the difemblar, by reafon of a secret intent not appearing by the
words, as when we go about the bufh, and will not in
one or a few words exprefs that thing which we de-
fire to haue known, but do choofe rather to do it by
many words, as we our felues wrote of our Soueraigne
Lady thus:

    Whom Princes ferue, and Realmes obey,
    And greateft of Bryton kings begot:
    She came abroade even yefterday,
    When fuch as faw her, knew her not.

    And the reft that followeth, meaning her Maiefties
perfon, which we would feme to hide leauing her
name vnspoken, to the intent the reader fhould geffe
at it: neuertheleffe vpon the matter did fo manifeftly
disclofe it, as any simple ifudgement might eafily per-
ceive by whom it was ment, that is by Lady Elizabeth,
Queene of England and daughter to king Henry the eight,
and therein reflecteth the dissimulation. It is one of the
gallantest figures among the poetes so it be vfed dis-
cretely 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 imprudence otherwise bezayed, it
looseth the grace of a figure, as he that said:

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

Intending to describe the spring of the yeare, which
every man knoweth of himselfe, hearing the day of
March named: the verses be very good the figure
nought worth, if it were meant in Periphrase for the
matter, that is the season of the yeare which shoul
d have bene couertenly disclosed by ambage, was by and
by blabbed out by naming the day of the moneth, and
so the purpose of the figure disapointed, peradventure
it had bin better to have said thus:

The month and daie when Aries receiued,
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 judgement sufficiently expressed.

The Noble Earle of Surrey wrote thus:
In winters iust returne, when Boreas gan his raigne,
And every tree uncloathed him fast as nature taught them
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 have disclosed it so
broadly, as to say winter at the first word, for that had
bene against the rules of arte, and without any good
judgement: which in so learned and excellent a person-
age we ought not to suspeft, we say therefore that for
winter it is no *Periphrase* but language at large: we
say for all that, having regard to the second verse that
followeth it is a *Periphrase*, seeming that thereby he
OF ORNAMENT. LIB. III.

intended to shew in what part of the winter his loues gave him anguish, that is in the time which we call the fall of the leaves, which begins in the moneth of October, and stands very well with the figure to be vittered in that fort notwithstanding winter be named before, for winter hath many parts: such namely as do not shake of the leaves, nor vncloth the trees as here is mentioned: thus may ye judge as I do, that this noble Erle wrate excellently well and to purpose. Moreover, when a maker will seeme to vse circumlocution to set forth any thing pleafantly and furvatuely, yet no leffe plaine to a ripe reader, then if it were named expressly, and when all is done, no man can perceyue it to be the thing intended. This is a foule oversight in any writer as did a good fellow, who weening to shew his cunning, would needs by periphrase express the realme of Scotland in no leffe then eight verses, and when he had faid 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 description, as it would pitie any good maker to heare it.

Now for the shutting vp of this Chapter, or the Figure of quick conceite, I will I remember you farther of that manner of speech which the Greekes call Synecdoche, and we the figure of [quicke conceite] who for the reafons before alleged, may be put vnder the speeches allegorical, because of the darkenes and dupliciteit of his fence: as when one would tell me how the French king was ouerthrown at Saint Quintans, I am enforced to think that it was not the king himselfe in perfon, but the Conitable of Fraunce with the French kings power. Or if one would say, the towne of Andwerpe were famihed, it is not fo to be taken, but of the people of the towne of Andwerp, and this conceit being drawnen 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 faid 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 vnla ging. In the olde time, whosoever 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 vndoe her girdle. *Virgineam diffoluit zonam*, faith 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 Rhetorical.*

Now if our presupposall be true, that the Poet is of all other the most auncient Orator, as he that by good and pleasant perfwations firft reduced the wilde and beauly people into publicke societies and ciuilitie of life, insinuating vnto them, vnder fictions with sweete and coloured speeches, many wholesome leffons and doctrines, then no doubt there is nothing so fitte for him, as to be furnished with all the figures that be *Rhetorical*, and such as do most beautifie language with eloquence and sententiousnes. Therfore, since we haue already allowed to our maker his *auricular* figures, and alfo his *senfable*, by which all the words and clauxes of his meeters are made as well tunable to the eare, as ftirring 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 fence and sententiousnes to the whole language at large. So as if we should intreate our maker to play alfo the Orator, and whether it be to pleade, or to praiye, or to aduise, that in all three cafes he may vtter, and alfo perfwade both copiously and vehemently.

And your figures rhetorical, besides their remembred ordinarie vertues, that is, sententiousnes, and 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
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 fence by the found. And our speech is made melodious or harmonical, not onely by strayed tunes, as those of MusICK, but also by choise of smoother 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 ministrery and vfe of words, doe breede no little alteration in man. For to say truely, what els is man but his minde? which, whosoeuer have skil to compass, and make yeelding and flexible, what may not he command the body to performe? 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 faith. 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 fence and sententiousnes. Then also must the whole tale (if it tende to perisasion) beare his iust and reasonable measure, being rather with the largest, than with the scarceft. For like as one or two drops of water perce not the flint stone, but many and often droppings doe: 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 uttered: the minde being no lesse vanquished with large loade of speech, than the limmes are with heauie burden. Sweetenes of speech, sentence, and amplification, are therfore necessarie to an
excellent Orator and Poet, he 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 ear 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 fortes.

Repetition in the first degree we call the figure of Anaphora, or 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 fute, as thus:

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 perfitt blisse.

And this written by Sir Walter Raleigh of his great 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 saide very knauishly and like himselfe.

Many a faire lisse in London towne,
Many a bawdrie basket borne vp and downe:
Many a broker in a thridbare gowne.
Many a bankrowte fearce worthe a crowne.

In London.

Ye haue another sort of repetition quite contrary to the former when ye make one word finisht many verses in fute, and that which is harder, to finisht many clauses in the middest of your verses or dittie (for to make them finisht the verse in our vulgar it should hinder the rime) and because I do finde few of our English makers use this figure, I haue set you down two little ditties which our felues in our yonger yeares played upon 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 Saviour, thus.

Her lowly lookes, that gave 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
Reuie my loue: anone with great disdaine,
She shunnes my loue, and after by a traine
She feekes my loue, and faile 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 to-
ward mankind, thus,

Our Christ the fonne of God, chief authour of all good,
Was he by his allmight, that first created man:
And with the costly price, of his most precious bloud,
He that redeemed man: and by his instance wan
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 bliss.
The Greekes call this figure Antithrophe, the Latines,
conuersio, I following the originall call him the counter-
turne, because he turnes counter in the middest of
every metre.

Take me the two former figures and put them into
one, and it is that which the Greekes call
Sympleche, the Latines complexio, or conduplicatio, and is a maner of repetition, when one
and the selfe word doth begin and end many verses in fute
and fo wrappes vp both the former figures in one, as he
that sportingly complained of his vnruitie mistresse, thus,

Who made me shent for her loues sake?
Myne owne mistresse.
Who would not feeme my part to take.
Myne owne mistresse.
OF ORNAMENT. LIB. I I I.

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, perchaunce for that he seemes to hold in
and to wrap vp the verfes by reduplication, so as
nothing can fall out. I had rather call him the figure
of replie.

Anadiplosis,
or the
Redouble.

Ye haue another sorte of repetition when
with the worde by which you finishe your
verse, ye beginne the next verse with the
same, as thus:

Comforte it is for man to haue a wife,
Wife chaft, and wife, and lowly all her life.

Or thus:

Your beutie was the cause of my first loue,
Loue while I liue, that I may fore repent.

The Greeks call this figure Anadiplosis, I call him
the Redouble as the originall beares.

Epanalepsis,
or the
Eccho sound.
otherwise,
the slow return.

Ye haue an other sorte of repetition, when
ye make one worde both beginne and end
your verse, which therefore I call the flow
retourne, otherwise the Eccho found, as thus:

Much must he be beloued, that loueth much,
Feare many must he needs, whom many feare.

Vnlesse I called him the eccho found, I could not tell
what name to giue him, vnlesse it were the flow retourne.

Ye haue another sort of repetition
when in one verse or clauze of a verse, ye
iterate one word without any intermiffion,
as thus:

It was Marye, Marye that wrought mine woe.
And this bemoaning the departure of a deere friend.
The chiepest staffe of mine assured slay,
With no small griefe, is gon, is gon away.
And that of Sir Walter Raleigs very sweet.
With wisdomes eyes had but blind fortune seene,
Than had my loue, my loue for euer beene.
The Greeks call him *Epizeuxis*, the Latines *Subjunctio*, we may call him the underlay, me thinks if we regard his manner of iteration, and 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 haft flammers out two or three of them one immediatly after another, as *cuck, cuck, cuckow*, fo doth the figure *Epizeuxis* in the former verses, *Maryne, Maryne*, without any intermiffion at all.

Yet haue ye one forte of repetition, which we call the doubler, and is as the next before, a speedie iteration of one word, but with some little intermiffion by inserting one or two words betweene, as in a most excellent dittie written by Sir Walter Raleigh these two closing verses:

Yet vvhen I fauwe my selue to you was true,  
I loued my selue, bycause my selue 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,*  
*Woodcoke vvilbe a vvoodcocke do what ye can.*

Now also be there many other fortes of repetition if a man would vfe them, but are nothing commendable, and therefore are not obsuered in good poesie, as a vulgar rimer who doubled one word in the end of euery verfe, thus:  
*adieu, adieu,*  
*my face, my face.*

And an other that did the like in the beginning of his verfe, thus:

*To love him and love him, as sinners shoulde doo.*

These repetitions be not figuratiue but phantaftical, for a figure is euer vsed to a purpose, either of beautie or of efficacie: and these last recited be to no purpose,
OF O R N A M E N T. L I B. I I I.

for neither can ye say that it vrges affection, nor that
it beautifeth or enforceth the fence, nor hath any other
subtilitie in it, and therefore is a very foolish impertin-
ency of speech, and not a figure.

Ye haue a figure by which ye play with a couple of
words or names much resembling, and be-
cause the one seemes to answere th'other by
manner of illusion, and doth, as it were,
ick 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
fence of the Prosonomasia, and is rather a by-name
guen in sport, than a surname guen of any earnest
purpose. As, Tiberius the Emperor, because he was a
great drinker of wine, they called him by way of deri-
sion to his owne name, Caldius Biberius Mero, in steade of
Claudius Tiberius Nero: and so a jeering frier that
wrote against Erasimus, called him by resemblancce to
his own name, Errans mus, and are maintaine by
this figure Prosonomasia, or the Nicknamer. But every
name guen 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 surname Constantinus Cepronymus,
because he beshit the foont at the time he was christ-
ened: and so ye may see the difference betwixt the
figures Antonomasia and Prosonomatia. Now when
such resemblance happens betweene words of another
nature, and not vpon mens names, yet doeth the Poet
or maker finde pretie sport to play with them in his
verse, specially the Comical Poet and the Epigram-
matist. Sir Philip Sidney in a dittie plaide very pretily
with these two words, Love and liue, thus.

And all my life I will confesse,
The leefe I love, I liue the leefe.

And we in our Enterlude called the woer, plaid
with these two words, lubber and lower, thus, the coun-
trey clowne came and woed a young maide of the
Cittie, and being agreed to come so oft, and not to
haue his answere, saide to the old nurse very impatiently.
Ich pray you good mother tell our young dame,
Whence I am come and what is my name,
I cannot come a wooing every day.
Quoth the nurfe.
They be lubbers not louers that so vfe to say. 
Or as one replyed to his mistrefse charging him with some disloyaltie towards her.

Proue me madame ere ye fall to reprowe,
Meeke minde should rather excuse than accuse.

Here the words proue and reprowe, excuse and accuse, do pleasantly encounter, and (as it were) mock one another by their much resemblance: and this is by the figure Protonomastia, as well as if they were mens proper names, alluding to each other.

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, and after that fort 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 spirites 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 verfe very pithily and pleasantly, thus.

Sciue 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 vveeneff thy vvit nought vworth if other vveet it not
As vvel as thou thy selfe, but o thing vwell I vvot,
Who fo in earnest vveenes, he doth in mine aduise,
Shevdi himselfe avvitesse, or more vvittie than vvife.

Here ye see how in the former rime this word life is tranlaced into liue, liuing, liuely, liuelode: and in
the latter rime this word wit is translated into weete, weene, wotte, witlesse, witty and wife: which come all from one originall.

An Epithet, or Figure of re-

Ye haue a figurative speach which the Greeks cal Antiphora, I name him the Response, 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 aduerfarie might obiect and then to answere it our selues, we do vnfurnieth and preuent him of such helpe as he would otherwise haue vsed for himselfe: then becaufe such obiection and answere spend much language it serues as well to amplifie and enlarge our tale. Thus for example.

Wylie vuorldling come tell me I thee pray, Wherein hopest thou, that makes thee so to favell? Riches? alack it taries not a day, But where fortune the fickle lift to dvell:
In thy children? hauow hardlie shalt thou finde, Them all at once, good and thrifting and kinde:
Thy wif? do fare but fraile mettall to trust, Servants? what theues? what treachours and iniust?
Honour perchance? it resites in other men:
Glorie? a smoake: but wherein hopest thou then?
In Gods iustice? and by what merite tell?
In his mercy? do now thou speakest vvel,
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 beft for man neuer to haue bene borne or foone after to dye, [Optimum non nasci vel cito mori] of whom certaine verfes are left written in GREEKE which I haue Englished, thus.

What life is the lieuest? the needy is full of woe and awe,
The wealthie full of brawle and brables of the law:
To be a maried man? how much art thou beguild,
Seeking thy rest by carke, for household wife and child:
To till it is a toyle, to graffe some honest gaine,
But such as gotten is with great hazard and paine:
The fayler of his shippe, the marchant of his ware,
The soldier in armes, how full of dread and care?
A shrewd wise brings thee bate, wise not and never thrive,
Children a charge, childlesse the greatest lacke alius:
Youth witless is and fraile, age sicklie and forlorn,
Then better to dye soon, or never to be borne.

Metrodorus the Philosopher Stoick was of a contrary opinion reuerfing 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:
Country keepes us in heale, and quietness of mynd, [find:
Where wholesome aires and exercize and pretie sports we
Trafficke it turns to gaine, by land and eke by seas,
The land-borne lives safe, the forreigne at his ease:
Householder hath his home, the rogue romes with delight,
And makes me merry meales, then doth the Lordly wight:
Wed and thou haft a bed, of folace and of joy,
Wed not and have a bed, of rest without annoy:
The fetted love is safe, sweete is the love at large,
Children they are a store, no children are no charge,
Lustie and gay is youth, old age honouurd and wive:
Then not to dye or be vnborne, is best in myne aduise.

Edward Earle of Oxford a most noble and learned Gentleman made in this figure of respone an emble of desire otherwise called Cupide which from his excellencie and wit, I set downe some part of the verfes, 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 nurfe?
Fresh youth in fugred joy.
What was thy meate and dayly food?
Sad fighes with great annoy.
What hadst thou then to drink?
Vnrayned louers teares.
What cradle wert thou rocked in?
In hope deuoyde of feares.

Ye haue another figure which me thinkes may well
be called (not much sweruing from his
originall in fence) 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 use his owne.
Or thus.

The crouetous mifer, of all his goods ill got,
Aiswel wants that he hath, as that he hath not.

In this figure of the Crosse-couple we wrote for a for-
lorne lover complaining of his mistresse crueltie these
verfes among other.
Thus for your sake I dayly dye,
And do but seeme to liue in deed:
Thus is my blisse but miferie,
My lucre loste without your meede.

Ye haue another figure which by his
nature we may call the Rebound, alluding
to the tennis ball which being smitten
with the racket rebounds backe againe, and where
the last figure before played with two wordes somewhat
like, this playeth with one word written all alike but
carying divers fences as thus.
The maide that foone married is, foone married is.

Or thus better because married and marred be different
in one letter.

To pray for you euery 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,
OF ORNAMENT. L.I.B. III.

He is but course to runne a course,
Whose shanke is bigger then his thye:
Yet is his luyke a little worfe,
That often dyes before he dye.

Where ye fee this word course and dye, vsed in diuers
fences, one giuing the Rebounde vpon th'other.

Ye haue a figure which as well by his Greeke and
Latine originals, and also by allusion to the maner of
a mans gate or going may be called the marching
figure, for after the first stepe all the rest proceede by
double the space, and so in our speach one word pro-
ceedes double to the first that was spoken, and goeth
as it were by strides or paces; it may aswell be called
the clymning figure, for Clymax is as much
Clymax,
Clymax.
or the
or the
Marching fi-
Marching fi-
gure.
gure.

His vertue made him wife, his wisedome brought him
wealth,
His wealth wan many friends, his friends made much
fupply:
Of aifes in weale and woe in ficknesse and in health,
Thus came he from a low, to sit in feate fo 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 pouerrie,
Pouerrie pacience, and pacience peace:
So peace brings warre, and warre brings peace.

Ye haue a figure which takes a couple
of words to play with in a verfe, and by
making them to chaunge and shift one into
others place they do very pretily exchange and shift
the fence, as thus.

We dwell not here to build vs bories,
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 dwel, as we liue not to eate, but eate to liue, or thus.

We wish not peace to maintaine cruell warre,
But vve 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 mut Poesie.

Or as the Philosopher Musonius vrote.
With pleasure if vve vvorke unhonestly and ill,
The pleasure vaffeth, the bad it bideth still.
Well if vve vvorke with travaile and with paines,
The paine vaffeth and still the good remaines.

A wittie fellow in Rome wrate under the Image of Cæfar the Dictator these two verses in Latine, which becaufe they are spoken by this figure of Counterchaunge I haue turned into a couple of English verfes very well keeping the grace of the figure.

Brutus for caulsing out of kings, was firft of Consuls past,
Cæfar for caulsing Consuls out, is of our kings the last.

Cato of any Senator not onely the graueft but also the promptest and wittieft in any ciuill coffe, misliking greatly the engrossing of offices in Rome that one man shoulde haue many at once, and a great number goe without that were as able men, saied thus by Counterchaunge.

It seemes your offices are very litle worth,
Or very few of you worthy of offices.

Againe:

In trifles earnest as any man can bee,
In earnest matters no such trifler 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 doo vpbraid a man, or ride him as we terme it: for which cause the Latines also call it Insultatio, I choo[e to name him the Reprochfull or
scorner, as when Queene Dido saw, that for all her great loue and entertainments bestowed upon Æneas, he would needs depart, and follow the Oracle of his destinies, she brake out in a great rage and said very disdainefully.

Hye thee, and by the wild waues and the wind,
Seeke Italie and Realmes for thee to raigne,
If piteous Gods have power amidst the mayne,
On ragged rocks thy penaunce thou maist find.

Or as the poet Juuenall reproched the courteous Merchant, who for lucres sake pass'd 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,
Fourre inches from thy death or seauen good
The thickest planke for shipboord that we finde.

Ye haue another figure very pleasaunt and fit for amplification, which to answer the Greeke terme, we may call the encounter, but following the Latine name by reasone of his contentious nature, we may call him the Quarreller, for so be al such perfons as delight in taking the contrary part of whatsoever shalbe spoken: when I was a scholler at Oxford they cal'd euery such one Johannes ad oppositum.

Good haue I doone you, much, harme did I never none,
Ready to ioy your gaine, your losse to bemone,
Why therefore should you grutch so sore at my welfare:
Who onely bred your blisse, and never caufed your care.

Or as it is in these two verfes where one speaking of Cupids bowe, deciphered thereby the nature of sensual loue, whose beginning is more pleasant than the end, thus allegorically and by antitheton.

His bent is sweete, his loose is somewhat fowre,
In ioy begunne, ends oft in wofull howre.

Mafter Diar in this quarrelling figure.
Nor loue hath now the force, on me which it ones had,
Your frownes can neither make me mourne, nor fawrs make me glad.
Icocrates the Greek Orator was a little too full of this figure, and so was the Spaniard that wrote the life of Marcus Aurelius, and many of our modern writers in vulgar, viz it in excessive and incur the vice of fond affection: otherwise the figure is very commendable.

In this quarrelling figure we once plaid this merry Epigram of an importune and shrewd wife, thus:

My neighbour hath a wife, not fit to make him thrive,
But good to kill a quicke man, or make a dead reviue.
So shrewd she is for God, so cunning and so wise,
To counter with her goodman, and all by contraries.
For when he is merry, she lurceth and she loures,
When he is sad she finges, or laughs it out by houres.
Bid her be still her tongue to talke shall never cease, [peau
When she should speake and please, for fright she holds her
Bid spare and she will spend, bid spend she spoares as fast,
What first ye would have done, be sure it shall be last.
Say go, she comes, say come, she goes, and leaves him all alone,

Her husband (as I thinke) calles her overthwart Ione.

There is a kinde of figuratiue speach when we ask 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 when Medea excusing her great crueltie vied in the murder of her owne children which she had by Iason, said:

Was I able to make them I praiue you tell,
And am I not able to marre them all avovell?

Or as another wrote very commendably.

Why striue I with the streame, or hoppe against the hill,
Or search that never can be found, and loose my labour still?

Cato vnderstanding 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 employed in any suche businesse, said by way of skoffe in this figure.
Must not (trow ye) this message be xvell sped,
That hath neither heart, nor hees, nor hed?
And as a great Princeffe aunswered her feruitour,
who distrusting in her fauours toward him, praised his owne constancie in these verses.

No fortune bafe or frayle can alter me:
To whome she in this figure repeting his words:
No fortune bafe or frayle can alter thee.
And can fo blind a vvitch fo conquere mee?
The figure of exclamacion, I call him [the outerie] because it vters our minde by all fuch words as do shew any extreme passion, whether it be by way of exclamacion or crying out, admiration or wondering, imprecation or cursing, obteftacion or taking God and the world to witnes, or any fuch like as declare an impotent affeccion, as Chaucer of the Lady Creffeida by exclamacion.

O soppe of sorrow soonken into care,
O caytife Creffeid, for now and euermare.
Or as Gascoigne wrote very passionatly and well to purpose.

Ay me the dayes that I in dole confume,
Alas the nights which witnesse xvell mine vvoe:
O vrongfull vvorld vvich makes my fancie fume,
Fie fickle fortune, fie, fie thou art my foe:
Out and alas fo frowward is my chance,
No nights nor daies, nor vvorldes can me auance.
Petrarche in a fonet which Sir Thomas Wiat Englifhed excellently well, faid in this figure by way of imprecation and obteftacion: thus,
Perdie I faid it not,
Nor neuer thought to doo:
Aswell as I ye wot,
I haue no power therto:
"And if I did the lot
That firl did me enchaine,
May neuer flake the knot
But ftraie it to my paine."
OF ORNAMENT. LIB. III.

"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 fay.
"And if I did each starre,
    That is in heauen aboue.

And so forth, &c.

We vfe sometimes to proceede all by single words, without any clofe or coupling, faying that a little pause or comma is geuen to every word. This figure for pleafure may be called in our vulgar the cutted comma, for that there cannot be a shorter diuifion then at every words end. The Greekes in their language call it short language, as thus.

\[\text{Enuy, malice, flattery, disdaine,}
\text{Auarice, deceit, falshed, filthy gaine.}\]

If this loose language be vfed, not in single words, but in long claufes, it is called Asindeton, and in both cases we vtte in that fafhion, when either we be ear-neft, or would feeme to make haft.

Ye haue another figure which we may call the figure of euen, because it goeth by claues of egall quantitie, and not very long, but yet not fo short as the cutted comma: and they geue good grace to a dittie, but specially to a profe. In this figure we once wrote in a melancholike humor these verfes.

\[\text{The good is geafon, and short is his abode,}
\text{The bad bides long, and easie to be found:}
\text{Our life is loathfome, our finnes a heavy lode,}
\text{Conscience a curst iudge, remorse a privie goade.}
\text{Difeafe, age and death fell in our care they round,}
\text{That hence we must the fickly and the sound:}
\text{Treading the steps that our forefathers trood,}
\text{Rich, poore, holy, wife, all flesh it goes to ground.}\]
In a prose there should not be vsed at once of such even clauses past three or foure at the most.

When so ever we multiply our speeche by many words or clauses of one fence, the Greekes call it Sinonimia, as who would say, like or conflenting 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 fence, 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 [flore] because plenty of one manner of thing in our vulgar we call fo. Aeneas asking whether his Captaine Orontes were dead or aliue, vsed this flore of speeches all to one purpose.

Is he aliue,  
Is he as I left him queaunig and quick,  
And hath he not yet gone vp the ghost.  
Among the rest of those that I have lost?

Or if it be in sngle words, then thus.

What is become of that beautifull face,  
Those lovely lookes, that fauour amiable,  
Those sweete features, and visage full of grace,  
That countenance which is alonely able  
To kill and cure?

Ye see that all these words, face, lookes, favour, features, vsage, countenance, are in fence all but one. Which flore, nevertheless, doeth much beautifise 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, what ere the body bide.

Here faith, hope and trust be words of one effect, allowed to vs by this figure of flore.

Otherwhiles we speake and be forry 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 speeche the
figure of repentance: then for that upon repentance commonly follows 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 Queene, meaning to praise her for her greatness of courage, overieving myselfe, called it first by the name of pride: then fearing least fault might be found with that terme, by and by turned this word pride to praise: ressembling her Maiestie to the Lion, being her owne noble armory, which by a flie construction purporteth magnanimity. Thus in the latter end of a Parthemiade.

O peereles you, or els no one alie,
"Your pride serves you to please them all alone:
"Not pride maadame, 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 offerd her, thus:

"Her heart is hid none may it see,
"Marble or flinte folke vseene it be.

Which may impoy rigour and crueltie, than correteth it thus.

Not flinte I trouwe I am a lier,
But Siderite that feeleth no fire.

By which is intended, that it proceeded of a cold and chaft complexion not easily allured to loue.

We haue another manner of speech much like to the repentant, but doth not as the fame recant or vnlay a word that hath bene said before, putting another fitter in his place, but hauing spoken any thing to depraye the matter or partie, he denieth it not, but as it were helpeth it againe by another more faviourable speach: and so seemeth to make amends, for which caufe it is called by the originall name in both languages, the Recompencer, as he that was merily asked the queftion, whether his wife were not a shrewes as well as others
of his neighbours wiues, anfwered in this figure as
pleafantly, for he could not well denie it.

_I muft needs fay, that my wife is a fhrefve,
But fuch a huwife as I knovv but a fewe._

Another in his first preposition giuing a very faine com-
mandition to the Courtiers life, weaning to make him
amends, made it worfer by a second preposition, thus:

_The Courtiers life full delicate it is,_
_But where no wifhe man voill ever fet his blis._

And an other speaking to the incoragement of
youth in fitude and to be come excellent in letters
and armes, faid thus:

_Many are the paines and perils to be paft,
But great is the gaine and glory at the laft._

Our poet in his short ditties, but specially
playing the Epigrammatifi will vfe to con-
clude and fhut vp his Epigram with a verfe
or two, fpoken in fuch fort, as it may feeme a manner
of allowance to all the premiffes, and that with a ioy-
full approbation, which the Latines call Acclamatio,
we therefore call this figure the furcloze or confenting
clofe, as Virgill when he had largely fpoken of Prince
_Eneas_ his fucceffe and fortunes concluded with this
clofe.

_Tantæ molis erat Romanam condere gentem._

In Englifh thus:

_So huge a peece of vorke it was and fo hie,_
_To reare the house of Romane progenie._

Sir Philip Sidney very pretily clofed vp a dittie in
this fort.

_What medicne then, can fuch difeafe remove,_
_Where love breedes hate, and hate engenders love._

And we in Partheniade written of her Maieftie, de-
claring to what perils vertue is generally subiect, and
applying that fortune to her felfe, clofed it vp with
this Epifphoneme.

_Than if there bee,_
_Any fo cancaerd hart to grutch,_
_At your glories : my Queene : in vaine,_
OF ORNAMENT. LIB. III.

Reflecting at your fatal reign:
It is for that they paid too much,
Of your humane.

As who would say her owne overmuch lenity and
goodness made her ill willers the more bold and pre-
fumption.

LAMARTINE says the philosopher and poet inveighing
free against the rhymes of the superstitious religion of
the Grecians, and reproving the wicked fact of king
Agamemnon in sacrificing his only daughter Iphigenia,
being a young maiden of excellent beauty, to th'intent
of plac'd the universal gods, 'hinders of his naviga-
tion, that he had his Etna neither had it vp in this one
word, gout and 'tis a answer.

To this length, nost, quod nostrum maiorem.

In F. he says
Of what he wants could not be done.

To proceed with Divine religion.

It is seen, many times true, to rage and

To proceed. The matter we speak of we go

The meaning to despair and executing

The traces of our success we wish sentences of more

Whose hand and which are in the vague of great both

This not to be true and remaining the great

This is not to love and may not be true.

He who would wish to be wise and take his

He who would wish to be wise and take his

He who would wish to be wise and take his

He who would wish to be wise and take his
A secret sinne: what forret is so great:
As by despite in view of every eye,
The solemn vows oft forborne with tears so fast,
And holy Leagues fast seald with hand and hart:
For to repeale and breake so wilfully?
But noo (alas) without all just defart,
My lot is for my troth and much good will,
To reape disdain, hatred and rude refuse.
Or if ye would worke me some greater ill:
And of myne earned ioyes to seale no part,
What els is this (ô cruel) but to use,
Thy murthering knife the guilty be bled to spill.
Where ye see how she is charged first with a fault,
then with a secret sinne, afterward with a foule forret,
lasft of all with a most cruel and bloody deede. And thus againe in a certaine louers complaint made to the like effect.
They say it is a ruth to see thy lover neede,
But you can see me wepe, but you can see me bleede:
And never 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 found, and faint for want of breath,
And gaspe and groan for life, and struggle still with death,
What can you now doe more, sweare by your maydenhead,
Then for to fle me quicke, or stripe me being dead.
In these verses you see how one crueltie surmounts
another by degrees till it come to the very slaughter
and beyond, for it is thought a despite done to a dead
carkes to be an evidence of greater crueltie then to
haue killed him.

After the Auancer followeth the abbafer
working by wordes and sentences of ex-
tenuation or diminution. Whereupon we
call him the Disabler or figure of Extenuation; and
this extenuation is vfed to divers purposes, sometimes
for modesties fake, and to auoide the opinion of arro-
gancie, speaking of our felues or of ours, as he that
disabled himselfe to his miftreffe, thus.

Not all the skill I have to speake or do,
Which litel is God wot (set loue apart:)
Livelode nor life, and put them both thereto,
Can counterpeise the due of your defart.

It may be alfo done for despite to bring our aduer-
faries in contempt, as he that sayd by one (commended
for a very braue fouldier) disabiling him fcornefully,
thus.

A iollie man (forfooth) and fit for the warre,
Good at hand grippes, better to fight a farre:
Whom bright weapon in shew as it is faid,
Yea his owne fshade, hath often made afraide.

The subtiletie of the fcoffe lieth in these Latin wordes
[eminus et cominus pugnare]. Alfo we vfe this kind
of Extenuation when we take in hand to comfort or
dheare any perilous enterprife, making a great matter
seeme small, and of litel difficultie, and is much vfed
by capitaines in the warre, when they (to giue courage
to their fouldiers) will seeme to disable the perforns
of their enemies, and abafe their forces, and make light
of euer ything that might be a discouragement to the
attempt, as Hanniball did in his Oration to his fouldiers,
when they shoule come to paffe the Alpes to
enter Italie, and for sharpnesse of the weather, and
fleepnesse of the mountaines their hearts began to faile
them.

We vfe it againe to excufe a fault, and to make an
offence seeme leffe then it is, by giuing a terme more
faurable and of leffe vhehencie then the troth re-
quires, as to fay 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 hearted man: of a notorious vnthrift, a luftie
youth, and fuch like phraffes of extenuation, which fall
more aptly to the office of the figure Curry fauell
before remembred.

And we vfe the like termes by way of pleafant fami-
litaritie, and as it were for a Courtly maner of fpeech
with our egalls or inferiours, as to call a young Gentle-
woman Mall for Mary, Nell for Elner: Jack for John.
Robin for Robert: or any other like affected terms
spoken of pleasure, as in our triumphs calling fami-
larily vpon our Muse, I called her Moppe.
But wilt you vveet,
My little muse, my prettie moppe:
If we shal Algates change our stoppe,
Chose me a vveet.

Vnderstanding by this word [Moppe] a little prety
Lady, or tender young thing. For so we call little
fishes, that be not come to their full growth [moppes,]
as whiting moppes, gurnard moppes.
Also such terms are vsed to be giuen in derision
and for a kind of contempt, as when we say Lording
for Lord, and as the Spaniard that calleth an Earle of
small reuuenue Contadilio: the Italian calleth the poore
man, by contempt pouerachio, or pownerio, the little
beast animalcolo or animaluchio, and such like diminu-
tiues 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
uttered in generalitie to explaine 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 terms,
and is therefore accompted one of the figures of repe-
tition, and in that respect may be called by his originall
Greeke name the [Refounde] or the [retire] for this word
[iodos] serves both fences refound and retire. The vse
of this figure, is seen in this dittie following,

Loue hope and death, do sirre in me much strife,
As neuer man but I lead such a life:
For burning loue doth vivound my heart to death:
And when death comes at call of inward grieue,
Cold lingring hope doth feede my fainting breath:
Against my will, and yeelds my wound relief:
So that I live, and yet my life is such:
As neuer death could greeue me halfe so much.
Then haue ye a maner of speach, not so figurative as fit for argumentation, and worketh not unlike the dilemma of the Logicians, because he propones two or moe matters entierly, and doth as it were set downe the whole tale or reckoning of an argument and then cleare every part by it selfe, as thus.

*It can not be but nigardship or neede,*  
*Made him attempt this foule and wicked deede:*  
*Nigardship not, for alwayes he was free,*  
*Nor neede, for who doth not his richesse see?*

Or as one that entreated for a faire young maide who was taken by the watch in London and carried to Bridewell to be punished.

*Now gentill Sirs let this young maide alone,*  
*For either she hath grace or els she hath none:*  
*If she have grace, she may in time repent,*  
*If she have none what bootes her punishment.*

Or as another pleaded his deferts with his mistresse.

*Were it for grace, or els in hope of gaine,*  
*To say of my deferts, is but vaine:*  
*For vvell in minde, in cesse ye do them beare,*  
*To tell them oft, it should but irke your care:*  
*Be they forgot: as likely should I faile,*  
*[uaile.]*  
*To vvinne vwith vvordes, vwhere deeds can not pre-

Then haue ye a figure very meete for Orators or eloquent perfwaders such as our maker or Poet must in some cases shew him selfe to be, and is when we may conueniently vutter a matter in one entier speach or proposition and will rather do it peecemeale and by distribution of every part for amplification fake, as for example he that might say, a house was outrageously plucked downe: will not be satisfied so to say, but rather will speake it in this sort: they first vndermined the groundfills, they beate downe the walles, they vnfloored the loftes, they vntiled it and pulled downe the roofo. For so in deede is a house pulled downe by circumstances, which this figure of distribution doth set forth every one apart,
and therefore I name him the distributor according to his originall, as writhe the Tusian Poet in a Sonet which Sir Thomas Wyat translated with very good grace, thus.

Set me where-ever the junne doth parch the greene,
Or where his beames do not dissolue the yece:
In temperate heate where he is felt and seenne,
In presence prest of people mad or wise:
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 heaven, in earth or els in hell,
In hill or dale or in the fomenting flood:
Thral or at large, alike 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 faid in these two verses.

Set me wheresoeuer ye will,
I am and wilbe 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 enterly comprehending, but did it by a distributor or merismus in the negative for the better grace, thus.

Not your bewtie, most gracious fouraine,
Nor maidenly lookes, mainteined with maiestie:
Your fately port, whiche doth not match but slaine,
For your presence, your pallace and your traine,
All Princes Courts, mine eye could euer see:
Not your quicke veits, your sober governaunce:
Your deare forfights, your faithful memorie,
So sweete features, in so flaid countenaunce:
Nor languages, with plentuous vitterance,
So able to discourse, and entertaine:
Not noble race, farre beyond Cæsars raigne,
Runne in right line, and bloud of nointed kings:
Not large empire, armes, treasours, domayne,
Luftie liueries, of fortunes dearest darlings:
Not all the skilles, fit for a Princely dame,
Your learned Mufe, with vsf 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 \textit{true},
And as it were, enforcell all the hearts
Of Christen kings to quarrell for your loue,
But to poffeffe, at once and all the good
Arte and engine, and every starre above
Fortune or kinde, could farce in fleshe and bloud,
Was force enought to make so many striue
For your person, which in our world floode
By all confeints the minionfi mayde to wiue.

Where ye see that all the parts of her commendation
which were particularly remembred in twenty verses
before, are wrapt vp in the two verses of this last part,
videl.

\textit{Not any one of all your honord parts,}
\textit{Those Princely haps and habites, \\&c.}

This figure serues for amplification, and alfo for
ornament, and to enforce perfuasion mightely. Sir
\textbf{Geffrey Chaucer}, father of our English Poets, hath
these verses following the distributo her.
\begin{quote}
\textit{When faith failes in Priestes faues,}
\textit{And Lords heftes are holden for lawes,}
\textit{And robberie is tane for purchase,}
\textit{And lechery for folace}
\textit{Then shall the Realme of Albion}
\textit{Be brought to great confusion.}
\end{quote}

Where he might haue saide as much in these words:
when vice abounds, and vertue decayeth in Albion,
then \\&c. \textit{And as another said,}
\begin{quote}
\textit{When Prince for his people is wakefull and wife,}
\textit{Peeres ayding with armes, Counsellors with aduife,}
\textit{Magistrate sincerely using his charge,}
\textit{People pref\textit{t} to obey, nor let to runne at large,}
Prelate of holy life, and with devotion
Preferring pietie before promotion,
Priest still preaching, and praying for our heale:
Then blessed is the state of a common-wealth.

All which might haue bene saied in these few words,
when every man in charge and authoritie doeth his
duty, and executeth his function well, then is the
common-wealth happy.

The Grecian Poets who made musickal ditties to be
song to the lute or harpe, did use to linke
their staves together with one verfe running
throughout the whole song by equall dis-
tance, and was, for the most part, the first verfe of the
staffe, which kept so good fence and conformitie with
the whole, as his often repetition did geeue it greater
grace. They called such linking verfe Epimone, the
Latines verfus 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
verfe 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 love hath my heart and I haue his,
By just exchange one for another given:
I holde his deare, and mine he cannot misse,
There never was a better bargain driven.

My true love hath my heart and I haue his.
My heart in me keepes him and me in one,
My heart in him his thoughts and fences guides:
He loues my heart, for once it was his owne,
I cherish his because in me it bides.

My true love hath my heart, and I haue his.

Many times our Poet is caried by some occasion
to report of a thing that is marvelous, and
then he will feeme not to speake it simply
but with some signe of admiration, as in
our enterlude called the Woer.

I wonder much to see so many husbands thrive.
That have but little wit, before they come to wine:
For one would easily weene who so hath little wit,
His wife to teach it him, were a thing much vnfit.

Or as Cato the Romane Senatour said one day
merily to his companion that walked with him, point-
ing his finger to a yong vnthrift in the streete who
lately before fold his patrimonie, of a goodly quantitie
of falt marshes, lying neere vnlo 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 fea that batters on his shore?
For what the waues could never wash away,
This proper youth hath wasted in a day.

Not much vnlike the wonder haue ye another
figure called the doubtfull, because often-
times we will seeme to cast perils, and make
doubt of things when by a plaine manner
of speech wee might affirme or deny him, as thus of a
cruell mother who murdred her owne child.

Whether the cruell mother were more to blame,
Or the shreved childe come of so curst a dame:
Or whether some smatch of the fathers blood,
Whose kinne vvere neuer kinde, nor neuer good.
Mooved her thereto, &c.

This manner of speech is vfed when we will not
seeme, either for manner fake or to avoid
tediousnesse, to trouble the judge or hearer
with all that we could say, but hauing saied
inough already, we referre the rest to their considera-
tion, as he that said thus:

Me thinkes that I haue saied, what may well suffice,
Referring all the rest, to your better advise.

The fine and subtill perfwader when his intent is to
flii his aduerfary, 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 licen-
tiousnes may be the better borne withall, as he that
said:
If my speech hap to offend you any way,
Thinke it their fault, that move me so to say.

Not much unlike to the figure of reference, is there another with some little diuerstitie which we call impartener, because many times in pleading and perfwading, we think it a very good policie to acquaint our judge or hearer or very aduerarie with some part of our Counsell and advice, and to ask their opinion, as who would fay 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 cause were your owne,
So foule a fault would you haue it be known?
Maister Gorge in this figure, saide very sweetly.

All you who read these lines and skanne of my defart,
Judge whether was more good, my hap or els my hart.

The good Orator vfheth a manner of speach in his perswasion and is when all that should seeme to make against him being spoken by th’other side, he will first admit it, and in th’end avoid all for his better advantage, and this figure is much vfed by our English pleaders in the Star-chamber and Chancery, which they call to confesse and avoid, if it be in case of crime or injury, 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 avoidance. 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 pleasand tonge,
Your some sweete smiles, your some, but lovely lowrs:
A beautye to enamour olde and yong.
Those chaft 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 fee,
So faire partes spilt by too much crueltie.
In many cases we are driven for better persuasion to
tell the cause that moves vs to say thus or
thus: or else when we would fortifie our
allegations by rendering reasons to every
one, this assignation of cause the Greeks
called *Etiologia*, which if we might without scorne of a
new invented term call [*Tell cause*] it were right accord-
ing to the Greek original: and I pray you why should
we not? and with as good authoritie as the Greeks?
Sir *Thomas Smith*, her Maiesies principall Secretary,
and a man of great learning and grauitie, seeking to
give an English word to this Greek word ἀγαμε, called it Spitewed, or wedspite. Master Secretary
*Wilson* giving an English name to his arte of Logicke,
called it *Witcraft*, me thinke I may be bold with like
liberty to call the figure *Etiologia* [*Tell cause*] And this
manner of speech is alwayes condemned, with these
words, for, because, and such other confirmatiuses. The
Latines having no fitte name to give it in one single
word, gave it no name at all, but by circumlocution.
We also call him the reason-rendrer, and leave the right
English word [*Tel cause*] much better answerung the
Greek original. *Aristotle* was most excellent in vs
of this figure, for he never proposes any allegation, or
makes any furnishee, but he yeelds a reason or cause to
fortifie and prove it, which gues it great credit. For
example ye may take these verses, first pointing, than
confirming by similitudes.

*When fortune shall have spit out all her gall,*
*I trust good luck shall be to me allowe,*
*For I have seene a shippe in haunt fall,*
*After the storme had broke both maste and shrowde.*

And this,
*Good is the thing that moves vs to desire,*
*That is to joye the beauty we behold:*
*Els were we louers as in an endlesse fire,*
*Alwaies burning and ever chill a colde.*

And in these verses,
*Accusea though I be without defarte,*
OF ORNAMENT. LIB. III.

Sith none can prove beleue it not for true:
For newer yet since first ye had my hart,
Entended I to false or be untrue.

And in this Distique.

And for her beauties praisie, no wight that with her
warres: [the stars.

For where she comes she shewes her selfe like sun among

And in this other dittie of ours where the louer com-
plaines of his Ladies crueltie, rendring for ever fur-
mise a reason, and by telling the caufe, seeketh (as it
were) to get credit, thus.

Cruel you be who can say nay,
Since ye delight in others wo:
Unwise am I, ye may well say,
For that I haue, honours you fo.
But blamelesse I, who could not chuse,
To be enchantad by your eye:
But ye to blame, thus to refuse
My seruice, and to let me die.

Sometimes our error is so manifest, or we
be so hardly preit 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 al-
lowable pretext, as did one whom his mistrefte 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 griefe my heart oppress:
I sayd it: as ye see, both fraile and young,
When your rigor had ranckled in my brest.
The cruell wound that smarcted me so sore,
Pardon therefore (sweete sorrow) or at least
Beare with mine youth that never fell before,
Least your offence encrease my griefe 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 misgovernement

I spake with full yeres, your selfe that are so young.
OF ORNAMENT. LIB. III.

Pardon for once this error of my tongue,
And thinke amends can never come to late:
Love may be curst, but love can never hate.

Speaking before the figure [Synecdoche] wee called him [Quicke conceit] because he inured in a single word only by way of intendment or large meaning, but such as was speedily discouered by every quicke wit, as by the halfe to vnderstand the whole, and many other waies appearing by the examples. But by this figure [Noema] the obscenity of the fence 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 conieucture, because it is witty and subtile or darke, which makes me therefore call him in our vulgar the [Cloe 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 sat 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 nevertheless disemblable and in effect contrary. Pawlet Lord Treasourer of England, and first Marques of Winchester, with the like subtil speech gaue a quippe to Sir William Gyfford, who had married the Marques fitter, 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 vterred his grieue to the L. Treasourer, ô good brother quoth the Marques, I am right fory to see you now loue my fitter so well, meaning that he shewed his loue too late, and shoulde haue done it while she was a liue.

A great counsellour somewhat forgetting his modestie, vfed 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 express the truth or nature of every thing by his true kinde and difference, as to say wisedome is a prudent and wittie foresight and consideration of humane or worldly actions with their euentes. This definition is Logicall. The Oratour vseth another maner of definition, thus: Is this wisedome? no it is a certayne subtile knauish craftie wit, it is no industrie as ye call it, but a certayne busie brainficknesse, for industrie is a liuely and vnweried search and occupation in honest things, egernesse is an appetite in base and small matters.

It serueth many times to great purpose to preuent our aduersaries arguments, and taake vpvn vs to know before what our iudge or aduersary or hearuer thinketh, and that we will seeme to vter it before it be spoken or allaged by them, in respect of which boldnesse to enter so deepely into another mans conceit or conscience, and to be so priuie 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 saide, or perchaunce would be saide by our aduersary, or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to saie) before it come to the ground.

It is also very many times vset 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 lightly when in deede we do then intend most effectually and despightfully if it be inuectuie 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 common saying is, will say nay and take it.

*I hold my peace and will not say for shame,
The much vntruth of that unciuill dame:*
For if I should her coulours kindly blaze,
It would so make the chaft ears amase, &c.

It is said by maner of a proverbial speach that he who findes himselfe well shoule not wagge, euen so for the perfwader finding a substantiall point in his matter to serve his purpose, should dwell vpon that point longer then vpon any other lesse assur'd, and vse all endeavours to maintaine that one, and as it were to make his chief aboad thereupon, for which cause I name him the figure of abode, according to the Latine name: Some take it not but for a course of argument and therefore hardly may one giue any examples thereof.

Now as arte and good policy in perfwasion bids vs to abide and not to flirre from the point of our most advantage, 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 forfaken, and another entred vpon, I call him therefore the flutting figure, or figure of remoue, like as the other before was called the figure of aboade.

Euen so againe, as it is wise done for a perfwader to tarrie and make his aboad as long as he may conveniently without tediousnes to the hearer, vpon his chiefe proofs or points of the cause tending to his advantage, 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 meanes 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 speach is termed the figure of digression by the Latines, following the Greeke originall, we also call him the straggler by allusion to the fouldier 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 geen no example.

Occasion offers many times that our maker as an oratour, or perfwader, or pleader shoulde go roundly to wroke, and by a quick and swift argument dispatch his perfwasion, and as they are woot to say not to stend 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 briefely set downe all our beft reasons seruing the purpose, and reiect all of them fauing one, which we accept to satisfie the caufe: as he that in a litigious cafe for land would proue it not the aduersaries, but his clients.

*No man can faie its his by heritage,  
Nor by Legacie, or Teftatours deuide.  
Nor that it came by puchasfe or engage,  
Nor from his Prince for any good seruice.  
Then needs must it be his by very vorong,  
Which he hath offred this poore plaintifie fo 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 have no man vfe that terme but after a courtly manner, that is, in praying of horfes, haukes, hounds, pearles, diamonds, rubies, ermerodes, and other precious stones: specially of faire women whose excellencie is discoevered 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 enjoys his best beknoven name, and call him fif in all ordinarie cafes the figure of comparison: as when a man wil seeme to make things appeare good or bad, or better or worfe, or more or leffe excellent, either vpon spite or for pleasure, or any other good affection, then he sets the leffe by the greater, or the greater to the leffe, the equall to his equall, and by such confronting of them together, driues out the true odds that is betwixt them, and makes it better appeare,
as when we sang of our Soueraigne Lady thus, in the twentyeth Partheniade.

*As falcon fares to buffards flight,*
*As eagles eyes to owlates fight,*
*As fierce faker to coward kite,*
*As brightest noone to darkest night:*
*As summer sunne exceedeth farre,*
*The moone and euer other starre:*
*So farre my Princeffe praise doeth passe,*
*The famoust Queene that euer was.*

And in the eighteene Partheniade thus.

*Set rich rubie to red esmylae,*
*The rauens plume to peacocks tayle,*
*Lay me the larkes to lizards eyes,*
*The duskie cloude to asure skie,*
*Set shallow brookes to surging seas,*
*An orient pearle to a white pease:*

&c. Concluding.

*There shall no leffe an odds be seene*
*In mine from euer other Queene.*

We are sometimes occasioned in our tale to report

*Dialogismus,* some speech from another mans mouth, as
*or the right reasoner.* what a king said to his priuy counsell or

fustie, a capitaine to his fouldier, a foul-

diar to his capitaine, a man to a woman, and contrari-

wife: in which report we must alwaies geue to euer-

person his fit and naturall, and that which best becom-

meth him. For that speech becommeth a king which

doeth not a carter, and a young man that doeth not an

old: and so in euer fort and degree. *Virgil* speaking

in the person of *Eneas, Turnus* and many other great

Princes, and sometimes of meaner men, ye shall see

what decencie every 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* were alive, and shou'd

say of the towne of Bulleyn, what we by warre to the

hazard of our person hardly obtained, our young fonne
without any peril at all, for little mony delievered vp againe. Or if we shoule faine king Edward the thirde, understanding how his succeffour Queene Marie had loft the towne of Calays by negligence, should say: That which the sword wanne, the distaffe hath loft. This manner of speech is by the figure Dialogismus, or the right reafoner.

In waughtie causes and for great purposes, wise per-
waders vie graue and weighty speaches, specially in matter of aduife or counfel, for which purpose there is a maner of speach to allege textes or authorities of witte sen-
tence, such as smatch morall doctrine and teach wise-
dome and good behauior, by the Greeke originall we call him the director, by the Latin he is called fententia: we may call him the sage sayer, thus.

"Nature bids us as a louing mother,
"To love our felues firft and next to love another.

"The Prince that couet all to know and see,
"Had neede full milde and patient to bee.

"Nothing slickes faster by us as appeares,
"Then that which we learene in our tender yeares.

And that which our foueraigne Lady wrate in defi-
cence of fortune.

Neuer thinke you fortune can heare the sowyay,
Where vertues force, can cause her to obey.

Heede must be taken that fuch rules or sentences be choisly made and not often vsed leaft exceffe breed lothsonnes.

Arte and good pollicie moues us many times to be earnest in our speach, and then we lay on fuch load and fo go to it by heapes as if we would winne the game by multitude of words and speaches, not all of one but of diuers matter and fence, for which cause the Latines called it Congeries and we the heaping figure, as he that said

To mufe in minde how faire, how wise, how good,
Hovv braue, hovv free, hovv curteous and hovv true,
My Lady is doth but inflame my blood.

Or thus.
I deeme, I dreame, I do, I tafl, I touch,
Nothing at all but smells of perfitt blisse.
And thus by maifter Edwvvard Diar, vehement
swift and passionatly.

But if my faith my hope, my love my true intent,
My libertie, my servise 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 every 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 caufe and renew the
hearers memory, then ye may geue him more properly
the name of the [collectour] or recapitulatour, and fer-
ueath to very great purpose as in an hymnpe written by
vs to the Queenes Maiestie entituled (Minerva) wherein
speaking of the mutabilitie of fortune in the case of all
Princes generally, wee seemde to exempt her Maiestie
of all such casualtie, by reason she was by her deftinie
and many diuinie partes in her, ordained to a most
long and conuant 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 feede:
Neuer yborne, and thy minde made to blisse,
Heauens mettall that euerlasting is:
Were not thy wit, and that thy vertues shal,
Be deemd diuinie thy favour face and all:
And that thy loze, ne name may neuer dye,
Nor thy stat turne, slayd by deftinie:
Dread were least once thy noble hart may seele,
Some rufull turne, of her unsteadie wyheele.

Many times when we haue runne a long
race in our tale spoken to the hearers, we
do sodainly flye out and either speake or
exclame at some other person or thing, and therefore the Greekes call such figure (as we do) the turnway or turnetale, and breedeth by such exchange a certaine recreation to the hearers minds, as this vfed by a lover to his vnkind mistresse.

And as for you (faire one) say now by proofe ye finde, That rigour and ingratitude soone kill a gentle minde.

And as we in our triumphs, speaking long to the Queenes Maiestie, vpon the fodore we burst out in an exclamation to Phæbus, seeming to draw in a new matter, thus.

But O Phæbus,
All glisterning in thy gorgious gowne,
Wouldst thou watchsafe to slide a downe:
And dwell with vs,

But for a day,
I could tell thee close in thine eare,
A tale that thou hadst leuer heare
I dare vwell say:

Then ere thou wert,
To kisfe that vnkind runneaway,
Who was transformed to boughs of bay:
For her curl hert. &c.

And so returned againe to the first matter.

The matter and occasion leadeth vs Hypothesis, many times to describe and set forth the counterfeit representation. many things, in such fort as it shold appeare they were truly before our eyes though they were not present, which to do it requiristh cunning: for nothing can be kindly counterfeit or represent 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 never was nor is like to be, proceedeth of a greater wit and sharper invention than to describe things that be true.

And these be things that a poet or maker is woont to describe sometymes as Prosopography.
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 kind of reprentation is called the Counterfait countenance: as *Homer* doth in his *Iliades*, diuerse 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.

But if ye wil faine any person with such features, qualities and conditions, or if ye wil attribute any humane quality, as reason or speech to dombe creatures or other insensible things, and do study (as one may say) to giue them a humane person, it is not *Prosopographia*, but *Prosopopeia*, because it is by way of fiction, and no prettier examples can be giuen to you thereof, than in the Romant of the rofe translated out of French by *Chaucer*, describing the perfons of avarice, enuie, old age, and many others, whereby much moralitie is taung.

So if we describe the time or sease of the yeare, as *Cronographia*, winter, sumner, haruest, day, midnight, noone, euening, or such like: we call such description the counterfait time. *Cronographia* examples are euery where to be found.

And if this description be of any true place, citie, castell, hill, valley or sea, and 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 sheep, and such like which ye shall see in Poetes: so did *Chaucer* very well describe the country of *Saraces* in *Italie*, which ye may see, in his report of the Lady *Gryffyl*.

But if such description be made to represent the handling of any busines with the circumstances belonging thereunto as the manner of a battell, a feast, a marriage, a buriall or
any other matter that lieth in feate and action: we call it then the counterfeit action [Pragmatographia.]

In this figure the Lord Nicholas Vaux a noble gentleman, and much delighted in vulgar making, and a man otherwise of no great learning but having herein a marvelous facillitie, made a ditty representing the battayle and assault of Cupide, so excellently well, as for the galling and proper application of his fiction in every part, I cannot chuse but set downe the greatest part of his ditty, for in truth it cannot be amended.

When Cupid seized first the fort,  
Wherein my hart lay wounded sore  
The battle was of such a sort,  
That I must yeele or die therefore.  
There saw I love upon the wall,  
How he his banner did display,  
Alarime alarime he gan to call,  
And bode his fouldiers keepe away.

The armes which Cupid bare,  
Were peared harts with teares besprent:  
In siluer and fable to declare  
The fiedfast love he aluvays meant.  
There might you see his hand all drest  
In colours like to whote and blacke,  
With powder and with pellets pref,  
To bring them forth to spoile and jake,  
Good will the mailler 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 roar,  
Eche pece discharging a louers looke, &c.

As well to a good maker and Poet as to an excellent persuader in profe, the figure of Similitude is very necessary, by which we not onely bewitifie our tale, but also very much enforce and inlarge it. I lay enforce because no one thing more preuaileth with all ordinary judgements than perfwation 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 forth by a triple diuision, exempting the generall Similitude as their common Auncelfour, and I will call him by the name of Resemblance without any addition, from which I derive three other sorts: and I giue every one his particular name, as Resemblance by Pourtrait or Imagery, which the Greeks call Icon, Resemblance morall or mifticall, which they call Parabola, and Resemblance by example, which they call Paradigma, and first we will speake of the generall Resemblance, or bare similitude, which may be thus spoken.

But as the watrue shoures delay the raging wind, [mind.
So doeth good hope cleane put away dispaire out of my
And in this other likening the forlorn souer to a
friken deere.

Then as the friken deere, withdrawes himselfe alone,
So do I seeke some secret place, where I may make my monie.
And in this of ours where we liken glory to a shadow.

As the shadow (his nature beyng such,) 
Followeth the body, whethere it vvill or no,
So doeth glory, refuse it nere so much,
Wait on vertue, be it in vveale or vvo.
And even as the shadow in his kind,
What time it beares the carkas company,
Goth oft before, and ofthen comes behind:
So doth renowne, that raiseth vs so hie,
Come to vs quicke, sometime not till wee dye.
But the glory, that growth not over fast,
Is ever great, and likelyest long to last.

Againe in a ditty to a miftreffe of ours, where we likened the cure of Loue to Achilles launce.

The launche so bright, that made Telephus vvound,
The same rufly, faulued the fore againe,
So may my meede (Madame) of you redownd,
Whose rigour was first author of my paine.

The Tuskan poet vseth this Resemblance, inuring as well by Difsimilitude 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 proud and stolke,
As can behold the sunne, and never shrink in,
Some so feeble, as they are faine to wvinke,
Or never come abroad till it be darke:
Others there be so simple, as they thinke,
Because it shineth, to sport them in the fire,
And feele vnware, the wrong of their desire,
Flutting amid the flame that doth them burne,
Of this last ranke (alas) am I aright,
For in my ladies lookes to stand or turne
I have no power, ne finde place to retire,
Where any darke may shade me from her sight
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 lover.
As true love is content with his enjoy,
And asketh no witnesse nor no record,
And as faint love is evermore most coy,
To boast and brag his trouth at every word:
Euen so the wife wovithouten other meede:
Contents him with the guilt of his good deed.

And in this resembling the learning of an euill man to the seedes fowen in barren ground.
As the good seedes fowen in frutefull foyle,
Bring forth joyson when barren doeth them spoile:
So doeth it fare when much good learning hits,
Upon shrewde willes and ill disposed wits.

And in these likening the wife man to an idiot.
A fadge man saide, many of those that come
To Athens schoole for wisdome, ere they went
They first seem’d wise, then louers of wisdome,
Then Orators, then idiots, which is meant
That in wisdome all such as profite most,
Are least furlie, and little apt to boast.

Againe, for a lover, whose credit vpon some report
had bene shaken, he prayeth better opinion by similitude.
After ill crop the foyle must eft be fowen,
OF ORNAMENT. LIB. III.

And fro shipwrecke we fayle to seas againe,
Then God forbid whose fault hath once bene known,
Should for euer a spotted wight remaine.
And in this working by resemblance in a kinde of
dissimilitude betwene a father and a mafter.
It fares not by fathers as by masters it doeth fare,
For a foolish father may get a wife fonne,
But of a foolish mafter it haps very rare
Is bread a wife servaunt where euer he wonne.
And in these, likening the wife man to the Giant, the
foole to the Dwarfe.
Set the Giant deep in a dale, the dawre upon an hill,
Yet will the one be but a dwarfe, th'other a Giant still.
So will the wife be great and high, even in the lowest place:
The foole when he is most aloft, will feeme but low and base.

But when we liken an humane person to
another in countenance, stature, speach
or other qualitie, it is not called bare re-
semblance, but resemblanece by imagerie or pourtrait,
alluding to the painters terme, who yeldeth to th'eye
a visible represenfation of the thing he describes and
painted in his table. So we commending her Maiestie
for wisedome bewaytie and maganimitie likened her to
the Serpent, the Lion and the Angell, becaufe by
common vfurpation, nothing is wiwer then the Serpent,
more courageous then the Lion, more bewtifull then the
Angell. These are our verfes in the end of the feuenth
Partheniade.

Nature that seeldome vvorke amiffe,
In roomans breft by paffing art:
Hath lodged safe the Lyons hart,
And faetely fixt vvith all good grace,
To Serpents head an Angels face.

And this maner of resemblanece is not onely per-
formed by likening of liuely creatures one to another,
but also of any other naturall thing, bearing a propor-
tion of similitude, as to liken yealow to gold, white to
fluer, red to the rofe, soft to filke, hard to the flone
and fuch 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 naturall thing of excellent perfection in his kind, as of her forehead, browes and hair, thus.

Of siluer was her forehead hye,
Her browes two bowes of hebenie,
Her trefses trust were to behold
Frizled and fine as fringe of gold.

And of her lips.
Two lips vorought out of rubie rocke,
Like leaues to shut and to unlock.
As portall dore in Princes chamber:
A golden tongue in mouth of amber.

And of her eyes.
Her eyes God wot what stuffe they are,
I durft be fworne each is a flarre:
As cleere and bright as woont to guide
The Pylot in his vnter tide.

And of her breasts.
Her boosome fleake as Paris plaster,
Heide 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 feeme to teach any moralitie or good lesson by speeches mysticall and darke, or farre fette, vnder a fence metaphorical applying one naturall thing to 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 mysticall: as when we liken a young childe to a greene twigge which ye may
easfie bende every way ye lift: or an old man who
laboureth with continuall infirmities, to a drie and
dricktie oke. Such parables were all the preachings
of Christ in the Gospell, as thofe of the wife and foolish
virgins, of the euil steward, of the labourers in the vine-
yard, and a number more. And they may be fayned
aswell as true: as thofe fables of Æsop, and other apolo-
gies inuented for doctrine fake by wife and graue men.

Finally, if in matter of counsell or perfwasion we
Paradigma, will feeme to liken one cafe to another,
or
a resemblance such as passe ordinarily in mans auffaires,
by example.

and doe compare the past with the pre-
fent, gathering probabilite of like successe to come in
the things wee haue presently in hand: or if ye will
draw the judgements precedent and authorized by
antiquitie as veritable, and peraduenture fayned and
imagined for some purpofe, into fimilitude or disfimili-
itude with our present actions and auffaires, it is called
resemblance by example: as if one should fay thus,
Alexander the great in his expedition to Asia did thus,
so did Hannibal comming into Spaine, so did Cæsar
in Egypt, therfore all great Captains and Generals
ought to doe it.

And consulting vpon the affairs of the low coun-
treis at this day, peraduenture her Maiestie might be
thus aduised: The Flemings are a people very un-
thankfull and mutable, and rebellious against their
Princes, for they did rife against Maximilian Archduke
of Auffria, who had maried the daughter and heire of
the house of Burgundie, and tooke him prisoner, till by
the Emperour Frederike the third his father, he was
set at libertie. They rebelled against Charles the fift
Emperor, their naturall Prince. They haue falsed
their faith to his sonne Philip king of Spaine their
foueraign Lord: and since to Archduke Matthias,
whom they elected for their gouvernor, after to their
adopted Lord Monsieur of Fraunce, Duke of Aniou:
I pray you what likelihood is there they should be
more assurred to the Queene of England, than they haue bene to all these princes and governors, longer than their distresse continueth, and is to be relieued by her goodnes and puissance.

[Passage substituted for the above, in some copies.

And thus againe, It hath bene alwayes vsuall among great and magnanimous princes in all ages, not only to repulfe any injury and inuasion from their owne realmes and dominions, but alfo with a charitable and Princely compassion to defend their good neighbors Princes and Potentats, from all oppreッション of tyrants and vfurpers. So did the Romaines by their armes reftore many Kings of Asia and Affricke expulfed out of their kingdoms. So did K. Edward I. reftablǐsh Bafio rightfull owner of the crowne of Scotland againft Robert le brus no lawfull King. So did king Edward the third aide Dampeeter king of Spaine againft Henry baftard and vfurper. 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 fouereaine Lady with like honor and godly zele yeld protection to the people of the Low countries, her neerest neighbours to rescue them a free people from the Spanish servitude.

And as this resemblance is of one mans action to another, fo may it be made by examples of bruite beastes, aptly corresponding in qualitie or euent, as one that wrote certaine prety verses of the Emperor Maximinus, to warne him that he shoule not glory too much in his owne strength, for fo he did in very deede, and would take any common fouldier to taske at wraffling, or weapon, or in any other actijuitie and feates of armes, which was by the wiser fort miffliked, 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 killeth at the length.
Dread thou many, that dreadest not any one,
Many can kill, that cannot kill alone.

And so it fell out, for Maximinus was slaine in a
mutinie of hisouldeers, taking no warning by these
examples written for his admonition.

*CHAP. XX.
The last and principal figure of our poetical Ornament.

Exargasia, or
The Gorious.

Or the glorious lustre it seteth up
on our speech and language, the
Greeks call it (Exargasia) the
Latine (Expolitio) a termes trans
ferred from those polishers of
marble or porphyrite, who after it is rough hewn and
reduced to that fashion they will, set on it a goodly
glasse, so smooth 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 gorious apparell,
seemeth to the common usage of the eye much more
comely and bewtiffull then the naturall. So doth this
figure (which therefore I call the Gorious) polish our
speech and as it were attire it with copious and pleas-
fant amplifications and much variety of sentences, all
running upon one point and one intent: so as I doubt
whether I may terme it a figure, or rather a maffe of
many figuratiue speaches, applied to the bewtifying of
our tale or argument. In a worke of ours intituled
Philocalia we have strained to fiew the vse and applica-
tion of this figure and all others mentioned in this booke,
to which we referre you. I finde none example [in English
meetre] that euer I could see, so well maintayning this
figure in English metre as that ditty of her Maiesties
owne making passing sweete and harmonicall, which figure
beyng as his very originall name purporteth the most
bewtiffull [and gorious] of all others, it asketh in reason

* There is a slight variation, just here, in the text between copies: what is
probably the later form—found in copies with the substituting passage of the
previous page—is inserted between [ ] on this and the next pages.
OF ORNAMENT. LIB. III.

to be referred for a last complement, and deciphered by the arte of a ladies penne, her selfe by the most gorious and bewtiful, or rather bewtie of Queenes: and this was th' action [the occasion], our soueraigne Lady perceiving how by the Sc. Q. residence within this Realme at so great libertie and eafe. as were scarse worthy of [meet for] so great and dangerous a prysoner, bred secret faction among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innovation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our soueraigne Lady to declare that she was nothing ignorant in [of] th'ole secret fauours [practices], though she had long with great wil dome and pacience diisembled it, wrieth this ditty most sweet and sententious, not hiding from all such aspiring minds the danger of their ambition and disloyaltie, which afterward fell out most truly by the exemplary chastifement of sundry persons, who in fauour of the said Sc. Q. derogating [declining] from her Maieftie, fought to interrupt the quiet of the Realme by many euill and vnduitfull practices. The ditty is as followeth.

The doute of future foes, exiles my present joy, And wit me warnes to shun such snares as threaten mine annoy. For falshood now doth flow, and jubiet faith doth ebe. Which would not be, if reason rul'd or wisdome we'd the webbe. But closes of tois entried, do cloake aspiring minds. Which turne to raigne of late repent, by course of changed voindes.

The toppe of hope suppos'd, the roote of ruth weill be. And fruteless all their graffed guiles, as shortly ye sha''d fix. Then daseld eyes with pride, which great ambition Niews. Shall be vnfeeld by worthy wights, whose foreight fain hood finds, The daughter of debate, that eke discord doth force Shal reap no gaine where former rule hath taught all peace to growe.
No foraine bannishit weught shall ancre in this poe
Our realme it brookes no strangers force, let them els
refort.
Our rufty favorde with rest, shall first his edge en
To polle their toppes that seeke, such change and gape.
In a worke of ours entituled [Philo Calia] wt
entreat of the loues betwene prince Philo and
Calia, in their mutual letters, messages, and spee
we haue strained our mufe to shew the vse and
ication of this figure, and of all others.

CHAP. XXI.
Of the vices or deformities in speach and vori
principally noted by auncent Poets.

T hath bene saide before how by igr
of the maker a good figure may l
a vice, and by his good discretion,
ous speach go for a vertue in the
call science. This saying is to
plained and qualified, for some maner of speach
always intollerable and such as cannot be vse
any decencie, but are euuer vndecent namely
oufnesse, incongruitie, ill disposition, fond affect
rusticitie, and all extreme darknesse, such as it
possible for a man to vnderstand the matter
an interpretour, all which partes are generally
banifhed out of every language, vnnesse it may a
that the maker or Poet do it for the nonce, as
reported by the Philosopher Heraclitus that he
in obscure and darke terms of purpose not to
nderflood, whence he merited the nickname S
otherwise I see not but the rest of the common
may be borne with sometymes, or passe with
great reprofe, not being vsed ouermuch or
seafon as I saide before: so as euery surplufage
posterous placing or vndue iteration or darke we
doubtfull speach are not so narrowly to be looke
in a large poeme, nor specially in the pretie-
and deuifes of Ladies, and Gentlewomen 1
be referred for a last complement, and deciphered by the arte of a ladies penne, her selve beyng the most gorgious and bwestifull, or rather bwestie of Queenes: and this was th'actioun [the occasion], our foueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at fo great libertie and ease, as were skarce worthy of [meet for] to great and dangerous a pryfoner, bred secret factions among her people, and made many of her [the] nobilitie incline to favoour her partie: many [some] of them defirous of innouation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our foueraigne Lady to declare that she was nothing ignorant in [of] those secret favours [prætizes], though she had long with great wis-dome 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 chaftiment of fundry persons, who in favour of the said Sc. Q. derogating [declining] from her Maiestie, fought to interrupt the quiet of the Realme by many euill and vnduitfull practizes. The ditty is as followeth.

The doubt of future foes, exiles my present joy,
And with me warne to shun such snares as threaten mine annoy.
For falshood now doth flow, and subiect faith doth ebbe,
Which would not be, if reason rule'd or wisdome we'd the webbe.
But clouds of tois untried, do cloake aspiring mindes,
Which turne to raigne of late repent, by course of changed weerdes.
The toppe of hope suppos'd, the roote of ruth will be,
And frutelessse all their graffed guiles, as shortly ye shall see.
Then dazzel eyes with pride, wwhich great ambition blinds,
Unseel'd by worthy wights, wwhose foresight fals-fnd finds.

Ver of debate, that eke discord doth fouve
Rime where formor rule hath taught still we.
say Barbarous. This terme being then so vfed 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 Africans now
called Barbarians, who had great trafficke with the
Greekes and Romanes, but that can not be so, for that
part of Africke hath but of late receiued the name of
Barbarie, and some others rather thinke that of this
word Barbarous, that countrey came to be called Bar-
baria and but few yeares in respect agone. Others
among whom is Ithan Leon a Moore of Granada, will
seeme to deriue Barbaria, from this word Bar, twife
iterated thus Barbar, as much to say as flye, flye, which
chaunced in a perfection of the Arabians by some
feditious Mahometanes in the time of their Pontif.
Habdul mumi, when they were had in the chase, and
driuen out of Arabia Westward into the countreys of
Mauritania, and during the pursuiute cried one vpon
another flye away, flye away, or passe passe, by which
occasion they say, when the Arabians which were had
in chase came to flyay and settle them selues in that
part of Africa, they called it Barbar, as much to say,
the region of their flight or pursuuite. Thus much for
the terme, though not greatly pertinent to the matter,
yet not vnpleasant to knowe for them that delight in
such niceties.

Your next intollerable vice is solecismus or incon-
gruitie, as when we speake false English, that is by misusing the Grammaticall rules
to be obserued in cases, genders, tenfes
and such like, euery poore scholler knowes the fault,
and cals it the breaking of Priscians head, for he was
among the Latines a principall Grammarian.

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 phrazes other then the
good speakers and writers in any language, or then
of OrnaMENT. lib. III.

custome hath allowed, and is the common fault of young schollers not halfe so well studied before they come from the University or schooles, and when they come to their friends, or happen to get some benefice or other promotion in their countreys, will feeme to coigne fine wordes out of the Latin, and to use new fangled speaches, thereby to shew themselves among the ignorant the better learned.

Another of your intollerable vices is that which the Greekes call Soraismus, and we may call Soraismus. or the [mingle mangle] as when we make our speach or wrtinges of sundry languages vFing some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excusable) but ignorantly and affectedly as one that said vFing this French word Ray, to make ryme with another verse, thus.

O mightie Lord of love, dame Venus onely ioy,
Whose Princely power exceedes ech other heavenly ioy.

The verse is good but the terme pееuishly 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 Rounfard the French Poet, and 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 injurious dealing (our fayd maker not being ashamed to use these French wordes freddon, egar, superbous, filanding, celest, calabois, thebanois and a number of others, for English wordes, which haue no maner of conformitie with our language either by custome or derivation which may make them tollerable: And in the end (which is worit of all) makes his vaunt that never English finger but
his hath toocht *Pindars* fing which was neuerthelesse word by word as *Rounfard* had said before by like braggery. These be his verfes.

*And of an ingenious inuention, infanted with pleasant trauaille.*

Whereas the French word is *enfante* as much to say borne as a child, in another verfe he saith.

*I vwill freddon in thine honour.*

For I will shake or quiuer my fingers, for so in French is *freddon*, and in another verfe.

*But if I vwill 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 *calabrioi, thebanois*, but rather *calabrian, theban* [*filanding sisters*] for the spinnings sisters: this man defferes to be endited of pety *lareny* for pilfering other mens deuies from them and converting them to his owne vse, for in deede as I would with euery inuentour which is the very Poet to receaue the prayeres of his inuention, so would I not haue a translatour to be ashamed to be acknowen of his translatiion.

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:

*Maybe faire, vvidow 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 thefe remembred faults be intollerable and euere vndecenet.

Now haue ye other vicious manners of speech, but sometimes and in some caues tollerable, and chiefly to the intent to mooe laughter, and to make sport, or to glie it some pretie strange grace, and is when we vse such wordes as may be drawne to a foule and vnchamefaft fence, as one that would say to a young woman, *I pray you let me iape with*
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 founding of the word were not commendable, as he that in the presence of Ladies would vse this common Prouerbe,

_I ape vwith me but hurt me not,
Bourde vwith me but shame me not._

For it may be taken in another peruerse fence by that forte 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 vnshamefaust or figure of foule speech, which our courtly maker shal in any cafe shunne, leaft of a Poet he become a Buffon or rayling companion, the Latines called him _Scurra_. There is also another sort of illfavoured speech subieæt to this vice, but resting more in the manner of the illhapen found and accent, than for the matter it selfe, which may easily be auoyded in choosing your words those that bee of the pleafanteft orthography, and not to rime too many like founding words together.

Ye haue another manner of composinge your metre nothing commendable, specially if it be too much vfed, and is when 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 djdilane,
Do daily drench my due defartes._

And as the Monke we spake of before, wrote a whole Poeme to the honor of _Carolus Calus_, every word in his verse beginning with C, thus:

_Carmina clarifone Calus cantate camena._

Many of our English makers vse it too much, yet we confesse it doth not ill but pretily becomes the metre, if ye passe not two or three wordes in one verse, and vse it not very much, as he that said by way of _Epithete_.

_The smoakie fighes: the trickling teares._
OF ORNAMENT. LIB. III.

Her haire surmounts Apollos pride,
In it such beauty reigns.

Whereas this word reign is ill applied to the beauty of a woman's hair, and might better have been spoken of her whole person, in which beauty, favour and good grace, may perhaps in some sort be said to reign as our feloves wrote, in a Partheniade praising her Maiesties countenance, thus:

A cheare vwhere loue and Maiestie do reign,
Both milde and sterne, &c.

Because this word Maiestie is a word expressing a certain Soueraigne dignitie, as well as a quallitie of countenance, and therefore may properly be said to reign, and requires no meaner a word to set him forth by. So it is not of the beauty that remains in a woman's hair, or in her hand or in any other member: therefore when ye see all these improper or hard Epithets vfed, ye may put them in the number of [uncouth] as one that said, the floods of graces: I have heard of the floods of tears, and the floods of eloquence, or of any thing that may resemble the nature of a water-courfe, and in that respect we say also, the streames of tears, and the streames of utterance, but not the streames of graces, or of beautie. Such manner of uncouth speech did the Tanner of Tamworth vse to king Edward the fourth, which Tanner having a great while mistaken him, and vfed very broad talke with him, at length perceiving by his traine that it was the king, was afraid he should be punished for it, said thus with a certain rude repentance.

I hope I shall be hanged to morrow.

For [I feare me] I shall be hanged, whereat the king laughed a good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme, and gave him for recompence 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.

Alfo the Poets or makers speech becomes vicious
The vice of Surplusage, and vnpleaunt by nothing more than by vphing too much furplufage: and this lieth not only in a word or two more than ordinary, but in whole claues, and peraduenture large fentences impertinently spoken, or with more labour and curiositie than is requisite. The firt furplufage the Grekes call Pleonasimus, I call him [too ful speech] and is no great fault, as if one shou'd say, I heard it with mine ears, and saw it with mine eyes, as if a man could heare with his heele, or fee with his nofe. We our felves vfed this superfluous speech in a verse written of our mistrefse, neuertheles, not much to be misliked, for even a vice sometime being feasonably vfed, hath a pretie grace.

For euer may my true love liue and neuer die
And that mine eyes may fee her crownde a Queene.

As, if she liued euer, she could euer die, or that one might fee her crowned without his eyes.

Another part of furplufage is called Macrologia, or long language, when we vf large claues or fentences more than is requisite to the matter: it is also named by the Greeks Woffhight, as he that faid, the Ambaffadors after they had receiued this answere at the kings hands, they took their leaue and returned home into their countrey from whence they came.

He faid another of our rimeres, meaning to shew the great annoy and difficultie of those warres of Troy, made the Helmes fake.

Now Menelaus was vnwise, Of the troope of Troians mad; When he with them and they with him, For her such combat had.

These claues (he with them and they with him) are furplufage, and one of them very impertinent, becaufe it could not otherwise be intended, but that Menelaus,
fighting with the Troians, the Troians must of necessity fight with him.

Another point of furplusage lieth not so much in superfluitye of your words, as of your travaile 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 *Periargia*, 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 the 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 metrre cleanly. His intent was to declare how upon 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 suppoll.

*The tenth of March when Aries received*  
Dan Phoebus raies into his horned head,  
And I my selfe by learned lore perceiued  
That Ver approcht and frosty winter fled  
I crost the Thames to take the cheerefull aire,  
In open fields, the weather 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 enougli. 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 man 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 euyer carter, and also euyer child knoweth without any learning. Then also, when he saith [*Ver approcht, and frosty winter fled*] though it were a fur pluage (because one season must needes gene place to the other) yet doeth it well enoughe 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 careless of our doings.

It is no small fault in a maker to vsue such wordes and termes as do diminish and abase the matter he would seeme to set forth, by impairing the dignitie, height vigour or maieflie of the cause he takes in hand, as one that would say king Philip shrewdly harmed the towne of S. Quintaines, when in deede he wanne it and put it to the facke, and that king Henry the eight made spoiles in Turvin, 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 injuriously by way of abbasement, as another of our bad rymers that very indecently said.

A misers mynde thou hast, thou haft a Princes pelfe.

A lewd terme to be giuen to a Princes treasurie (pelle) and was a little more manerly spoken by Seriant Bendloues, when in a progresse time comming to salute the Queene in Huntingdonshire he said to her Coche-man, 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 gave him great thankes and her hand to kisse. These and such other base wordes do greatly disgrace the thing and the speaker or writer: the Greekes call it [Tapinosis] we the [abbafer.]

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 fence may be taken two wayes, such ambiguous termes they call Amphibologia, we call it the ambiguous, or figure of fence incertaine, as if one shold 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 fat by my Lady soundly sleeping,_
_My mistresse lay by me bitterly weeping._

No man can tell by this, whether the mistresse or the man, flept or wept: these doubtfull speaches were vised much in the old times by their false Prophets as appeareth by the Oracles of Delphis and of the Sybilles prophecies devised by the religious persons of those dayes to abufe the superflitious people, and to encomber their busie braynes with vaine hope or vaine feare.

_Lucianus_ the merry Greeke reciteth a great number of them, devised by a coofering companion one Alexander, to get himselfe the name and reputation of the God Æsculapius, and in effect all our old Britifh and Saxon prophefies be of the same fort, that turne them on which side ye will, the matter of them may be verified, neverthelesse carryeth generally such force in the heads of fonde people, that by the comfort of those blind prophecies many insurrections and rebellions haue bene firdred vp in this Realme, as that of Jacke Straw, and Jacke Cade in Richard the seconds time, and in our time by a feditious fellow in Norffolke calling himselfe Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be confrred two or three wayes as well as to that one whereunto the rebelles applied it, our maker shal 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 speach well pleasing
and commendable, and of that which the Latines
call Decorum.

In all things to vse decencie, is it onely that
-gueth euery thing his good grace and
without which nothing in mans speach
-coulde feeme good or gracious, in so
much as many times it makes a bewtiful
figure fall into a deformitie, and on th'other side a
vicious speach feeme pleaSAunt and bewtiful: this
decencie is therfore the line and leuell for al good
makers to do their busines by. But herein rstfeth the
difficultie, to know what this good grace is, and wherein
it consisteth, for peraduenture it be easier to conceaue
then to express: we wil therfore examine it to the
botome and say: that euery thing which pleaseth the
mind or fences, and the mind by the fences as by
means instrumentall, 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 discouer any illfauorednesse or
disproportion to the partes apprehenfive, as for example,
when a found is either too loude or too low or other-
wise confuse, the eare is ill affected: so is th'eye if the
coulour be fad or not liminous and recreatue, or the
shape of a membred body without his due measures
and simmetry, and the like of euery other fence in his
proper function. These excesses or defectes or con-
fusions and disforders in the sensible obiectes are defor-
mities and unsafeemely to the fence. 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 continu-
ally, no more nor no lesse then ye see the discordes of
muficke do to a well tuned eare. The Greekes call
this good grace of euery thing in his kinde, το ἔρετον,
the Latines [decorum] we in our vulgar call it by a
OF ORNAMENT. LIB. III.

scholasticall terme [decencie] our owne Saxon English terme is [seemelynesse] that is to say, for his good shape and ytter appearance well pleasing the eye, we call it also [comelynesse] for the delight it bringeth comming towards vs, and to that purpofe may be called [pleasant approche] so as evry way seeking to expresse this πρεπεια of the Greekes and decorum of the Latines, we are faine in our vulgar toung to borrow the terme which our eye onely for his noble prerogatiue over all the rest of the fences doth vfurpe, and to apply the same to all good, comely, pleasant and honest things, euens to the spirituall objeectes of the mynde, which stand no lesse in the due proportion of reafon and discourse than any other materiall thing doth in his fensible beautie, proportion and comelynesse.

Now becaufe his comelynesse reflecteth in the good conformitie of many things and their sundry circumfances, with respect one to another, so as there be found a iuft correspondencie betweene them by this or that relation, the Greekes call it Analogie or a convenient proportion. This louely conformitie, or proportion, or conueniencc betweene the fence and the fensible hath nature her felle first most carefully obferued in all her owne workes, then also by kinde graft it in the appetites of euery creature working by intelligence to couet and defire: and in their actions to imitate and perforne: and of man chiefly before any other creature aswell in his speaches as in euery other part of his behauiiour. And this in generalitie and by an vsuall terme is that which the Latines call [decorum.]

So albeit we before alleged that all our figures be but transgresions of our dayly speech, 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 felle neuer so commendable) all is amiss, the election is the writers, the judgement is the worlds, as theirs to whom the reading appertaineth. But since the actions of man with their circumstancies
be infinite, and the world likewise replenished with many judgements, it may be a question who shall have the determination of such controversy as may arise whether this or that action or speech be decent or indecent: and verily it seems to go all by discretion, not perchaunce of every one, but by a learned and experienced discretion, for otherwise seems the decorum to a weak and ignorant judgement, then it doth to one of better knowledge and experience: which sheweth that it reflecteth in the discerning part of the mind, so as he who can make the best and most differences of things by reasonable and witty distinction is to be the fittest judge 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 observation and greatest experience. The case then standing that discretion must chiefly guide all those businesse, since there be sundry fortunes of discretion all vnlike, even as there be men of action or art, I see no way to 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 behaunours the more easely to put it in execution. But by reason of the sundry circumstances, that mans affairs are as it were wrapt in, this [decencie] comes to be very much alterable and subject to variety, in so much as our speech asketh one manner of decencie, in respect of the person who speaketh: another of his to whom it is spoken: another of whom we speak: another of what we speak, and in what place and time and to what purpose. And as it is of speech, so of all other our behaunours. We will therefore set you down some few examples of every circumstance how it alters the decencie of speech or action. And by these few shalt ye be able to gather a number more to confirm and establish your judgement by a perfect discretion.

This decencie, so farfoorth as appertaineth to the
consideration of our art, reflect in writing, speech and behauiour. But because writing is no more than the image or character of speech, they shall goe together in these our observations. And first we will fort you out divers points, in which the wise and learned men of times past have noted much decency or vndecency, every man according to his discretion, as it hath bene said afore: but wherein for the most part all discreet men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance: and though they brought with them no doctrine or instruction 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 historicall, they are to be embraced: but olde memories are very profitable to the mind, and serene as a glasse to looke upon and behold the events of time, and more exactly to skan the truth of every case that shall happen in the affaires of man, and many there be that haply doe not obserue every 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 end 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 trial.

And your decencies are of sundrie sorts, according to the many circumstances accompanying our writing, speech or behauiour, so as in the very found or voice of him that speaketh, there is a decencie that becommeth, and an vndecencie that misbecommeth vs, which th'Emperor Anthonine marked well in the Orator Philifereus, 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 talkative and full of words: for the which _Timocrates_ reprooved him in the hearing of one _Polemon_. That is no wonder quoth _Polemon_, for so be all women. And besides, _Phaurinus_ being known for an Eunuke or gelded man, came by the name nippe to be noted as an effeminate and degenerate person.

And there is a measure to be vfed in a man's speech or tale, so as it be neither for shortness too darke, nor for length too tedious. Which made _Cleomenes_ king of the Lacedemonians geue this vnplesaunt answere to the Ambassadors of the Samiens, who had tolde him a long message from their Citie, and defired to know his pleasure in it. My maisters (faith he) the first part of your tale was so long, that I remember it not, which made that the second I vnderstooode not, and as for the third part I doe nothing well allow of. Great princes and graue counsellors who haue little spare leisur to hearken, would haue speeches vfed to them such as be short and sweete.

And if they be spoken by a man of account, or one who for his yeares, profeccion or dignitie should be thought wise and reverend, his speeches and words should also be graue, pithie and tententious, 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 faith he, can _Hermogenes_ of all the men that euer I knew, as easilie deliver 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 and 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
his tale, as he would haue had him, 

himselfe thou knowest me not, nor from Emperour nothing well liking his 

speak, said: thou art deceyued, for I 
saw well enough, that thou art that 

fawcie Alexander that tendest to 

be and cury thy haire, to pare thy 

the, and to perfume thy selfe with 

man may abide the bent of thee. 

and too much finesse and curiositie 
in an Embassadour. And I haue 

such of them, as studied more 

they should weare, and what coun-
did vpon the effect of their errant 

And there is decency in that every man shoule talke 
of the things they haue best skill of, and not in that, 

their knowledge and learning ferueth them not to do, 
as we are wont to say, he speakeh of Robin hood that 

neuer shot in his bow: there came a great Oratour 

before Cleomenes king of Lacedemonia, and uttered much 
matter to him touching fortitude and valiancie in the 

warres: the king laughed: why laughest thou quoth 

the learned man, since thou art a king thy selfe, and 
one whom fortitude best becommeth? why said Cleo-

menes 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, and speaking before an 
old capitaine I can not chooie but laugh. 

And some things and speaches are decent or inde-
cent in respect of the time they be spoken or done in. 
As when a great clerk prefented king Antiochus with a 
booke treating all of iustice, the king that time lying 
the siege of a towne, who lookt vpon the title of the 

s
booke, and caft it to him againe: sayling, what a dwell telleth thou to me of iustice, now thou seeft me vf
force and do the best I can to bereuee mine enimie
of his towne? every thing hath his reason which is
called Oportunitie, and the vnfitnesse or vndecency
of the time is called Importunitie.

Sometime the vndecency anfeth by the indignitie
of the word in respect of the speaker himselfe, as when 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, faid in her anger, thou
durft not haue faid thus much to me if God had giuen
me a paire of, etc. 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 perfon, and much lesse her sex, whose chief
vertue is shamefaftnesse, which the Latines call Vere-
cundia, that is a naturall feare to be noted with any
impudicitie: so as when they heare or fee any thing
tending that way they commonly blush, and is a part
greatly praifed in all women.

Yet will ye fee in many caffes how pleafant speeches
and fauouring some skurrillity and vnnamefaftnes
haue now and then a certaine decencie, and well be-
come both the speaker to faie, and the hearer to abide,
but that is by reafon of some other circumstance, as
when the speaker himfelfe is knowne to be a common
iefter or buffon, such as take vpon them to make
princes merry, or when some occasion is giuen by the
hearer to induce such a pleafant speach, and in many
other caffes whereof no generall rule can be giuen, but
are beft knowne by example: as when Sir Andrew
Flamock king Henry the eights flanderdbearer, a merry
conceyted man and apt to skoffe, waiting one day at
the kings heeles when he enterd the parke at Green-
wich, 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 Maiestie blew one blast for the keeper and I
another for his man. The king laughed harty and
tooke it nothing offensufully: for indeed as the case fell
out it was not vndecently spoken by Sir Andrew
Flamock, for it was the cleanliest excuse he could
make, and a merry implicative in termes nothing
odious, and therefore a sporting satisfacion to the
kings mind, in a matter which without some such merry
answere could not haue bene well taken. So was
Flamocks acting most vncomely, but his speech excellently
well becomming the occasion.

But at another time and in another like case, the
fame skurrillitie of Flamock was more offensufully, because
it was more indecent. As when the king having
Flamock with him in his barge, passing from West-
mintster to Greenwich to visite a faire Lady whom the
king loued and was lodged in the tower of the Parke:
the king comming within sight of the tower, and being
disposed to be merry, said, Flamock let vs have: as
well as I can say 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 howre, she will, etc.
with the rest in so vncomely termes, as might not now
become me by the rule of Decorum to utter 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 wife 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'em-
perour Octavian: Licet fuerit ipse incontinentissimus, fuit
tamen incontinente feueriffimus otior. But the very
caufe in deed was for that Flamocks reply anfwered not the kings expectation, for the kings rime commencing with a pleafant and amorous propofition: Sir Andrew Flamock to finish it not with loue but with lothfomesfie, by termes very rude and vnciuill, and feing the king greatly fauour that Ladie for her much beauty by like or some other good partes, by his faf ftidiouis anfwer to make her feeme odious to him, he felle a great difproportion to the kings appetite, for nothing is fo vnpleafant to a man; as to be encountered in his chiefe affection, and fpecially in his loues, and whom we honour we should also reuerence their appetites, or at the leaff beare with them (not being wicked and vterly euill) and what foever they do affect, we do not as becommeth vs if we make it feeme to them horrible. This in mine opinion was the chiefe caufe of the vn- dececie and alfo of the kings offence. Arifotle the great philofopher knowing this very well, what time he put Califlenes to king Alexander the greats fervice gaue him this lefion. Sirra quoth he, ye go now from a fcholler to be a courtier, fee ye fpeake to the king your maifter, either nothing at all, or eyle that which pleafeth him, which rule if Califlenes had followed and forborne to crophe the kings appetite in diuerfe speeches, it had not coft him fo deeply as afterward it did. A like matter of offence fell out betweene th'Emperour Charles the fifth, and an Embaffadour of king Henry the eight, whom I could name but will not for the great opinion the world had of his wisdome and sufficiency in that behalfe, and all for misufing of a terme. The king in the matter of controuerfie betwixt him and Ladie Catherine of Caflill the Emperours awnt, found himfelfe grieved that the Emperour fhould take her part and worke vnder hand with the Pope to hinder the diuorce: and gaue his Embaffadour commifion in good termes to open his griefes to the Emperour, and to expofultat with his Maieftie, for that he feemed to forget the kings great kindnesfie and friendship before times vfed with th'Emperour, afwell
by disbursing for him sundry great surnames 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 vfe he thought it a very euill requitall. The Embassadour for too much animositie and more then needed in the cafe, or per-chance by ignorance of the proprietie of the Spanish tongue, told the Emperour among other words, that he was Hombre el mas ingrato en el mondo, the ingratefl person in the world to vfe his maifter so. The Emperour tooke him suddainly with the word, and said: called thou me ingrato? I tell thee learne better termes, or else I will teach them thee. Th'Embassadour excused it by his commissiion, and said: they were the king his maisters words, and not his owne. Nay quoth th'Emperour, thy maister durft not haue sent me these words, were it not for that broad ditch betweene him and me, meaning the sea, which is hard to passe with an army of reveunge. The Embassadour was commanded away and no more hard by the Emperour, til by some other means afterward the grief was either pacified or forgotten, and all this inconueniencie grew by misuse of one word, which being otherwise spoken and in some fort qualified, had easilie holpen all, and yet the Embassadour might sufficiently haue satisfied his commissiion and much better aduanc'd his purpose, as to haue said for this word ye are ingrate:] ye haue not vred such gratitude towards him as he hath deserued: so ye may fee how a word spoken vn decently, not knowing the phraze or proprietie of a language, maketh a whole matter many times miscarrie. In which respect it is to be wished, that none Ambassadour speake his principall commandements but in his owne language or in another as naturall to him as his owne, and so it is vred in all places of the world fauing in England. The Princes and their commissiorners fearing leaft otherwise they might vter 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
mary inferior Courts, could never perceive that the most noble personages, though they knew very well how to speake many foreigne languages, would at any times that they had bene spoken unto, answer 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 fear of any lapse, I cannot tell. And Henrie Earle of Arundel being an old Courtier and a very prince's 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 Brussells, by the Lady Dukes 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 marvelling at it, looked a side on that part where I floode a beholder of the feast, and sayd, I maruell your Noblemen of England doe not desire to be better languaged in foreigne languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I love to speake in that language, in which I can best utter my minde and not mistake.

Another Ambassaadour vsed the like over sight by overweening himselfe that he could naturally speake the French tongue, whereas in troth he was not skilfull in their terms. This Ambassaadour being a Bohemian, sent from the Emperour to the French Court, where after his first audience, he was highly feastled and banqueted. On a time, among other, a great Prince'sse sitting at the table, by way of talke asked the Ambassaadour whether the Emperesse his mistresse when she went a hunting, or otherwise travailed abroad for her solace, did ride a horseback or goe in her coach. To which the Ambassaadour answered vnwares and
not knowing the French terme, *Par ma foy elle cheuauche fort bien, et si en prend grand plaisir*. She rides (faith he) very well, and takes great pleasure in it. There was good smiling one vpon another of the Ladies and Lords, the Ambassador wift not whereat, but laughed himselfe for companie. This word *Cheuaucher* in the French tongue hath a reprobate fence, specially being spoken of a womans riding.

And as rude and vnciuill speaches carry a marueilous great indecencie, so doe sometimes thofe that be overmuch affected and nice: or that doe fauour of ignorance or adulation, and be in the ear of graue and wife persons no lesse offensifue than the other: as when a futor in Rome came to *Tiberius* the Emperor and said, I would open my cafe to your Maiestie, if it were not to trouble your sacred businesse, *sacras vestras occupations* as the Historiographer reporteth. What meaneft thou by that terme quoth the Emperor, say *laboriosas* I pray thee, and 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 fift Emperor, to *Fraunees* the first French king, bringing him a message of defiance, and thinking to qualifie the bitternesse of his message with words pompous and magnificent for the kings honor, vsed much this terme (*sacred Maiestie*) which was not vfuallly geuen to the French king, but to say for the moft part [*Sire*] The French king neither liking of his errant, nor yet of his pompous speech, saide somewhat sharply, I pray thee good fellow clawe me not wheare 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 stooode by, sayeing, 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 fo childish termes, as maketh the people laugh at his foolish counterfaite speeches.
And yet in speaking or writing of a Princes affairs and fortunes there is a certaine Decorum, that we may not use the same termes in their busines, as we might very wel doe in a meaner persons, the case being all one, such reverence is due to their estates. As for example, if an Historiographer shal write of an Emperor or King, how such a day hee ioyned battel with his enemie, and being ouer-laide ranne out of the fielde, and tooke his heeles, or put spurre to his horse and fled as faile as hee could: the termes be not decent, but of a meane soldier or captaine, it were not vndecently spoken. And as one, who translating certaine booke 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 use to say to such manner of people, be trudging hence.

Another Englisheing this word of Virgill [fato profugus] called Æneas [by fate a fugitive] which was vndecently spoken, and not to the Authours intent in the fame word: for whom he studied by all means to auauance aboue all other men of the world for vertue and magnanimitie, he meant not to make him a fugi- tiue. But by occasion of his great diffresses, and of the hardneffe 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 wanderer about the world both by land and sea [fato profugus] and nouer to find any resting place till he came into Italy, so as ye may euidently perceiue in this terme [fugitive] a notable indignity offered 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 fame tranflatour when he came to these wordes: Insignem pietate virum, tot voluere caurus tot adire la- bores 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 could haue bene deuifed, 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 firese of the draught, the cartars call them tugges, and so wee vfe to say that shrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, spake as illfarily in this verse written to the dispraise of a rich man and couetous. Thou haft a misers minde (thou haft 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 never so meane, for pelfe is properly the scrappes or shreds of taylors and skinners, which are accompted of so vile price as they be commonly cast out of dores, or otherwise bestowed upon base purpose: and carrieth not the like reasone or decencie, as when we say in reproch of a niggard or vferer, 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 comparision of these trefarmours, all the gold or filuer in the world may by a skornefull terme be called pelfe, and so ye see that the reasong of the decencie holdeth not alike in both cases. Now let vs passe from these examples, to treate of those that concerne the comelineffe and decencie of mans behauiour.

And some speeche may be when it is spoken very vndecent, and yet the same hauing afterward somewhat added to it may become prety and decent, as was the flowele worde vfed by a captaine in Fraunce, who fitting at the lower end of the Duke of Guyfes table among many, the day after there had bene a great bataille 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 hearinges. Where were you Sir the day of the bataille, for I saw ye not? the captaine answered promptly: where ye durft not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiving, said spedily: I was that day among the carriages, where your excellencie would not
for a thousand crownes have bene seen. Thus from
vndecent it came by a wittie reformation to be made
decent againe.

The like hapned on a time at the Duke of North-
umberlandes bourd, where merry John Heywood was al-
lowed to fit 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 prick to
fell the great 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
flanding cups: the Duke thinking he had spoked it of
some knowledge that his plate was lately fold, said
somewhat sharply, why Sir will not those cuppes serue
as good a man as your selfe. Heywood readily replied.
Yes if it pleafe your grace, but I would have one of
them fland still at myne elbow full of drinke that I
might not be druen 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 pleaunted and dranke a bolle
of wine to Heywood, and bid a cup should alwayes be
flanding by him.

It were to busie a piece of worke for me to tell you
of all the parts of decencie and indecency which have
bene obserued in the speaches of man and in his
writings, and this that I tell you is rather to solace your
eares with pretie conceits after a sort of long scholasti-
call preceptes which may happen have doubled them,
rather then for any other purpose of instuition or
doctrine, which to any Courtier of experience, is not
neceffarie in this behalfe. And as they appeare by
the former examples to reft in our speach and writing:
sdo the same by like proportion confift in the whole
behaviour of man, and that which he doth well and
commendably is euer decent, and the contrary vndecent,
ot in euery mans judgement alwayes one, but
after their seuerall discretion and by circumstance
diuerely, vs by the next Chapter shalbe shewed.
CHAP. XXIII.

Of decencie in behauiour which also belongs to the consideracion of the Poet or maker.

And there is a decency to be obserued in euery mans action and behauiour afwell as in his speach and writing which some perduentre would thinke impertinent to be treated of in this booke, where we do but informe the commendable fashions of language and stil: but that is otherwise, for the good maker or poet who is in decent speach and good termes to describe all things and with prayse or dispraise to report euery mans behauiour, ought to know the comelinesse of an action afwell as of a word and thereby to direct himselfe both in praiie and perfwasion or any other point that perteines to the Oratours arte. Wherefore some examples we will set downe of this maner of decency in behauiour leaving you for the rest to our booke which we haue written de Decoro, where ye shall fee both partes handled more exactily. And this decencie of mans behauiour afwell 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 feemely to be done in this place is not so feemely in that, and at suche a time decent, but at another time vndecen, and in suche a cafe and for suche a purpose, and to this and that end and by this and that event, perusing all the circumstances with like consideration. 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 ex pense, but the Philosopher was by it exceedingly to be enriched, so was the kings action proportionable to his estate and therefore decent, the Philosopher, disproporationable 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 upon a poor philosopher vnasked, that might aswell become the philosopher to receive at his hands without refusal, and had otherwise bene some empeachment of the kings ability or wisedome, which had not bene decent in the Philosopher, nor the immoderatenesse of the kinges gift in respect of the Philosophers meane estate made his acceptance the lese decent, since Princes liberalities are not measured by merite nor by other mens estimations, but by their owne appetts and according to their greatnesse. So said king Alexander very like himselfe to one Perillus to whom he had given 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, haft thou neuer a friend or kinsman that may fare the better by it? But peraduenture if any such immoderate gift had bene craued by the Philosopher and not voluntarily offered by the king it had bene vndecet to have taken it. Even so if one that standeth upon his merite, and spares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecetly. For men should not expect till the Prince remembred it of himselfe and began as it were the gratification, but ought to be put in remembrance by humble solicitations, and that is dutifull and decent, which made king Henry the eight her Maiesties most noble father, and for liberality nothing inferior to king Alexander the great, alwayse were one of his priuie chamber, who prayed him to be good and gracious to a certaine old Knight being in want, for that he was but an ill begger, if he be asked we will thinke it were to giue. And yet in both these cases, the precencie for or sparing to craue, doth properly help the magnificence in that the benefactor is very honorably c.
[Incomplete and unclear text]

[Text continues in an unclear and indistinguishable manner]
And it became king Antiochus, better to befellow the faire Lady Stratonicus his wife upon his sonne Demetrius who lay sick for her love and would else have perished, as the Physiions cunningly discovered by the beating of his pulse, then it could become Demetrius to be inamored with his fathers wife, or to enjoy her of his guilt, because the fathers act was led by discretion and of a fatherly compassion, not grutching to depart from his dearest possession to saue his childes life, where as the sonne in his appetite had no reason to lead him to lose unlawfully, 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 having a great fort of little children, was one day disposed to solace himself among them in a gallery where they plaied, and tooke a little hobby horse of wood and bethrid it to keepe them in play, one of his friends seemed to mislike his lightnes, & good friend quoth Agesilaus, rebuke me not for this fault till thou haue children of thine owne, shewing in deed that it came not of vanitie but of a fatherly affection, joying in the sport and company of his little children, in which respect and as that place and time serued, it was dispenceable in him and not indecent.

And in the choise of a mans delights and 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 wife for the foolish. Yet in some respects and by discretion it may be otherwise, as when the old man hath the governement of the young, the wife teaches the foolish, the rich is wayted on by the poore for their reliefe, in which regard the conuercation is not indecent.

And Proclus the Philosopher knowing how every indecencie is vnpleasant to nature, and namely, how vncomely a thing it is for young men to doe as old men
doe (at least wife as young men for the most part doe take it) applyed it very wittily to his purpose: for hauing his sonne and heire a notable vnthrift, and 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 leave. Proclus himselfe not onely bare with his sonne, but also vfed it himselfe for company, which some of his frends greatly rebuked him for, saying, Proclus, an olde man and a Philosopher to play the foole and lasciuous more than the sonne. Mary, quoth Proclus, and therefore I do it, for it is the next way to make my sonne change his life, when he shall see how vndecet 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 advantage in warre by fraud and breach of faith: as Hanniball with the Romans, but it could not well become the Romanes 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 overcome. And thus ye see that was decent in Parmenios action, which was not in the king his masters.

A great nobleman and Counsellor in this Realme was secretlie aduised by his friend, not to vfe so much writing his letters in favour of every man that asked them, specially to the Judges of the Realme in cases of iustice. To whom the noble man answered, it becomes vs Counsellors better to vfe instance for our friend, then for the Judges to sentence at instance: for whatsoeuer 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 fayes, *es tiempo de negociar*, there is a fitte time for every man to perfome his businesse in, and to attend his affairs, 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 old 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 rife from his dinner to talke with him, or such like importunities, for so we call every vnseasional action, and the vndecencie of the time.

*Calicratis* being sent Ambassador by the Lacedemonians, to *Cirus* the young king of Peria to contract with him for money and men toward their warres against the Athenians, came to the Court at such vnseasonal time as the king was yet in the midst of his dinner, and went away againe sayeing, it is now no time to interrup 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, sayeing, I thinke there is no houre fitte to deale with *Cirus*, for he is euer in his banquets: I will rather leave all the busines vndone, then doe any thing that shall not become the Lacedemonians: meaning to offer conference of so great importance to his Countrey, with a man so distempered by surfeit, as hee was not likely to geue him any reasoneble resolution in the caufe.

One *Eudamidas* brother to king *Agis* of Lacedemonia, comming by *Zenocrates* schoole and looking in, saw him fit in his chaire, disputing with a long hoare beard, asked who it was, one anfwered, Sir it is a wise man and one of them that searces after vertue, and if he haue not yet found it quoht *Eudamidas* when will he vs it, that now at this yeares is secking 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 exercize.

Another time comming to heare a notable Philosopher disput, it happened, that all was ended even as he came, and one of his familiers would haue had him requetted 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 feemely 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 foraine realme, some of his familiars tooke occasion at the table to praiue the wiues and women of that country in presence of their owne husbands, which th’embassadour misliked, and when supper was ended and the guesstes departed, tooke his familiars aside, and told them it was nothing decent in a strange country to praiue the women, nor spacially a wife before her husbands face, for inconueniencie that might rife thereby, aswell to the prayer as to the woman, and that the chiefe commendation of a chaft matrone, was to be knowne onely to her husband, and not to be obserued by straungers and guesstes.

And in the vfe of apparell there is no litle decency and vndecencie to be perceiued, as well for the fashion as the fluffe, for it is comely that euery estate and vocation should be knownen 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 from their inferiours, because in confusion and disordre there is no manner of decencie.

The Romaines of any other people most feuere cenfurers of decencie, thought no vpper garment so comely for a ciuill man as a long playted gowne, because it sheweth much grauitie and also pudicitie, hiding euery member of the body which had not bin pleafant 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 lasciuously, discouering every part of his body, gaue him a great cheque 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 judge the vanitie of his mind, not to be worthy of their con-
flant friendship. A pleafant old courtier wearing one day in the fight of a great counsellour, after the new guife, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, and an high paire of silke netherstocks that covered all his buttockes and loignes, the Councillor maruelled to see him in that fort disguised, and otherwise than he had bin woont to be. Sir quoth the Gentleman to excuse it: if I should not be able when I had need to pilfe out of my doublet, and to do the rest in my nether-
stocks (ving 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 lower fellowes of Rome have saied trowe ye? truely in mine opinion, that all such perffons as take pleasure to shew their limbes, especiall those that nature hath commanded out of sight, should be inioyed either to go starker naked, or else to refort backe to the comely and modest fashion of their owne countrie apparell, vsed by their old honorable auncestors.

And there is a decency of apparel in respect of the place it is to be vsed: as, in the Court to be richely apperrelled: in the countrye to weare more plain and homely garments. For who who would not thinke it a ridiculous thing to see a Lady in her milke-house with a velvet gowne, and at a briddall in her caffock of mockado: a Gentleman of the Countrey among the buffles and briers, goe in a pounced doublet and a paire of embroidered hosen, in the Citie to weare a frife Jerkin and a paire of leather breeches? yet some such phantafticals haue I known, 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 Countrey, so bedeck with buttons and aglets of gold and such cosily embroderies, as the poore plaine men of the Countrey called him (for his gaynesse) the golden knight. Another for the like caufe was called Saint Sunday: I thinke at this day they be so farre spent, as either of them 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 apparell than in another place or presence a meane person.

Neuertheless in the use of a garment many occasions alter the decencie, sometimes the qualitie of the person, sometimes of the cause, otherwhiles the countrie custome, and often the constitution of lawes, and the very nature of use it selfe. As for example a king and prince may use rich and gorious apparell decently, so cannot a meane person doe, 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 alwaies bene th'allowances of heraldes: but if such herald haue wore out, or sold, or loft 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 judgement of them that know it.

And the country custome maketh things decent in use, as in Asia for all men to weare long gowynes both a foot and horfebacke: in Europa short gaberdins, or clokes, or jackets, euon for their upper garments. The Turke and Persian to weare great tolibants of ten, fiitteene, and twentie elles of linnen a pcece vpon their heads, which can not be remouued: in Europe to were caps or hats, which vpon euery occasion of salutation we use to put of, as a signe of reuerence.
In th' East partes the men to make water couring like women, with vs flanding at a wall. With them to congratulat and salute by giusing a becke with the head, or a bend 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 over the shoulde, vnder the armes, at the very knees, according to the superiors degree. With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in fleed of an offer to the hand, to say these words Bezo los manos. And yet some others surmounting in all courtly ciuitie will say, Los manos e los piedes. And aboue that reach too, there be that will say to the Ladies, Lombra de fus pijadas, the shadown of your steppes. Which I recite vnto you to shew the phrase of those courtly servitors in yeelding the mistresses honour and reverencce.

And it is seen that very particular use of it selfe makes a matter of much decencie and vndecencie, without any countrey custome or allowance, as if one that hath many yeares wonne a gowne shal come to be seen weare a iakquet or ierkin, or he that hath many yeares won a beard or long haire among thefe 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 never used to go so, vntil the time and custome haue abrogated that mistlike.

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 shoulers, and thinke it more decent: for what respect I would be glad to know.
The Lacedemonians bearing long bushes of haire, finely kept and curled vp, vfed this ciuill argument to maintaine that custome. Haire (fay they) is the very ornament of nature appointed for the head, which thersore to vfe in his most sumptuous degree is comely, specially for them that be Lordes, Maifters of men, and of a free life, having abilitie and leasure inough to keepe it cleane, and so for a signe of seignorie, riches and libertie, the maifters of the Lacedemonians vfed long haire. But their vassals, servaunts and flaues vfed 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 comberfome to them having many businesse to attende, in some seruices there might no maner of filth be falling from their heads. And to all soouldiers it is very noyfome and a daungerous dis- avantage in the warres or in any particular combat, which being the most comely profession of every noble young Gentleman, it ought to per swade 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 every man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all singularities or affected parts of a mans behauiour seeme vndecency, as for one man to march or iet in the street more flately, or to looke more solempnely, or to go more gayly and in other coulours or fashioned garments 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, desireous to be known to king Alexander the great, and having none acquaintance to bring him to the kings speech, he came one day to the Court very strangely apparelled in long skarlet robes, his head compest with a garland of Laurell, and his face all to be flicked with sweet oyle, and flode in the kings
OF ORNAMENT. LIB. III.

many things, yet for his wrath and anger they reproched
him, because it proceeded not of any magnanimity, but
upon surfeit and distemper in his diet, nor growing of
any iuft causes, was exercised to the destruction of his
dearst friends and familliers, and not of his enemies, nor
any other waies fo honorably as th'others was, and so
could not be reputed a decent and comely anger.

So may al your other passions be vised decently
though the very matter of their original be grounded
upon some vndecencie, as it is written by a certaine king
of Egypt, who looking out of his window, and seing his
owne sonne for some grievous offence, carried by the
officers of his iustice to the place of execution: he
never once changed his countenance at the matter,
though the sight were never so full of ruth and atrociti
And it was thought a decent countenance and constant
animositi in the king to be so affected, the case con-
cerning so high and rare a piece of his owne iustice.
But within few daies after when he beheld out of the
same window an old friend and familiar of his, standing
begging an almes in the streete, he wept tenderly, re-
membring their old familiarity and considering how by
the mutabilitie of fortune and frailtie of mans estate,
it might one day come to passe that he himselfe should
fall into the like miserable estate. He therafore had a
remorse very comely for a king in that behalfe, which
also caused him to giue order for his poore friends
plentifull reliefe.

But generally to weep 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, will turne away their face as a countenance vn-
decent for a man to shew, and so will the standers by till
they haue suppressd such passion, thinking it nothing de-
cent to behold such an vncomely countenance. But for
Ladies and women to weep and shed teares at every
little greefe, it is nothing vncomely, but rather a signe
of much good nature and meeknes of minde, a most
decent propertie for that sexe; and therefore they be
for the more part more deuout and charitable, and
greater geueurs of almes than men, and zealouz relieuers
of prisioners, and beseechers of pardons, and such like
parts of commiseration. Yea they be more than so
too: for by the common proverbe, a woman will weepe
for pitie to see a golling goe barefoote.

But moost certainly all things that move a man to
laughter, as doe these scurrilities and other ridiculous
behaviours, it is for some vndecencie that is found in
them: which maketh it decent for every man to laugh
at them. And therefore when we fee or heare a natu-
ral 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 selue: 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
vncomeliness 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,
and when they be no absurdities not decently, yet in
laughing is there an vndecencie for other respectes
sometime, than of the matter it selue, which made
Philippus sonne to the first Christen Emperour, Philip-
pus Arabius fitting with his father one day in the
theatre to behold the spores, 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 pofteritie gaue the sonne for that caufe the
name of Philippus Agelastes or without laughter.

I haue seene strange Embassadours in the Queenes
presence laugh fo dissolutely at some rare pastime or
spore that hath beene made there, that nothing in the
world could worfe haue becomen them, and others
OF ORNAMENT. LIB. III.

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 utter any graue and earnest speech without laughter, which part was greatly discommended in them.

And Cicero the wifest of any Romane writers, thought it vncomely for a man to daunce: saying, *Saltantem sobrium vidi neminem.* I never saw any man daunce that was sober and in his right wits, but there by your leave he failed, nor our young Courtiers will allow it, besides that it is the most decent and comely demeanour of all exultations and rejoicements of the harte, which is no less natural to man then to be wise or well learned, or sober.

To tell you the decencies of a number of other behaviours, 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 remembrances wee will make you of the most materiall, which our felues haue observed, and so make an end.

It is decent to be affable and curteous at meales and meetings, in open assemblies more solemn and strange, in place of authoritie and judgement not familiar nor pleasant, in counsell secret and fad, in ordinary conferences easie and apert, in conference simple, in capitulation subtile and surpruefull, at mournings and burials sad and sorrowfull, in feasts and bankets merry and joyful, in houfhold expence pinchinge and sparing, in publicke entertainement spending and pompous. The Prince to be sumptuous and magnificent, the priuate man liberall with moderation, a man to be in gowing free, in asking spare, in promise flow, in performance speedy, in contract circumspect but iuft, in amitie sincere, in ennimitie wily and cautelous [*dolus an virtus quis in hofte requirit, faith the Poet*] and after the same rate every fort and maner of businesse or affaire or action hath his decencie and vndecencie, either for the time or place or person or
some other circumstauce, as Priefts to be sober and sad, a Preacher by his life to giue good example, a Judge to be incorrupted, solitarie and vnacquainted with Courtiers or Courtly entertainements, and as the Philosopher faith: Oportet indicem esse rudem et simplicem, without plaite or wrinkle, fower in looke and churlis in speach, contrariwise a Courtly Gentleman to be loftie and curious in countenaunce, 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 reaason also we limit the comely parts of a woman to confest in four points, that is to be a shrew in the kitchin, a fain 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 whom we do negotiate, as with the great perfonages his egals to be solemne and furly, with meaner men pleasant and popular, ftruite with the flurdy and milde with the meek, which is a moft decent converfation and not reprochfull or vnseemely, as the proverbe goeth, by those that vfe the contrary, a Lyon among sheepe and a sbeep among Lyons.

Right fo in negotiating with Princes we ought to seeke their fauour by humilitie and not by fternneffe, nor to trafficke with them by way of indent or condition, but frankly and by manner of submiffion 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 relentd vnto: nor they are not to be chalenged for right or iustice, for that is a maner of accufation: nor to be charged with their promifes, 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 defidence and mistrust in their bountie and gratitude: nor to recite
And yet in some Courts it is otherwise vned, for in Spaine it is thought very vndecet for a Courtier to crane, supposing that it is the part of an importune: therefore the king of ordinarie calleth every second, third or fourth yere for his Checker roll, and belloweth his mercades of his owne meere motion, and by discretion, according to every mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be geuen to hauing, hunting, riding of horses, or playing vpon instruments, or any like exercise, the servitor 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 servitors and subiects studie to be like to them by imitation, as in wearing their haire long or short, or in this or that sort of apparell, such excepted as be only fitte for Princes and none els, which were vndecet for a meaner perfon 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 every common perfon: and therefore to go vpright, or speake or looke assuredly, it is decent in every man. But if the Prince have an extraordinarie countenance or manner of speeche, or bearing of his body, that for a common servitor 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, and 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 granitie: as our foueraine 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.
for that is a signe of little reverence and is a piece of a contemt.

And in gaming with a Prince it is decent to let him sometimes win of purpose, to keepe him pleasannt, and neuer to refuse his gift, for that is vndutiful: nor to forgive him his losses, for that is arrogant: nor to give him great gifts, for that is either inolence or follie: nor to feast him with excessive charge for that is both vaine and envious, and therefore the wife Prince king Henry the seuenth her Maiesties grandfather, if his chaunce had bene to lye at any of his subiects houfes, 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, faying what priuate subiect dare undertake a Princes charge, or looke into the secret of his expence? Her Maiestie hath bene knowne oftentimes to mislike the superfluous expence of her subiects bestowed vpon her in times of her progresse.

Likewise in matter of aduise it is neither decent to flatter him for that is feral, neither to be rough or plaine with him, for that is daungerous, but truly to Counsell and to admonish, gruely not greuously, sincerely not fourly: which was the part that so greatly commended Cineas Counsellour to king Pirrus, who kept that decencie in all his perfusions, that he euer preuailed in aduise, 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 and confident. But the subiect that craues not at his Princes hand, either he is of no defert, or proud, or mistrustfull of his Princes goodnesse: therefore king Henry th'eight to one that entreated him to remember one Sir Anthony Roufe with some reward for that he had spent much and was an ill beggar: the king aunswered (noting his inolencie,) If he be ashamed to begge, we are ashamed to giue, and was neuertheless one of the most liberal Princes of the world
of strange speeches, and such as without any arte at all we should use, and commonly do, even by very nature without discipline. But more or less aptly and decently, or scarcely, or abundantly, or of this or that kind of figure, and one of vs more then another, according to the disposition of our nature, constitution of the heart, and facilitie of each mans utterance: so as we may conclude, that nature her selfe suggesteth the figure in this or that forme: but arte aydeth the judgement of his use and application, which gues me occasion finally and for a full conclusion to this whole treatise, to enforce you in the next chapter how art should be used 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 commendable then the naturall, and contrariwise.

And now (most excellent Queene) having largely faid of Poets and Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metrical proportions, such as do appertaine to our vulgar arte: and last of all fett forth the poeticall ornament consisting chiefly in the beautie and gallantnesse of his language and stile, and so haue apparelled him to our seeming, in all his gorgious habilliments, and pulling him first from the carte to the schoole, and from thence to the Court, and preferred him to your Maiesties service, in that place of great honour and magnificence to geue entertainement to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moods 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 as well 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 leve him not
vnfurnisht of one peece that best befeemes that place
of any other, and may ferue as a principall good lesson
for al good makers to beare continually in mind, in
the viage of this science: which is, that being now
lately become a Courtier he shew not himself a crafts-
man, and merit to be disgraced, and with scorne fent
back againe to the shop, or other place of his first
facultie and calling, but that so wisely and 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 dif-
semble. But (if it please your Maiestie) may it not
seeme enough for a Courtier to know how to weare a
fether, and set his cappe a flaunt, his chaine en echarpe,
a straite buskin al inglese, a loose alo Turquesque, the
cape alla Spaniola, the breech a la Francoise, and by
twenty marer 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 moat fine, I will
not say moat foolish and ridiculous? or perhaps rather
that he could dissemble his conceits as well as his
countenances, so as he neuer speake as he thinke, or
thinke as he speakes, and that in any matter of import-
ance his words and his meaning very seldom meeete:
for so as I remember it was concluded by vs setting
foorth the figure Allegoria, which therefore not imperti-
nently 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 and conceits,
but also all his ordinary actions of behaviour, or the
moat part of them, whereby the better to winne his pur-
poses and good advantages, as now and then to have a
journey or sicknesse in his sleeue, thereby to shake of
other importunities of greater conquence, as they
vfe their pilgrimages in Fraunce, the Diet in Spaine,
the baines in Italy? and when a man is whole to fume
himselfe sicke to shunne the businesse in Court, to enjoy time and ease at home, to value oneself without discredit, to win purposes by mediation in absence, which their presence would yeather impeach. When greatly preferre, to harken after the popular opinions and speech, to attend to their more principal folaces, to prctize more deeply both at leisure and libertie, and when any publique affaire or other attempts and counsels of theirs hath not receaue good furti- cesse, to avoid therby the Princes present reproose, to coole their chollers by absence, to winne remorfe by lamentable reports, and reconciliation by friends in treatie. Finally by sequestring themselves for a time fro the Court, to be able the freelier and clearer to discerne the factions and state of the Court and of all the world besides, no lesse then doth the looker on or beholder of a game better fee into all points of advantage, 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 plurisy or a palfie, or the hydropick and swelling gowe, or any other like diseaue, for if they be such as may be either easily discerned or quickly cured, they be ill to dissemble and doo halfe handlyly ferue the turne.

But it must be either a dry droptie, or a megrim or letarge, or a fistule in ano, or some such other secret diseaue, as the common conuenient can hardly discover, and the Phisition either not speedily heale, or not honestly bewray? of which iniminities the scoffing Pasquil wrote, Vlcus vesicae renum dolor in pene farrurus. Or as I haue seene in divers places where many make themselves hart whole, when in deed they are full sicke, hearing it stoutly out to the hazard of their health, rather then they would be suspected of any loathsome inimiciue, which might inhibit them from the Princes presence, or entertainement of the ladies. Or as some other do to beare a port of state and plente when they haue neither penny nor possession, that they may not seeme to droope, and be rejected as
worthy or insufficient for the greater services, or to be pitied for their pouertie, which they hold for a barueful disgrace, as did the poore Squire of Castle, who had rather dine with a sheepes head at home and drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing igno-

rant of his pouertie. Or as others do to make wife

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 somuch for their wifedome as

for their wealth, also to auoyde enui of neighbours

or bountie in conuerlation, for whosoever is reputed

rich cannot without reproch, but be either a lender or

a spender. Or as others do to feeme very bufie when

they haue nothing to doo, and yet will make them-

selfes 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 sleepeing on their

beds all an after noone, or fit solemnly at cardes in their

chambers, or enterteyning of the Dames, or laughing

and gibing with their familiars foure houre by the

clocke, whiles the poore futer desirous of his dispatch

is aunswered by some Secretarie or page il faut

attendre, Monsieur is dispatching the kings businesse

into Languedock, Provence, Piemont, a common

phrase with the Secretaries of France. Or as I haue

observed in many of the Princes Courts of Italie, to

feeme idle when they be earnestly occupied and entend

to nothing but mischieux 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 fowle behinde his backe, to let him at his trencher

and yet sit on his skirts for so we vse to say by a sayne

friend, then also to be rough and churlish in speach

and apperance, but inwardly affectionate and favouring,
as I haue sene of the greatest podeflates and judges and Presidentes of Parliament in Fraunce.

These and many such like disguisings do we 1 mans behaviouur, and specially in the Courtiers raine Countreyes, where in my youth I was brought and very well obserued their maner of life and condition, for of mine owne Countrey I haue not my great experience. Which parts, neuertheless, we not now in our English maker, because we haue him the name of an honest man, and not of an enemie: and therefore leaving these manner of dispositions to all base-minded men, and of vile naturall misterie, we doe allow our Courtly Poet to be sembler only in the subtleties of his arte: that is, he is most artificiall, so to disguife and cloake it may not appeare, nor seeme to proccede from any studie or trade of rules, but to be his nature, nor so evidently to be decryed, as every laddes reades him shall say he is a good scholler, but rather haue him to know his arte well, and like wise it.

And yet peraduenture in all points it may not taken, but in such onely as may discouer his ground or his ignorance by some schollerly affectation: that thing is very ickefome to all men of good trayning specially to Courtiers. And yet for all that our arte may not be in all cafes restrayned, but that he may use, and also manifest his arte to his great praiseworthyness need no more be ashamed thereof, than a shomal haue made a cleanly shoe, or a Carpenter to buylt a faire house. Therefore to discouze and this point somewhat clearer, to weete, where arte to appeare, and where not, and when the naturall more commendable than the artificiall in any humaine action or workmanship, we wil examine it further in this distincction.

In some cafes we say arte is an ayde and coad to nature, and a furtherer of her actions to good end; or peraduenture a meane to supply her wants, by
forcing the causes wherein thee is impotent and dejective, 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 gardiner 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 or floures, and prunes his branches, and vnleaves his boughes to let in the sunne: and twentie other waies cherisith them, and cureth their infirmities, and so makes that neuer, or very seldom any of them miscarry, but bringe forth their flours and fruites in season. And in both these caues it is no small praife for the Phisition and Gardiner to be called good and cunning artificers.

In another respect arte is not only an aide and coad-iutor 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 caues 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 flint of his firft 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 fame in vertue, shape, odour and taffe, that nature of her selfe woulde neuer have done: as to make single gillifloure, or marigold, or daisie, double: and the white rofe, redde, yellow, or carnation, a bitter mellon sweete, a sweete apple, foure, a plumme or cherrie without a stome, 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 a surmounter, but onely a bare imitator of nature's works, following and counterfeiting her actions and effects, as the Marmosot doth many countenances and gestures of man, of which forte are the arts of painting and keruing, whereof one represents the natural by light colour and shadow in the superficial or flat, the other in a body manifest expressing the full and emptie, even, extant, rabbated, hollow, or whatsoever other figure and passion of quantitie. So also the Alchimist counterfeits gold, siluer, and all other mettals, 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 emayred, to say that their conclusions and effects are very artificiall. Finally in another respect arte is as it were an encounterer 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 dierse, and of such forme and qualitie (nature alwayes suppling stuffe) as she never would nor could have 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 and most apparant, and most judiciously. Man also in all his actions that be not altogether natural, but are gotten by study and 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 saied an artificiall dauncer, finger, and player on instruments, becaufe they be not exactly knowne or done, but by rules and preceptes or teaching of schoolemaisters. But in such actions as be so natural and proper to man, as he may become excellent therein without any arte or imitation at all, (custome and exercise excepted, which are requisite to every action not numbred
among the vitall or animal) and wherein nature should feeme to do amisse, and man suffer reproch to be found deffitute 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 enough, to use a paire of spectacles, or not to heare but by a trunke put to his eare, nor seele without a paire of ennealed glooues, which things in deede helpe an infirme Fence, but annoy the perfitt, and therefore shewing a diuabilitie naturall mooue rather to scorne then commendation, and to pitie sooner then to praye. But what else is language and vvterance, and discoursse and persuasio, and argument in man, then the vertues of a well confitute body and minde, little lesse naturall then his very fensuall acctions, faying that the one is perfitted by nature at once, the other not without exercisce and iteration? Peraduenture also it wilbe granted that a man fees better and discernes more brimly his collours, and heares and seaes more exactly by vse and often hearing and seeling and seing, and though it be better to see with spectacles then not to see at all, yet is their praise not egall nor in any mans judgment 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 suddeaine inspiration, or with great pleasure and facillitie then hardly (and as they are woom 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 forte relieued, as th’eYe by his spectacle, I say relieued in his imperfection, but not made more perfitt then the naturall, in which respect I call those artes of Grammer, Logiche, and Rhetorick not bare imitations, as the painter or kersuers craft and worke in a foraine subiect viz. a luyly puertraite in his table of wood, but by long and studious obseruation rather a repetition or
reminiscens naturall, reduced into perfection, and made prompt by vse and exercise. And so whateuer a mans speakes or perswades he doth it not by imitation artificially, but by obleration naturally (though one follow another) because it is both the same and the like that nature doth suggefe: but if a popingay speake, the doth it by imitation of mans voyce artificially and not naturally being the like, but not the same that nature doth suggefe 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 vie his metrical proportions, and last of all to vtte with pleasure and delight, which restes in his manner of language and stile as hath bene saide, whereof the many moods and strange phraes are called figures, it is not altogether with him as with the crafts man, nor altogether otherwise then with the crafts man, for in that he vseth his metrical proportions by appointed and harmonical measures and distances, he is like the Carpenter or Ioyner, for borrowing their tymber and fluffe of nature, they appoint and order it by art otherwise then nature would doe, and work effects in apperance contrary to hers. Also in that 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 subtilly, or perswades copiously and vehemently, he doth as the cunning gardiner that vsing nature as a coadiutor, furders her conclusions and many times makes her effects more absolute and strange. But for that in our maker or Poet, which restes onely in devise and ifues from an excellent sharpe and quick inuention, holpen by a cleare and bright phantastie 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 Carpen-
A Table of the Chapters in this booke, and euery thing in them conteyned.

What a Poet and Poesie is, and who may be said the most excellent Poet in our time. fol. 1 [p. 19]
Whether there may be an arte of our English or vulgar Poesie. 3 [p. 21]
How Poets were the first Priests, the first Prophets, the first Legif-lators and Polititens in the world. 3 [p. 22]
How Poets were the first Philosophers, the first Astronomers, and Historiographers, and Orators, and Musicians in the world. 5 [p. 24]
How euery wilde and souldage people use a kinde of natural Poesie in versifie and rime, as our vulgar is. 7 [p. 26]
Whence the riming Poesie came first to the Grekes and Latines, and how it had altered, and almost spilt their maner of Poesie. 7 [p. 27]
How in the time of Charlemaynes raigne and many yeares after him, the Latine Poets wrote in rime. 8 [p. 28]
In what reputation Poets and Poesie were the olde time with Princes, and otherwise generally, and how they be now become contemnible, and for what causes. 12 [p. 31]
How Poesie shoulde not be employed upon vaine conceits, nor specially those that bee vittious or infamous. 18 [p. 38]
The subject or matter of Poesie what it is. 18 [p. 39]
Of Poems and their sundrie forties, and how thereby the auncient Poets received Surnames. 19 [p. 40]
In what forme of Poesie the gods of the gentils were prayzed and honoured. 21 [p. 42]
In what forme of Poesie vice, and the common abuses of mans life were reprehended. 24 [p. 45]
How the Poesie for reprehension of vice, was reformed by two manner of Poems, more civill than the first. 25 [p. 47]
In what forme of Poesie the euill and outrageous behaviours of Princes were reprehended. 26 [p. 48]
In what forme of Poesie the great Princes and dominators of the world were prayzed and honoured. 27 [p. 50]
Of the places where in auncient time their enterludes and other Poemes drammaticke were reprezentd unto the people. 28 [p. 51]
Of the herfers or pastoral poeie called Eglogue, and to who it was first inuented and deuised. 30 [p. 52]
Of the Poesie, by which the famous acts of princes and worthy luyes of our forefathers were re...
and also in even or rough ground, that he made the whole assembleie wonder at him. Quoth Plato being a graue personage, verily in myne opinion this man should be utterly vnfit for any seruice of greater importance then to drue a Cocche. It is a great pitie that so prettie a fellow, had not occupied his braynes in stuidies of more consequnce. 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 every thing hath his estimation by opportunitie, and that it was but the stuidie of my yonger yeares in which vanitie raigned. Also that I write to the pleasure of a Lady and a most gratious 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 fiercely searching to deale in matters of state, be often times so busie and earnest that they were better be vnoccupied, and peraduenture altogether idle, I presume so much vpon your Maiesties most milde and gracious judgement howfoeuer you conceiue of myne abilitie to any better or greater seruice, that yet in this attempt ye wil allow of my loyal and good intent alwayes endeouering to do your Maiestie the best and greatest of those seruices I can.
A Table of the Chapters in this booke, and every thing in them conteyned.

What a Poet and Poesie is, and who may be said the most excellent Poet in our time. fol. 1 [p. 19]
Whether there may be an arte of our English or vulgar Poesie. 3 [p. 21]
How Poets were the first Priests, the first Prophets, the first Legislators and Politians in the world. 3 [p. 22]
How Poets were the first Philosophers, the first Astronomers, and Historiographers, and Orators, and Musicians in the world. 5 [p. 24]
How every wilde and sauadge people use a kind of naturall Poesie in versific and rime, as our vulgar is. 7 [p. 26]
Whence the riming Poesie came first to the Greekes and Latines, and how it had altered, and almost spilt their manner of Poesie. 7 [p. 27]
How in the time of Charlemaynes raigne and many yeaeres after him, the Latine Poets wrote in rime. 8 [p. 28]
In what reputation Poets and Poesie were in the olde time with Princes, and otherwise generally, and how they be now become contemptible, and for what causes. 12 [p. 31]
How Poesie shoulde not be employed upon vain conceits, nor specially those that bee vitiuous or infamous. 18 [p. 38]
The subject or matter of Poesie what it is. 18 [p. 39]
Of Poems and their fundarie fortes, and how thereby the auncient Poets received Surnames. 19 [p. 40]
In what forme of Poesie the gods of the gentiles were prayed and honoured. 21 [p. 42]
In what forme of Poesie vice, and the common abuses of mans life were reprehended. 24 [p. 45]
How the Poesie for reprehension of vice, was reformed by two manner of Poems, more ciuill than the first. 25 [p. 47]
In what forme of Poesie the euill and outrageous behaviour of Princes were reprehended. 26 [p. 48]
In what forme of Poesie the great Princes and dominators of the world were praised and honoured. 27 [p. 50]
Of the places where in auncient time their enterludes and other Poemes dramaticke were reprefented unto the people. 28 [p. 51]
Of the shepheards or pastorall poesie called Eglogue, and to what purpose it was first inuented and devisd. 30 [p. 52]
Of historicaull Poesie, by which the famous acts of princes and the vertuous and worthy liues of our forefathers were reported. 31 [p. 54]
THE TABLE.

The Table of the third booke.

...
The names of your figures Auricular.

Ecclesius, or the figure of a sencial.  
Lazarus, or the imgie suffering.  
Procris, or the ptringliser.  
Memnon, or the unrichtier.  
Hyperacton, or the rewarier.  
Silepsis, or the dale styly.  
Hypercactus, or the inunctale.  
Apollipesus, or the figure of Dounce, otherwise called the figure of interruption.  
Prolepisis, or the propoundier.  
Hipertaton, or the refixer.  
Parenthesis, or the infrsiner.  
Hifteron proteron, or the prepender.  
Enallage, or figure of exchange.  
Hippallage, or the changeing.  
Omoioteleton, or the figure of likefoole.  
Parimion, or figure of like letter.  
Aesidenton, or figure of blye language.  
Polisindeton, or the couple clause.  
Irmus, or the long looge.  
Epitheton, or the qualifier.  
Endiades, or the figure of twinnes.  

Of the figures whichRecall Sentiments, because they alter and affect the minde by alteration of senses and seats in single wordes.  
Metaphora, or the figure of transport.  
Catacreisis, or the figure of abuse.  
Metonymia, or the misnamer.  
Antonomasia, or the surnamer.  
Onomatopeia, or the nounnamer.  
Epitheton, or figure of attribution, otherwise called the qualifier.  
Metalepsis, or the far-sight.  
[Emphasis, or the Renforcer.  
Liptote, or the moderator.  
Paradiatole, or the currifael, otherwise called the soother.  
Meiosis, or the disabler.  
Tapinosis, or the abbafer.  

Synecdoche, or the figure of quick conceit.  

Of sensable figures appertaining to whole speeches, and by them affecting and altering the minde by force of sense and intendament.  

Allegoria, or figure of faire semblant.  
Enigma, or the riddle.  
Parimia, or the proverbe.  
Ironia, or the drie mock.  
Sarcasimus, or the bitter taunt.  
Affeismus, the merry scoffe, or cinill jest.  
Micterimus, or the flering frumpe.  
Antiphrasis, or the broad floute.  
Charientifimus, or the priorie nippe.
The Table of the third booke.

"ornament poetical and that is reflected in figures.

Our writing and speeches public ought to be figurative, and if they be not done greatly disgrace the cause and purpose of the speaker and writer.

Our ornament poetical is of two sorts according to the double nature and efficacy of figures.

The language and what speech we make ought to be such, and that it is of three kinds, loftie, meane, and low according to the nature of the subject.

The loftie, meane, and low subject.

Figures and figurative speeches.

Two points set downe by our learned fathers for a general rule or regiment of all good utterance, written memorized by writing.

The Greeks first and afterwardes the Latins, and new names for every figure, which this Ammon is enforced to do in his vulgar arte.

A division of figures, and how they serve in exoration of language.

Auricular figures apperteyning to simple words and working by their divers sounds and audible tunes, alteration to the ear only and not to the mind.

Auricular figures pertaining to divers of them working nothing to alterate to the even.

Auricular figures working by disorder.

Auricular figures by surplusage.

Auricular figures by exchange.
The names of your figures Auricular.

Eclipsis, or the figure of default.  
Zeugma, or the single supply.  
Prozeugma, or the ringleader.  
Metazeugma, or the middlemarcher.  
Hypozeugma, or the rerewarder.  
Sillepis, or the double supply.  
Hypozeugma, or the substitute.  
Aposiopesis, or the figure of silence, otherwise called the figure of interruption.  
Prolepis, or the propounder.  
Hiperbaton, or the trespasser.  
Parenthesis, or the infertour.  
Hitteron proteron, or the preposterous.  
Enallage, or figure of exchange.  
Hipallage, or the changeling.  
Omoioteleuton, or the figure of like loose.  
Parimion, or figure of like letter.  
Asinodeton, or figure of loose language.  
Polisindeton, or the couple clause.  
Irmus, or the long loose.  
Epitheton, or the qualifier.  
Endiades, or the figure of twinnnes.

Of the figures which we call Sensible, because they alter and affect the minde by alteration of sense and first in single words.

Metaphora, or the figure of transport.  
Catacreis, or the figure of abuse.  
Metonymia, or the misnamer.  
Antonomasia, or the surname.  
Onomatopeia, or the newnamer.  
Epitheton, or figure of attribution, otherwise called the qualifier.

Metalipsis, or the far-set.

[Emphasis, or the Reinforcer.  
Liptote, or the moderator.  
Paradiastole, or the currying, otherwise called the soother.  
Meiofis, or the disabler.  
Tapinosis, or the abbafer.

Synecdoche, or the figure of quick conceit.

Of sensible figures appertaining to whole speeches, and by them affecting and altering the minde by force of sense and intentment.

Allegoria, or figure of faire semblant.  
Enigma, or the riddle.  
Parimia, or the guilty.  
Ironia, or the witty.  
Sarcasmus, or the scolding.  
Astigma, or the dampess.  
Miserismus, or the misanthrope.  
Manxismus, or the madman.